

Eastern
Illinois
Writing
Project

Summer Institute

2020

Demonstration Anthology

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Atomic Bomb Lesson Plan

Daniel Dundas

Time Length: 43 minutes

Lesson Length: 3 days: Days 1 and 2 are spent with background information.

Day 1 includes function of nuclear bombs now and their possible modern impact, why they haven't been used, etc. The second portion of the day introduces the Manhattan Project/research and need for it. (we spent so much money on it, why not use it?, etc.) Day 2 is a review, and gets into primary sources with the Manhattan Project, short videos, etc. Day 2 Homework will be to highlight pros and cons, as well as quote sheet.

Class Length: 43 minutes

Objective: Students will determine whether the U.S. made the right choice to drop the bomb when they did.

Assessment: Students will ask inquiry questions for initial documents, as well as have a class discussion. Main assignment is essay at the end instead of normal quiz.

*Essay will provide a 7-10 sentence explanation using evidence from previous lessons on whether the U.S. should have dropped the bomb. I will be looking for evidence from handouts, class discussion, and videos.

Class Pacing

0-5: Class will open with three pictures on the opening slides. (I have some prompts just to get them thinking) They need to use inquiry for each one. What questions do they have for it? By this point of three days, students should have preconceived notions.

5-10: Verbal Responses: Students will volunteer what they wrote down for each picture. Class can jot down any notes or something relevant a classmate says.

10-18: Leadership Prompt: Students will again have 2-3 minutes to respond to any of the questions on leadership and share with the class.

18-26: Historical Narratives slides: These are technically a review from yesterday, as they were on their primary source assignment. These tie in with the pro con sheet they will already have had highlighted, and can help jump start their thinking for the second portion of their response.

27-end: Students will have a handout with room for notes from in class. They also have a pro con handout from the day before, as well as notes from the first day's videos, and primary sources from the Stanford Group. They need to write 5-7 sentences for each prompt. Possible remaining time for responses?

Documents on Google Drive:

[Lesson Plan](#)

[Quotes](#)

[Truman Bomb Essay](#)

[Pros and Cons](#)

LESSON PLAN

Teacher:

Lea Fortkamp

Subject/Course:

English II (10th grade)

Lesson Plan Focus:

Diction as a contributor to mood (examine, identify, and apply)

Lesson Duration:

1 class period (50 min.)

Common Core standards addressed (writing standard highlighted):

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.W.9-10.3.D

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CCSS.ELA-LITERACY.RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-LITERACY.L.9-10.3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Learning target(s):

BY THE END OF TODAY'S CLASS, STUDENTS WILL:

- Correctly determine the intended mood of a piece of literature by examining an author's diction choices.
- Represent a given mood across multiple media (written text, drawing).
- Carefully select words in their own writing in order to convey a pre-established mood.

Schema/background knowledge necessary in order to fully understand today's lesson:

"In literature, **mood** is a literary element that evokes certain feelings or vibes in readers through words and descriptions. [...]"

Usually, mood is referred to as the *atmosphere* of a literary piece, as it creates an emotional setting that surrounds the readers. Mood is developed in a literary piece through various methods, including setting, theme, tone, and **diction**" (literarydevices.net).

What is the Essential Vocabulary for this lesson?

Mood, diction

Lesson Outline (activities and instructional components aiding in student mastery of targets):

- I. Starter/Vocab of the Day:
[QuickQuiz](#): identifying essential vocabulary (*mood, diction*), and
[QuickWrite](#): “arriving at an appointment” (no direction given on mood or type of appointment)
7-8 min.
- II. A. Debrief starter (tailored based on responses, student volunteer readers) 5 min.
B. Discuss differences in written responses. Reinforce definition of mood, discuss how mood can be created (setting, tone, diction) 5 min.
C. Introduce mood images (show sample text) 10 min.
 - Read passage
 - Identify mood of passage
 - Box out all words that help develop mood
 - Around them, create an image (not rooted in the plot) that conveys the same moodD. Student work time: mood images 15 min.
E. Student sharing: mood images 7-8 min.
- III. [Closure:/Exit Slip](#): Student electronic submission of second QuickWrite, using diction to specifically build a pre-determined mood

Assessment:

Mood Image, Exit Slip. Follow up with support as necessary.

Resources, Necessary Supplies:

Student electronic devices (or paper forms as substitute), Starter/Closure Activities via Forms (or paper equivalent), PPT lesson integrating Essential Question, learning objectives, and sample texts, crayons/colored pencils, enlarged page copies of current literary text.

Sample 1:

LORD OF THE FLIES

He ran stumbling through the thick sand to the open space of rock beyond the fire.

Between the flashes of lightning the air was dark and terrible; and the boys followed him, clamorously. Roger became the pig, grunting and charging at Jack, who side-stepped. The hunters took their spears, the cooks took spits, and the rest clubs of firewood. A circling movement developed and a chant. While Roger mimed the terror of the pig, the littluns ran and jumped on the outside of the circle. Piggy and Ralph, under the threat of the sky, found themselves eager to take a place in this demented but partly secure society. They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable.

"Kill the beast! Cut his throat! Spill his blood!"

The movement became regular while the chant lost its first superficial excitement and began to beat like a steady pulse. Roger ceased to be a pig and became a hunter, so that the center of the ring yawned empty. Some of the littluns started a ring on their own; and the complementary circles went round and round as though repetition would achieve safety of itself. There was the throb and stamp of a single organism.

The dark sky was shattered by a blue-white scar. An instant later the noise was on them like the blow of a gigantic whip. The chant rose a tone in agony.

"Kill the beast! Cut his throat! Spill his blood!"

Now out of the terror rose another desire, thick, urgent, blind.

"Kill the beast! Cut his throat! Spill his blood!"

Again the blue-white scar jagged above them and the sulphurous explosion beat down. The littluns screamed and blundered about, fleeing from the edge of the forest, and one of them broke the ring of biguns in his terror.

"Him! Him!"

The circle became a horseshoe. A thing was crawling out of the forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe.

"Kill the beast! Cut his throat! Spill his blood!"

The blue-white scar was constant, the noise unendurable. Simon was crying out something about a dead man on a hill. "Kill the beast! Cut his throat! Spill his blood! Do him in!"

The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the center, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws.

Then the clouds opened and let down the rain like a waterfall. The water bounded from the mountain-top, tore leaves and branches from the trees, poured like a cold shower over the struggling heap on the sand. Presently the heap broke up and figures staggered away. Only the beast lay still, a few yards from the sea. Even in the rain they could see how small a beast it was; and already its blood was staining the sand.

Sample 2:

(from Chapter 18, 'A Flood of Sunshine')

THE SCARLET LETTER

So speaking, she undid the clasp that fastened the scarlet letter, and, taking it from her bosom, threw it to a distance among the withered leaves. The mystic token alighted on the hither verge of the stream. With a hand's breadth farther flight it would have fallen into the water, and have given the little brook another woe to carry onward, besides the unintelligible tale which it still kept murmuring about. But there lay the embroidered letter, glittering like a lost jewel, which some ill-fated wanderer might pick up, and thenceforth be haunted by strange phantoms of guilt, sinkings of the heart, and unaccountable misfortune.

The stigma gone, Hester heaved a long, deep sigh, in which the burden of shame and anguish departed from her spirit. O exquisite relief! She had not known the weight, until she felt the freedom! By another impulse, she took off the formal cap that confined her hair; and down it fell upon her shoulders, dark and rich, with at once a shadow and a light in its abundance, and imparting the charm of softness to her features. There played around her mouth, and beamed out of her eyes, a radiant and tender smile, that seemed gushing from the very heart of [250] womanhood. A crimson flush was glowing on her cheek, that had been long so pale. Her sex, her youth, and the whole richness of her beauty, came back from what men call the irrevocable past, and clustered themselves, with her maiden hope, and a happiness before unknown, within the magic circle of this hour. And, as if the gloom of the earth and sky had been but the effluence of these two mortal hearts, it vanished with their sorrow. All at once, as with a sudden smile of heaven, forth burst the sunshine, pouring a very flood into the obscure forest, gladdening each green leaf, transmuting the yellow fallen ones to gold, and gleaming adown the gray trunks of the solemn trees. The objects that had made a shadow hitherto, embodied the brightness now. The course of the little brook might be traced by its merry gleam afar into the wood's heart of mystery, which had become a mystery of joy.

Such was the sympathy of Nature—that wild, heathen Nature of the forest, never subjugated by human law, nor illumined by higher truth—with the bliss of these two spirits! Love, whether newly born, or aroused from a death-like slumber, must always create a sunshine, filling the heart so full of radiance, that it overflows upon the outward world. Had the forest still kept its gloom, it would have been bright in Hester's eyes, and bright in Arthur Dimmesdale's!

Hester looked at him with the thrill of another joy.

Teacher: Mrs. Lacey Jo Hagerman

Peer Audience: ENG 5585

Lesson Title: Writing and Moving to Learn: Anticipation Guides

Grade Level & Content: Secondary English (can be adapted).

Lesson Plan

Central Focus: The central focus of this lesson is to engage students in expressing their prior knowledge of central themes of golden age science fiction through writing, moving, and speaking.

Content Standard:

CCSS.W.9-10.1:

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning.

CCSS.SL.9-10.1:

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Student Learning Objective(s):

Objective One:

Given an anticipation guide, students will determine the extent to which they agree or disagree with substantive topics explored and critiqued in golden age science fiction by shading the appropriate bubble. Students will then select two of the statements they feel most strongly about, and create a 7-10 sentence argument in support of each claim.

Objective Two:

Given their completed anticipation guides and visual directions via a PowerPoint, students will participate in a discussion of golden age science fiction themes by moving about the room and voicing their opinions in one-on-one, small groups, and whole group discussions.

Research-based Practices: Before students engage literary themes within a text, it is helpful to first expose them to those themes via an anticipation/reaction guide followed by historical priming. A traditional anticipation/reaction guide asks students to answer thematically relevant questions before reading and after reading with a response of either agree, disagree, or unsure. In "Getting to the Heart of a Story", Karen E. Mitchell states that anticipation/reaction guides "guide students to reflect on carefully constructed statements that will help them link their prior knowledge and preconceived ideas to the information they will read" (66). She goes on to state that anticipation/reaction guides "promote interest and encourage higher-level thinking" (Mitchell 66). The higher-level thinking that anticipation/reaction guides foster is the goal of Blooms Taxonomy, and of my unit. In his article, "A Literary Transfusion: Authentic Reading-Writing Connections", John Gaughan explains that authentic and meaningful reading occurs when

students are able to express their thoughts on themes and critical questions both orally and in writing. He states that it is “better that students be prepared to read critically, to learn to express their thoughts on readings orally and in writing, and to make meaning for themselves and with their peers” (Gaughan 33). Anticipation/reaction guides, coupled with open discussion, allow students to examine critical, and sometimes difficult, themes before, during, and after reading a text. In order for authentic learning to take place, the discussion component is necessary. Unfortunately, open traditional discussion does not come easy for all students.

The drawback to traditional anticipation/reaction guides is that the discussion they foster is often limited to those students who dominate the classroom dialogue, while the shyer students participate in the written portion alone. I have worked to solve this by incorporating interactive pedagogy into the activity. Kinesthetic learning, according to researchers Kayce Mobley and Sarah Fisher, “encourage[s] peer-to-peer learning and help[s] students develop social cues and communication skills” (302). The kinesthetic anticipation/reaction activity that I have created is designed to ease the stress often associated with voicing one’s opinion, so that my students can begin developing these social and communication skills. The activity accomplishes this by enabling students who do not feel comfortable participating verbally in the traditional one-speaker setting to express their opinions physically yet silently, or to talk amongst their peers in a smaller setting. The activity also primes my students for continued learning, and encourages them to modify and adapt their initial opinions. This activity primes students to ask the same questions when we tackle the fictional golden age texts. In her article “Word Matters: Teaching and Learning Vocabulary in Meaningful Ways”, Janet S. Allen discusses the importance of priming students: “Finding ways to build that background knowledge and give them some of the needed language through video clips, poetry, music, art, essays, news articles, interviews, or artifacts helps students then move into independent reading of texts based on other times, places, and events” (27). The priming activity I have designed gives students the opportunity to engage in higher-order thinking and questioning before and after they read the fiction and non-fiction texts. At the end of the unit, the students are asked to engage in the same activity, but this time discussion will be derived from information they have gathered through our readings over the course of the unit. The students will be given the same opportunity to voice their opinions, discuss the themes, and perhaps change their minds.

Instructional Strategies and Learning Tasks

Teacher Materials:

- Instructional Launch Slide
- Anticipation Guide Handout
- Kinesthetic Anticipation Activity PowerPoint
- Sticky Notes

Instruction Overview:

Launch:

When students walk in, they will pick-up (or the teacher will pass out) an anticipation guide. Instructions, with relevant, triggering imagery, will be on

the board. Quietly, and without discussion, students will complete the written portion of the anticipation guide. This writing task helps students learn how they feel about major issues, while also helping them learn how to logically express themselves.

Activities:

Students independently complete the anticipation handout by indicating to what level they agree or disagree with a statement, and then by writing an argument for two of the statements they feel most strongly about. Give students 20-30 minutes to complete this assignment, walking about the room to quietly answer any questions they may have.

When students have finished the written portion of the anticipation assignment, place the kinesthetic PowerPoint on the smartboard. The PowerPoint will ask the students to physically respond to the statements they have just evaluated in writing. After each question is presented on the board, give the students time to move to their chosen part of the room (agree, disagree, unsure). Once they have finished moving, ask them to turn to someone standing near them and discuss their reasoning. After a couple of minutes of one-on-one or small group discussion, open the floor up for a five minute whole-group debate. Some questions will spur more discussion, while others may not garner much at all. Teacher discretion can be used for extending or shortening debate time.

Closure:

After you have moved through each question, give each student a sticky note and ask them to take a seat. Before you dismiss the class, ask them to draw a smiley face if they enjoyed the activity, or frown face if they did not.

Accommodations: I will accommodate my learners by incorporating different modalities within my lesson including audio, visual, kinesthetic, and textual supports. These modalities will help me reach multiple types of learners so that I can engage as many students as possible.

I have also accommodated multiple learners by incorporating more than one way for them to express themselves. They can do this in writing, by physically moving about the room, and verbally in both small and large-group settings. This gives shyer students the opportunity to be heard, without placing pressure on them to speak.

Works Cited

- Allen, Janet S. "Word Matters: Teaching and Learning Vocabulary in Meaningful Ways." *Teaching Reading in High School English Classes*. Edited by Bonnie O. Ericson. National Council of Teachers of English, 2001, pp. 23-32.
- Gaughan, John. "A Literary Transfusion: Authentic Reading-Writing Connections." *Teaching Reading in High School English Classes*. Edited by Bonnie O. Ericson. National Council of Teachers of English, 2001, pp. 33-47.
- Mitchell, Karen E. "Getting to the Heart of a Story." *Teaching Pre K-8*, vol. 37, no. 1, Aug. 2006, p. 66. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=21972007&site=ehostlive.
- Mobley, Kayce, and Sarah Fisher. "Ditching the Desks: Kinesthetic Learning in College Classrooms." *Social Studies*, vol. 105, no. 6, Nov. 2014, pp. 301-309. EBSCOhost, doi:10.1080/00377996.2014.951471.

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ENG 5585
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Demonstration Lesson Plan: “What’s Going On in This Picture?” A Tool for Understanding Argument and Writing About Research

Time/ Planning:

- Designed for 9th grade remedial students
- Students read around 6-7th grade level, but sometimes lower.
- Lesson can take 2-3 days depending on student focus and the amount of reteaching or examples needed.
- Best used before students write an argumentative piece
- Students should start with writing a paragraph and then move into writing a full essay. This lesson focuses on paragraph writing.
- Skill has been taught in middle school, but with this group it is best to start from the beginning.

Materials:

- Printed Slide Presentation in Handout format (Students with IEPs often benefit from having the notes printed). In order to get through this material, it is helpful if all students have the slides printed with room to take notes.
- 3 highlighters or colored pencils for each student- I often ask students to color code their notes
- Images from slides 16-21 enlarged and laminated
- Premade groups with varying levels (I often have a H, M, L group for this lesson)
- Patience! This is a hard skill for a lot of kiddos!

Research for “What’s Going on this Picture” Lesson:

“Skills and Strategies: Making Inferences” written by Katherine Schulten (2015) suggests using texts to teach students to use pictures when creating inferences without even knowing they are doing it. The author mentions: When you make an inference, you’re reading between the lines or just looking carefully at the facts and coming to conclusions. You can also make faulty inferences.

New York Times posts “Pictures of the Day” which is an awesome tool for culturally relevant pictures that can help with this skill while talking about current issues.

Learning Targets:

LT 1: I can define claim, support, & reasoning.

LT 2: I can create claims, supports, and reasonings based off images.

Access to Prior Knowledge/ Bell Ringer:

Imagine! Your parents have changed your curfew to 8:00pm on the weekends, and they are not interested in budging. You are not happy at all. You begin to argue, and your parents bring up some very valid points for the new curfew. These points include the following:

1. They enjoy going to bed early, and they are the ones who have to pick you up from your friend’s house.
2. They want to enjoy some quality family time after dinner each night.
3. They believe nothing good happens when it is dark out.

Please journal about different reasons on why your curfew should be extended.

Direct Instruction:

1. Teacher Led: Claim, Data, and Reasoning definitions and examples. Follow along and take notes.

Claim = Your opinion statement on the argument without using “I think”

Support/ Data = Your evidence, reasons, or grounds for the claim

Reasoning = (the “so what” factor!) What does that data tell us? Show us? Prove? How does the support/data connect back to the claim?

2. Class Discussion and examples of claim, data, reasoning based off curfew discussion.

Claim = My curfew should be extended to 11pm on weekends.

Support/ Data = 11pm is the curfew for all 15 year olds according to state law.

Reasoning = Because the law states 11pm is an appropriate time to be out and about, many movies and concerts geared towards teenagers do not start until 9pm and would not allow a teen to get home before 11pm.

3. Claims start with inferences. Discuss the definition of inference and how it applies to writing claims.

An Inference is an educated guess about what is happening in a text based on what was read or seen. Remember! Movies, images, and graphs are still considered “text”

Whole Class Practice:

1. Students make inferences based on an image of teacher choice
2. Students write claims based off their inferences
3. Students then write data and reasoning based off the claims they wrote together.
4. Students color code the different pieces (1 color for claims, 1 color for data, 1 color for reasoning)

Small Group Work:

1. Students are divided into groups of three, and one student is designated as the leader.
2. Students are given a giant post-it, three colored makers, and three laminated pictures.
3. Students will create a claim, data, reasoning for each of the laminated pictures they are given. They are completing the exact same task we just completed as a whole class but with a small group. Their claim, data, and reasoning will be color-coded.
4. Images can be differentiated depending on the level of the students.
5. Suggested: High students in one group, medium students in one group, and low students in another group. Each group should receive different pictures.

Report Out

1. Students come up to the front of the classroom and share the claim, data, reasoning they came up with in their small groups.
2. The laminated image they worked with is projected for the entire class to see
3. As a class, we work together to come up with stronger examples if a group does not complete the learning objective correctly.
4. Students turn in their giant post-it notes at the end of the lesson for teacher review.

Review the Learning Target:

1. Without using their notes, students will explain the difference between claim, data, and reasoning to a partner and then have a 1-2 minute discussion at the end of class.

Revolution Raps

Rachel Kizziah, EIWP Summer Institute 2020

Overview of Objectives

Students will analyze arguments presented in excerpts from Thomas Paine’s “The Crisis, No. 1” and will write and present about their analysis in their own words by creating raps. This activity will prepare students for a larger writing assignment at the end of the unit.

Rationale

Students will use close reading skills to analyze what and how Paine argues. Students will then use their close reading annotations to create raps. This activity will serve as a writing to learn activity that will collect and sort their thinking in the middle of my Founding America unit. This technique is discussed in *Content Area Writing: Every Teacher’s Guide* (Daniels et al. 28). This will also be an opportunity for students to engage and take more ownership in their learning of 18th century literature as they write as Thomas Paine. This is an example of persona writing, which is discussed by Burnett and Foster throughout their article “‘The Role’s the Thing’: The Power of Persona in Shakespeare.”

Standards

- CCSS.ELA-LITERACY.RI.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

- CCSS.ELA-LITERACY.RI.11-12.6

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

- CCSS.ELA-LITERACY.SL.11-12.1.B

Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

- CCSS.ELA-LITERACY.W.11-12.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Materials

Thomas Paine biographical slide (Founding America presentation), close reading handout, rhetorical devices review handout, document camera, excerpt handout, writing utensils (pen, pencil, highlighter, colored pencils), rap criteria sheet and rubric, YouTube links for music, microphone, paper, and a Chromebook

Procedures

After finishing attendance, I’ll remind students of the biographical information slide and rhetorical devices we have discussed. Next, students will receive the Paine excerpts, and we will annotate and discuss one passage together using the document camera. Small groups will then be formed to finish the

annotations. After group work, students will return to a whole class setting and will share a couple of their excerpt notes. If there are any questions, we will discuss those at this time. Then, I will project and introduce the rap activity slide on the board and check for questions regarding the assignment. Students will form small groups again to begin writing their raps. Depending on the class, students may be able to choose their own groups. On occasion, I may group students beforehand. During group work, I will circulate around the room between groups. If any groups are having trouble creating their raps, I will remind them of alliteration, assonance, and refrain, which are terms we have previously discussed for poetry. Once groups are finished, students will present their raps.

Assessment

This assignment is a writing to learn activity, so students will not be assessed on grammar. The assignment is not weighty; a rubric is provided. I will also be checking in with groups as they annotate and create their raps to make sure they are on track.

Modifications

Printed copies of the criteria and rubric will be available for any student who wishes to have a hard copy of their own rather than just looking at the digital version on the board. I will also post the assignment handouts on Google Classroom. Students may write or type their raps as we have Chromebooks available in the classroom.

Extensions

This lesson will prepare students to use rhetorical devices in their own writing at the end of the unit where students are required to write their own Declaration of Independence.

Demo Video Link

<https://drive.google.com/file/d/1o4lmCJEdvYrc2O765lnWw52XI07YVS7e/view?usp=sharing>

References

Burnett, Rebecca E., and Elizabeth Foster. “‘The Role’s the Thing’: The Power of Persona in Shakespeare.” *The English Journal*, vol. 82, no. 6, 1993, pp. 69–73. *JSTOR*, www.jstor.org/stable/820170. Accessed 29 June 2020.

Daniels, Harvey, et al. *Content-Area Writing: Every Teacher's Guide*. Heinemann, 2007.

See Resources for Lesson Below:

[Slide Presentation without narration](#)

[Finding America Info](#)

[Thomas Paine Excerpt](#)

[Close Reading Steps](#)

[Rhetorical Devices Review](#)

[Criteria and Rubric](#)

Gallery Walk: Developing Themes in “The Lottery”

<p>Overview</p>	<p>This activity follows our reading of “The Lottery” by Shirley Jackson. Near the end of the unit, we conduct a gallery walk to explore developing themes specific to a writing assignment that follows. This is the first story in our banality of evil unit, and we look at the actions of the townspeople as banal and/or evil. Students work in small groups to find textual evidence to support the development of four different themes and use the work from their small groups to create the posters for a gallery walk. The group work, creation of the posters, and the gallery walk itself occur in one 50-minute class period. Debriefing usually occurs the next day. Students may use their own work and the work of their classmates to prepare for a timed, in-class essay in the days after the gallery walk.</p>
<p>Rationale</p>	<p>This lesson was heavily influenced by collaborative pedagogy. Bruffee argues that working in small groups “provide[s] a context in which students can master the normal discourse exercised in established knowledge communities in the academic world” (404). At this stage, students are still working with the MEL-Con strategy and may not feel ready to tackle it independently. When sharing with their equals, their peers, though, they may find the writing to be more useful. “Pooling the resources that a group of peers brings with them to the task may make accessible the new normal discourse of the new community they together hope to enter” (Bruffee 405).</p> <p>The most important part about this lesson is not just the gallery walk. Rather, the goal is to get students to move beyond the scope of the classroom to have original ideas and arguments. Working in small groups (hopefully) provides the opportunity for students to have those academic conversations without the prodding of the teacher: “What they do is converse. They talk about the subject and about the assignment. They talk through the writer’s understanding of the subject” (Bruffee 405).</p> <p>With the gallery walk, I also hope to communicate to students that I am not their only audience for this lesson. Quite the opposite. The gallery walk serves to help their classmates to understand and trace themes in the short story to prepare for an essay. Students must invoke an audience—imagining “a set of suggested or evoked attitudes, interests, reactions, conditions of knowledge which may or may not fit with the qualities of actual readers or listeners” (Ede and Lunsford 90).</p> <p>The importance of individual reflection at the end of the lesson is based on process pedagogy. Anson writes about the importance of reflection “involving planning, monitoring, and reconsidering text while it’s being produced” (Anson 220). It is not enough for students to merely submit the organizer and hope for the best when it comes to writing the essay. Rather, they need to reflect on their strengths and weaknesses so that we may fill in any gaps prior to assessment.</p>

	<p>Gallery walks are also a fun way to vary our classroom activities. The gallery walk “dedicates time for students to practice discussing, debating, organizing, and writing about course content rather than just hearing ideas presented by the teacher” and “promotes the use of higher-order thinking skills like analysis, evaluation, and synthesis” (Taylor). It also gets students out of their seats and moving around!</p>
Learning Goals (CCSS)	<p>CCSS.ELA-LITERACY.RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CCSS.ELA-LITERACY.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>CCSS.ELA-LITERACY.SL.9-10.1.A Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>
Objective(s)	Use textual evidence to track the development of different themes in “The Lottery” to participate in a gallery walk.
Materials	<ul style="list-style-type: none"> • Student graphic organizer • Poster paper • Sticky notes • Any writing or coloring utensils (students’ choice) • Collections book or copy of short story
Procedures	<ol style="list-style-type: none"> 1. Bell-ringer: Students are given the list of words they will explore for the gallery walk and asked which one they feel most familiar with. Then, they are asked to define it in their own words and write a few sentences on how it’s used, or how they know it’s been used. I also ask for an example if they can think of one. If they are unfamiliar with all of the words, they must use context clues and our work with Greek and Latin roots to guess what the word means and explain why. 2. Lecture: Once the bell-ringers are put away, I will go over the day’s agenda, learning target, larger purpose, and the instructions for the gallery walk. This includes defining the words students saw previously on their bell-ringer. The main goal of today’s lesson is to find textual evidence to support the development of various themes in “The Lottery” and collaboratively create the posters for the gallery walk. 3. Students will be assigned to small groups and instructed to use their textbooks or copy of the short story to find pieces of textual evidence to support the development of different themes. Students must also use the MEL strategy to explain their textual evidence. Students must include both page and line numbers in their graphic organizers as well as complete sentences in the explanation of the link between the textual evidence and the thematic component.

	<ol style="list-style-type: none"> 4. Once groups have finished their graphic organizer, I will distribute sticky notes to each group. On the sticky notes, students must copy a piece of textual evidence, draw a picture, or include a secondary example for contribution to the gallery walk posters. Each group is responsible for at least one sticky note on each poster. 5. In the hallway, I will show students where each poster is and ask that they place their sticky notes on the appropriate poster. I will also remind students of the upcoming timed, in-class essay, and that any work from the gallery walk can be used during that assessment. 6. With the last half of class, students will view the gallery walk and are encouraged to take notes based on contributions from other groups. Students are encouraged to copy other quotes or ideas from the posters onto the back of their own organizer for the sake of the in-class essay. 7. Exit Slip: Students may choose one word that they makes them feel either confident or confused. Which of the words did they understand the most? Its definition, how it works thematically within the story, why they feel confident about it, and how could they extend their understanding of the word and theme? Students may also use their exit slip to try to clarify something they're still confused about. What word or theme, despite the completion of the graphic organizer and the gallery walk poster, are they still unclear about? What is confusing about it? How can they seek to learn more about the word or how it's used in "The Lottery?"
Assignment	<p>While this activity is a collaborative effort, each student must complete a graphic organizer to be turned in at the end of the activity. I must be able to see the preparation for the creation of the gallery walk posters through the work and evidence found within the graphic organizer. This assignment counts as a 20-point formative grade worth 15%. The graphic organizer, however, can be used on future assessments, so it is in the student's best interest to complete the organizer as thoroughly as possible.</p>
Assessment	<p>While the gallery walk posters and accompanying organizers qualify as a type of informal assessment, the work done on the gallery walk and prepared organizers will allow students to plan for a timed write in the days following the gallery walk. Students may use the textual evidence they found or recorded from the posters in a timed, in-class essay</p>
Adaptations/differentiation	<p>I have been fortunate enough to have gracious colleagues who don't mind that I use the hallway for more space during this activity. Any students in wheelchairs or with walking aids may not be able to move around a small classroom to view each poster, thus I adapt and move to an area where we have more space to spread out in hallways.</p> <p>I also allow students to draw pictures rather than find specific text evidence to appeal to all types of learners.</p> <p>"The Lottery" is in my students' textbooks, but I always have extra copies printed out for those who may have forgotten.</p>

	<p>With developing learners, I will narrow their focus and modify the graphic organizer so that they may spend their time focusing on one or two themes versus the four in a single class period. They may still contribute to the creation of posters and the gallery walk.</p>
<p>Extensions</p>	<p>This one activity plants a number of small seeds for future extension activities and larger assignments:</p> <p>First, we use what is called the MEL-Con strategy for writing paragraphs, and the graphic organizer essentially asks students to think about the first half of MEL. The main idea is the developing thematic element, the evidence is the textual pieces they record in the graphic organizer, and the link is their explanation of the evidence. “The Lottery” is actually the first text we use in rolling out the banality of evil project which acts as their first semester final exam, so everything from this activity is meant to be extended later.</p> <p>The activity also serves to prepare students for a timed, in-class essay, as previously mentioned. Not only do the timed writes prepare students for AP and IB exams the following year, but it also gets them to start practicing collecting and preparing evidence for an essay, which is exactly what they do for all essays, but especially the banality of evil essay that follows.</p> <p>The last major way this activity is extended is the gallery walk itself. As part of the banality of evil project, students must create a physical artifact to represent and accompany their essay. We then put the artifacts on display in a few hallways of the school and do a gallery walk viewing all the projects from the different sections. The whole school is invited, but it is a dedicated day in my class at the end of the semester. Students become familiar with the procedures of a gallery walk in this activity prior to a higher-stakes gallery walk at the end of the first semester.</p>

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ENGLISH II ENRICHED Timed Writing Prompts (Metzler)

Question 1

(Suggested time – 40 minutes.)

In “The Lottery” by Shirley Jackson, the story features Mrs. Hutchison – a dynamic character whose ideas and motivations change over the course of the story. Write an essay in which you analyze how the author’s syntax, diction, and tone shape the changing attitudes of Mrs. Hutchison, over the course of the story. Use evidence from the text to support your position. Do not merely summarize the plot.

Question 2

(Suggested time – 40 minutes.)

Literary critics have said that one of the major themes of Shirley Jackson’s short story “The Lottery” revolves around the importance of family. According to SparkNotes, “Family bonds are a significant part of ‘The Lottery,’ but the emphasis on family only heightens the killing’s cruelty.”

Write an essay in which you discuss how family within the context of “The Lottery” contributes to the cruelty of the villagers. Use evidence from the text to support your position. Do not merely summarize the plot.

Question 3

(Suggested time – 40 minutes.)

Political theorist Hannah Arendt wrote extensively after World War II about “the banality* of evil.” She says that,

“...Under conditions of terror most people will comply but *some people will not*... Humanly speaking, no more is required, and no more can reasonably be asked, for this planet to remain a place fit for human habitation.”

Write an essay in which you discuss how the village in Shirley Jackson’s “The Lottery” illustrates “the banality of evil.” Be sure to use evidence from the text to support your position. Do not merely summarize the plot.

*banality – the condition in which something is so unoriginal as to be obvious and boring.

**Lesson Plan for Sue Nelligan's Demonstration for 5585:
Title: Writing Body Paragraphs for Literature Analysis Prompts**

[PPT with Links](#)

[Movie Link](#)

[Screencastify](#)

Overview:

- Restate the objective for the writing prompt (stages of grief)
- Give each student a printed copy of the sample paragraph
- Read the paragraph aloud
- Students will need three highlighters and pen/pencil
- Students should have their notes out to guide them as we work
- Create a color key: color 1=scene reference, color 2=quotation, color 3=analysis of quotation/scene as related to topic sentence
- Together we highlight the sections and label: topic and closing sentences, the subject and argument of the topic sentence, and flow into quotation.

Rationale/Research:

Annotating is done when we read anything and want to try to learn or remember the material. In the case of annotating a model, it allows students to use the whole brain (part used in the reading and processing of material, the other part of brain to write and make meaning). (Harris, Wolfe).

When we provide models for our students, it helps the learners visualize what their own product should look like. This helps prevent some frustration and allows for clarity. (Hastan).

Learning Goals/CCSS: 11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

My goal is to develop students' writing skills for effectively communicating an argument they generate based on interpreting literature.

Objectives:

I use this sample paragraph that I wrote as a model to show the parts of the paragraph they've learned and taken notes about.

This integrates annotating on this model and practicing their familiarity with the structure and elements that make up an effective paragraph.

From this activity, I want students to use it as a guide for when they write their own body paragraphs.

This is set up for a 45 minute class period. Students go home with this marked up paragraph for paper assignments in the future.

When students peer edit their full draft in class, they bring in paper copies and are asked to do this same activity for their peer's body paragraphs as it serves as practice to the editor to identify the structure and as a visual to the author if they are missing or are light on a part of the paragraph.

Prep/Materials:

This activity is set up for Salinger's *Catcher in the Rye* paper assignment. They receive the writing assignment before the book is finished, maybe around chapter 20 (of a 26 chapter book).

Students have taken notes in class for setting up body paragraphs before they start their actual writing. These notes include topic sentence, scene referencing, flowing into quotation and the quotation, analysis of the quotation and the scene example, and closing sentence.

-This is the [sample paragraph](#) I would print and provide for them
-3 different color highlighters

Assignment if appropriate for activity: (Also see objective above)

Students create a color key at the top of the page. Color 1: scene development/reference, Color 2: quotation, Color 3: analysis.

Have students use their highlighter to mark the sections of the paragraph we have gone over.

Assessment:

Here is the paper [assignment](#) when they write their own papers.
Here is a former [student's paper](#) to practice with a peer's writing style

Differentiation/Adaptations:

This assignment is not handed in so there are no concerns for a score. While students are doing activity they may ask for confirmation they're doing it right and may ask a neighbor or me. If a student asks for this task electronically, I can do that and they can make a copy for themselves if they want to keep in their electronic folders. I prefer doing it on paper so that their whole brain is engaged (left/right sides of brain).

Extensions: n/a

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ENG 5585
2 July 2020

Lesson on Genre Awareness

Overview and Background of the Lesson

For this lesson, I revised a lesson that I originally created for Dr. Timothy Taylor’s ENG 5007: Composition Theory and Pedagogy course at Eastern Illinois University in fall 2019. As part of the ENG 5007 curriculum, I learned more about rhetorical-genre pedagogy, and I created a sequence of lessons that would help my college composition students gain an increased awareness of genre conventions in writing.

I taught the original lesson that this revision is based upon once, in my spring 2020 section of ENG 1001: English Composition I at Illinois Valley Community College (IVCC). I have revised the lesson to suit the requirements and needs of the teaching demonstration for ENG 5585, while also thinking about what went well and what needed improvement from my one-time experience of teaching the original lesson.

The lesson that precedes this one provides students with a working definition of the term *genre*, as contemporary scholars in rhetoric and composition use it. While traditional language arts instruction tends to refer to genres as literary terms—in other words, fiction, nonfiction, fantasy, science fiction, and so on—scholars in rhetoric and composition see genres as patterns of using language for creating social action in the world. They come about from certain rhetorical situations recurring, and then people form similarities in response. Those patterns become typified. To quote Amy Devitt, “[P]eople use genres to do things in the world (social action and purpose) and . . . these ways of acting become typified through occurring under what is perceived as recurring circumstances. Within established genres, what are seen as formal conventions have developed as rhetorical acts and continue to act rhetorically” (“Integrating” 698).

Genres can be very, very specific. For example, the Illinois Community College Board (ICCB) requires that each community college in the state submit a series of reports each year. While ICCB provides information about what each report needs to include, it is up to each college to decide on how to feature that information. Once the same ICCB report is written, year after year, then that report becomes a genre in and of itself, specific to each community college. The way that Elgin Community College, for instance, writes such a report is going to be a bit different than the way that Joliet Junior College composes it. Changes can happen in genres, but the overall conventions that emerge tend to get duplicated. As each new report writer is assigned the task, the smartest thing to do is consult previously written reports and try to identify characteristics of this microgenre—the specific ICCB report whose conventions get replicated at this particular community college.

My lesson aims to improve student awareness of genre conventions in writing. According to Devitt, when students develop awareness of genres, they can then apply this knowledge to figure out the unique characteristics of any new genre. It is for this reason that the point of my lesson isn’t necessarily to explain how to write in a specific genre; instead, it is to develop student habits for analyzing aspects of a new genre. They can then use the process to understand how to discover new genre characteristics on their own. In Devitt’s own words, “Genre awareness pedagogy treats genres as meaningful social actions, with formal features as the visible traces of shared perceptions. Analyzing the contexts and features of a new genre provides an inroad to understanding all genres” (“Genre Pedagogies” 152). By analyzing a genre that will be largely unfamiliar to most traditional first-year college students (the newspaper letter to the editor), they will use verbal collaboration to come up with characteristics of the genre, as well as writing-to-learn opportunities to reflect on why genre awareness is important.

Rationale

Rhetorical-genre pedagogy is important because pre-college instruction in composition can be comprised of a lot of formulaic approaches that reduce writing to a series of teacher-taught requirements that

must be fulfilled. However, not a lot of authentic writing situations outside of K-college have a teacher-like authority creating, sharing, and enforcing writing rules, discipline-and-punish style; those who follow the stated rules get good grades while those who don't get punished. In the real world, when we are encountered with a new writing situation, we need to figure out what Anne Freedman calls the "rules for play" for that new genre (qtd. in Devitt, "Genre Pedagogies" 148). Then we need to make decisions about how to enter that new genre, whether to conform to the stated conventions or break them (Devitt, "Genre Pedagogies" 149). Some kind of "creative reformulation"—or remix of genre expectations—might be how we choose to approach the task (Bakhtin qtd. in Liu 74). However, the first step is figuring out what the genre conventions are for the rhetorical situation that we need to respond to (Devitt, "Genre Pedagogies" 152).

Additionally, formulaic writing instruction has the potential to reduce writing to macrogenres that do not transfer well to future rhetorical situations since the student tendency can be to transfer them in full, without regard for the unique requirements of the new composition task (Reiff and Bawarshi 328). In other words, if the narrative essay for Mrs. Johnson's eleventh-grade English class requires an intro, body paragraphs, and conclusions with specific elements X, Y, and Z, then the student has the potential to transfer that macrogenre instruction to a similar setting (such as the college scholarship essay) where the taught components should *not* transfer. While the college scholarship essay prompt may also require that the student tell a story from his/his/their own life, the scholarship committee may not consider a formulaic approach to be outstanding writing, considering that most published writing does not conform to the kinds of formulas that are commonly taught in the current-traditionalist classroom (Duncan 483-87). In other words, rather than draw on prior learning in this scenario, the student should instead be aware of its unique rhetorical situation and figure out what it demands: perhaps seeking out available samples of excellent scholarship essays, reading tips on the overall genre, and taking the prompt and draft to an outside reader for feedback. Ideally, the student would reach out to the scholarship office for any tips, given that genre expectations can be deeply localized; in other words, the ideal college scholarship essay for organization X can be deeply different from the same type of essay for organization Y. There are just so many microgenres.

Additionally, traditional writing instruction can create what Elizabeth Wardle calls "answer-seeking dispositions" in students rather than "problem-solving dispositions." If we provide students with solutions for writing problems before they even encounter them in the form of tips for macrogenres, then we are not allowing them to become independent problem solvers and smart readers/producers of texts. Rather than teaching students to rely on us for the answers, they should instead be encouraged to develop writing habits where they seek out solutions for themselves.

Learning Objective

- After this lesson, the students will be able to:
 - Explain why genre awareness is important when they're faced with an unfamiliar writing task.

Learning Goals

My learning objective is loosely tailored to the following learning outcome and competencies for English 1001 at IVCC:

- "Outcome 1: Read a variety of texts with understanding and appreciation
 - "Competency 1.4: Recognize how an author conveys meaning and develops ideas
 - "Competency 1.5: Recognize, appreciate, and discuss a variety of writing strategies" ("Illinois Valley").

While all IVCC instructors are supposed to tailor their lessons to the learning outcomes and competencies on the corresponding course outlines for their classes that have been approved for transfer credit by the Illinois Articulation Initiative, the ENG 1001 outline, in my opinion, is out of date. The reasons are beyond the scope of this lesson plan.

However, my learning objective is fully in line with key learning outcomes and positions provided by the Council of Writing Program Administrators, the National Council of Teachers of English, and the National Writing Project. Here is an example:

- “By the end of first-year composition, students should
 - “Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers’ and writers’ practices and purposes” (“WPA Outcomes Statement”).

Preparation and/or Materials

- Letters to the Editor, compiled in advance and made available to students through Blackboard
 - The letters represent points of view published in variety of newspapers that reach mostly regional audiences (*The Pantagraph* and *Bureau County Republican*) or national/international audiences (*The Chicago Tribune* and *The Washington Post*)
- PowerPoint

Procedures and Activities

First Five Minutes

First, I will ask the students to write about what they learned about genre, as understood by rhetoricians, from the prior class period. They will write without names attached and bring their writing up to me when they’re done. Then I’ll quickly read the opening assessments to myself, read a few responses, comment as necessary, and move on.

Next Twenty Minutes

Divide students into groups of three to four, and ask each group to choose two letters to read and analyze from the following options: “America Is, and Always Has Been, a Messy Democracy” by Robert B. Hamilton in the *Chicago Tribune*, “Our Love of Individualism Is Costing Us in the Pandemic” by Myranda Campanella in *The Washington Post*, “Support Local Construction Trades” by Mike Raike in *The Pantagraph*, “It’s Time to Put an End to Distracted Driving” by Janet Patrick in the *Bureau County Republican*, or “The Frustration and Anger among Illinois Residents, Especially in Rural Illinois, Is Growing” by Princeton Mayor Joel Quiram in the *Bureau County Republican*. One student must become the discussion leader, another the recorder, and the others participants. The recorder usually reports out.

Also, I will display a PowerPoint slide showing questions adapted from Ann M. Johns (244) to help students analyze their selections:

SUMMARY: What are the letters’ main points?

CONTEXT: What historical condition gave rise to the letters? In other words, what exactly are the authors responding to? An article? Another letter? A social issue? At what level (international, national, state, or local)?

PURPOSE: What are the letter writers trying to do? Persuade? Inform? Move the audience to action in some way? What kind of action?

CONTENT: Once you’ve identified the letters’ purpose(s), *how* are the authors achieving it/them? What strategies do the authors use?

ILLUSTRATOR/WRITER’S ROLE: How do the authors construct their identity? How do they establish credibility (authority to write on their issues)? What kind of voice do they use?

AUDIENCE: Who is the intended audience of the letters? What are their characteristics (desires, values, and beliefs)? How do you know?

GENRE: Based on your analysis of the letters, what do you think might be some characteristics of the letter to the editor? (It’s O.K. if you’d rather wait to answer this question until you’ve received information about other letters.)

I will serve as the “guide on the side,” listening in on the conversation and providing assistance as needed. I will also stress that these questions are actually the most important element of the lesson. While

students are not necessarily going to be expected to write an actual letter to the editor, they will be expected to learn an overall process that they can use for learning how to write in a new genre.

Next Ten Minutes

I will next call on students to come to the front of the classroom and share information about their selections: brief summaries of their letters and responses to the questions.

Next Five Minutes

After all groups have presented information about their letters, I will ask the students to freewrite in response to the following questions: What does it take to write a successful letter to the editor? If you were explaining to someone who has never written one, what suggestions would you provide?

Once the students are done with this activity, I will ask some of the students to share their writing.

Final Five Minutes

Finally, I will ask the students to write an exit pass in response to the following prompts, which are directly related to the key learning objectives for the day:

1. If you were faced with writing in a new genre—*any* genre—that wasn't familiar to you, what did you learn from today's activity that would help you with that new task?
2. Why is it important to have awareness of genre characteristics when you're faced with a new writing situation?

Assessment for This Lesson

- Formative, start of class: freewriting to activate/assess prior learning regarding rhetoricians' understanding of genre.
- Ongoing: listening in to student collaboration and providing redirection as needed.
- Formative, end of class: exit pass to determine whether students have met the learning objective.

Adaptations and/or Differentiation

At the college level, individual accommodations are mandated by the Office of Disability Services. Any IEPs or 504 plans from the lower grades no longer have legal effect. All IVCC faculty have been discouraged from providing individual accommodations without documentation proving their necessity from Disability Services.

IVCC's Center for Excellence in Teaching, Learning, and Assessment is designing a workshop on accessibility and universal design. These matters have been determined by faculty as areas for improvement and professional development. The workshop will debut in fall 2020, and I foresee that it will help me develop in these areas.

Extensions

After this lesson, the students have more lessons before their final summative deliverable, the Unfamiliar Genre Project, comes due.

Here is the whole sequence of lessons, in their proper order:

LESSON ONE: The Importance of Genre in Composition Studies

- This lesson is geared toward helping students to gain an understanding of genre as defined by rhetoricians.

LESSON TWO: Rhetorical-Genre Analysis: Letters to the Editor

- This is the lesson featured here.

LESSON THREE: Rhetorical-Genre Analysis: World War II Posters

- For this lesson, the students analyze the genre of the World War II poster as an extension of the first lesson where students analyzed letters to the editor.

LESSON FOUR: Introduction to the Unfamiliar Genre Project

- The Unfamiliar Genre Project is the summative assessment for this unit; it is to be completed collaboratively. For this lesson, students form teams and agree on what to do if the team falls apart. They also think about what they already know and what they need to find out to complete the project successfully.
- The assignment sheet for the Unfamiliar Genre Project is below.

LESSON FIVE: Writing Workshop & Instructor Conferences

- While the students work collaboratively on their projects, each team also meets with me for individualized feedback.

LESSON SIX: Peer Review

- Two teams review each other's drafts. Each team member is expected to fill out a peer review sheet for the other team, but the activity is not completely silent; the students may talk with one another to share ideas verbally.
- Remaining time: Writing Workshop

LESSON SEVEN: The Unfamiliar Genre Project Is Due

Summative Assessment for the Entire Unit

The Unfamiliar Genre Project (Minimum of 1,000 words)

DIRECTIONS:

It is very common in K-12 settings for English/language arts teachers to explain the concept of genre as it applies to literary study. As a result, most high school graduates end up with an understanding of genre as it pertains to literature. They are able to distinguish between literary macrogenres such as fiction, nonfiction, drama, poetry, historical fiction, realistic fiction, and so on.

In the field of rhetoric and composition, however, scholars use the term *genre* differently. As Amy Braziller and Elizabeth Kleinfeld explain in *The Bedford Book of Genres*, rhetoricians and composition experts understand “genre as a social response to a [recurring] rhetorical situation” (17). In other words, certain circumstances arise, again and again, that call for discourse. Writers then respond to this kind of recurring rhetorical situation, and similarities in approach emerge. These similarities comprise a *microgenre*. Some sample microgenres include a letter written by administrators at elementary school X to inform parents of basic start-of-school procedures, a weekly college email to students keeping them up-to-date on current events, or an annual marketing campaign brochure sent to former students from a high school alumni association.

For the Unfamiliar Genre Project, please choose a genre that you know little or nothing about. It can be a microgenre from real-world writing that doesn't appear in any kind of print or Internet publication, such as the examples above. It can also be a genre for a specific publication, such as the natural science article for *Highlights* magazine, the movie review for the *Chicago Tribune*, or the personal essay for the *HuffPost*.

Next, collect samples of your genre, and read them carefully. Next, choose three that seem to represent the best of the genre. Analyze these three to find out what it takes to write well in the genre. Look carefully at matters of exigence, author construction (especially voice), purpose, content, audience awareness, and design.

Your next step will be writing an explanation of how to write in this genre. To accomplish this goal, you will first need to choose a publication medium and audience. When you're deciding on them, think carefully about what kind of person might have to write in your genre—and where that author would go for tips.

Next, see if there are any articles that are similar to what you will be writing in your publication medium, and use them for ideas on how to complete your writing.

Finally, write your document.

POSSIBLE COMPLICATIONS:

This project will be collaborative. While you will receive writing workshop time in class to work together on this project, you will likely also need to meet outside of class and/or work on tasks online. It is up to you to exchange contact information and come up with ways to complete your collaboration effectively.

However, what if one student fails to step up and collaborate? You will need to decide together on a consequence and then email me a written decision.

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Note: See Student Sample Below:

FINAL DRAFT

1081

February 25, 2020
English Writer Jr.
321 W. Forest Park St.
Ottawa, Illinois 61350

Lester Manzano, Assistant Dean
William Duffy, Director of Nursing
1032 W. Sheridan Road
Chicago, Illinois 60660

Done?
University

Added
format to
letter

Dear Mr. Lester Manzano and Mr. William Duffy,

Hello! My name is English Writer Jr., and I am one of the counselors in the nursing department here at Illinois Valley Community College. I have studied webpages your colleges have published, regarding your RN to BSN program, to see what we would need to have to add along with our RN program here, for our transfer students preparing for BSN courses. After comparing your school's RN-BSN program with other universities in the Illinois area, I have come to notice your website could really benefit from some revamping. There is not enough information about the program itself, just about the course curriculum and how many hours you must have. My colleagues and I have done some research and found some ideas that you may want to implement to update your university's website.

When trying to appeal to the future students and staff of your nursing program, you may want to think about adding your university's accreditation to the information that you provide. This will supply your website visitors, such as students, parents, teachers, and counselors, with knowledge of credibility and at what level your facility is evaluated. Most universities have their accreditation information on their first or second page of the outline of their own programs. Not many future students will want to enroll in a program at your school that is not accredited for what they teach.

I have also noticed that you have no images or statistical charts to grab the attention of your readers. Did you know (per BBC.com) that the average attention span while reading a webpage is only eight seconds? Illustration and vivid detail go quite a long way with fast minds. Utilizing big headings to stress a topic followed with small paragraphs to explain can really help aid in this area. Pictures to go along with what is being discussed is also a plus. Adding pictures of nurses, nursing charts, and maybe a list of possible nursing jobs for after graduation, or by

Chandra Paschal

Dr. Robin Murray

ENG 5585

July 6, 2020

Research Project Pre-Writing Activities Part 1

Overview:

Students will work through three pre-activities intended to help them narrow their research topics and craft a purpose statement.

Rationale:

The research paper can be one of the most daunting assignments that students experience. Students often have difficulty beginning the writing process, and adding the step of finding appropriate evidence can often cause students to be overwhelmed by the task. According to Laura Robb, “Having a plan enables writers to imagine their piece as a whole, to see their final destination,” (30). Teaching prewriting strategies also allows students to become better writers. Katrina Servati asserts that students who are not taught to use prewriting strategies experience difficulties, “especially the areas of organization, creation of ideas, and word choice (Sinatra et. al. 1984)” (4). Although using formulaic writing is not something that should be used all the time, giving students a model can positively impact their writing experience. In her research on using only models versus using models along with explicit instruction, Rebekha Abbuhl found that “In current approaches to writing instruction, models are valued not for facilitating passive imitation, but rather for [. . .] easing some of the apprehension associated with writing a new genre e.g. Macbeth 2010),” (1). Earlier in the week, students generated an expansive list of “Big Ideas” from which they may choose their topics. In this lesson, students will clarify their research focus by using brainstorming and grouping techniques. Then they will create a purpose statement that will serve as a guide for their research (“Step-by-Step Guide & Research Rescue: Finding and Narrowing Your Topic”). Students are better able to identify more specific issues on which to focus their research by listing concepts they already know about these “Big Ideas.” By actively teaching students prewriting strategies,

including how to generate ideas, make connections, and identify goals, we are allowing them to take control of their own writing.

Standards:

CCSS.ELA-LITERACY.W.11-12.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Objectives:

Students will generate a list of subtopics related to one of the “Big Ideas” presented in class.

Students will group subtopics into categories that make sense to them.

Students will determine relationships between and among items, and label categories based on those relationships.

Students will follow a sentence model to generate a purpose statement to guide their research.

Materials:

Research Project: Prewriting Presentation Part 1

Smartboard

Notebook/loose leaf paper & writing utensil or student Chromebooks

Student generated [Big Ideas](#) list

Activities/Procedures

Total time: Approximately 42-55 minutes

1. Introduce students to the day’s presentation, “Research Project: Prewriting Activities Part 1.” Begin to work through the slides, focusing on expanding student understanding of the items introduced on the slides.
2. Go through slides 1-3—Introduction to Prewriting (2 minutes)
 - a. Slide 2 lists common pre-writing activities, and slide 3 identifies the activities students will complete during this class.
3. Go through slides 4-9—Brainstorming (16-21 minutes)

- a. Slide 6 introduces the beginning of a brainstorming list on climate change—teacher’s topic— on one side and gives a space for working on a group brainstorming list on the other side.
 - b. Slide 7 prompts students to brainstorm for their chosen topics in their notebooks. Give students 7-10 minutes to work on their lists.
 - c. Slide 8 is a pre-generated list for climate change. This list is included for later reference.
 - d. Slide 9 prompts students to share their lists with a partner and to help each other complete their lists if needed. Give students 5-7 minutes to complete this step.
4. Go through slides 10-12—Cluster/grouping (8-10 minutes)
- a. Slide 10 defines clustering and explains the modified cluster version that’s used, which is a mix between clustering and word storm.
 - b. Slide 11 is an example that uses topics from the earlier climate change list. Labels are based on the relationships between the words as they are grouped.
 - c. Slide 12 prompts students to try clustering or grouping their own brainstorming list, and then share their groupings with their partners, offering help if needed. Give 5-7 minutes to complete the activity.
5. Go through slides 12-23—Crafting a Purpose Statement (17-22 minutes)
- a. Slides 12 & 13 define the purpose statement and explain why and how we will create one using a formula.
 - b. Slides 15 & 16 present the first part of the formula purpose statement, provide examples, and then prompt students to write the first part of the model purpose statement, inserting their own chosen topic. Give students 1-2 minutes to complete the activity.
 - c. Slides 17 & 18 show the second part of the purpose statement formula, provide examples, and then prompt students to write the second part of the formula statement, inserting their own chosen focus where indicated. Give students 3-5 minutes to complete the activity

- d. Slides 19 & 20 display the final part of the purpose statement formula, provide examples, and then prompt students to complete the purpose statement formula. Give 3-5 minutes to complete the activity.
 - e. Slide 21 offers complete purpose statements based on earlier examples from the presentation.
 - f. Slides 22 & 23 prompt students to rewrite their purpose statement as one complete sentence and to share a copy of their purpose statements with me.
6. If students do not have time to complete their purpose statements in class, they should turn them in at the beginning of class tomorrow.

Assignment:

Students will turn in a completed purpose statement for their research at the end of class.

Assessment:

Participation points given as long as their purpose statement follows the formula and it narrows the topic to a more specific focus. Students must revise their purpose statement if it doesn't meet these criteria.

Adaptations or Differentiations

This assignment can be modified in many ways.

- “Big Ideas” modifications: Students can be provided with a modified list of topics. Modification can include offering different topics and/or fewer topics or offering only one topic for everyone.
- Brainstorming activities and/or grouping activities: Activities can be done as a whole class, in partners, or groups rather than independently.
- A teacher generated set of subtopics could replace the brainstorming list completed during this lesson..
- The grouping activity can be modified so that students are given a set of categories in which to place their subtopics from brainstorming.
- Teachers can assign a single, narrowed topic. Then, brainstorming and grouping can be skipped over, and the lesson can be started with the purpose statement activity starting on slide 13.
- Students can write or type the activities as needed.

Extensions:

This lesson is connected to a larger research unit, so students will continue to work with their topic, subtopics, groups, and purpose statements generated during this lesson. Students will use the purpose statement to identify the kinds of information they need to collect on their topics. Students will use the information discovered in their research as evidence in their research papers. All of the activities covered in today's lesson can be used for different types of writing and in different content areas.

Resources:

Abbuhl, Rebekha. "Using Models in Writing Instruction: A Comparison With Native and Nonnative Speakers of English." *SAGE Open*, Oct. 2011, doi:10.1177/2158244011426295.

Robb, Laura. *Nonfiction Writing: From the Inside Out*. Scholastic, 2004.

Servati, Katrina, "Prewriting Strategies and their Effect on Student Writing" (2012). *Education Masters*. Paper 242.

"Step-by-Step Guide & Research Rescue: Finding and Narrowing Your Topic." *Subject Guides*, Brigham Young University Library, 24 Feb. 2020, guides.lib.byu.edu/c.php?g=216340&p=1428396.

See Resource Below:

[Big Ideas Handout](#)

DANIELSON MODEL LESSON TEMPLATE: Rachel Roderick

<p>Class: English 9</p>	<p>Date: 07/06/2020</p>
<p>Unit: Speak -- Figurative Language</p>	<p>Lesson Title: Writing Metaphors to Visualize and Empathize Teacher Demo Presentation LINK Teacher Demo Video LINK</p>
<p>Content Standard Alignment: CCSS.ELA-LITERACY.W.9-10.3.D</p> <p>Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>	
<p>Lesson Objectives/Instructional Outcomes: Outline the concept, knowledge, skill, or application students can demonstrate upon lesson completion. This may be the same as or very similar to the content standard; however, it could be narrower or perhaps broader. Objectives may be stated in the form of critical questions students should be able to answer.</p> <p>Students will develop a comparison of two units by 1) determining the best comparable unit, and 2) composing using sensory language.</p>	
<p>Relationship to Unit Structure: How does this lesson support the unit goals / enduring understandings? How does this lesson build on the previous lesson in this instructional sequence? How does this lesson support the next lesson in this instructional sequence?</p> <p>Students have been reading <i>Speak</i> by Laurie Halse Anderson. At the beginning of the novel, we reviewed the term “Figurative Language” and took notes over <i>metaphor, simile, hyperbole, symbol, & motif</i>. Students then went on a guided scavenger hunt throughout the book to find examples of those types of figurative language.</p> <p>Today students will focus on one example from the novel. We will consider the question: “Why does Anderson (and other authors) use figurative language, like the extended metaphor, when writing? Follow-up questions may include, “How does it help you, the reader?” “In what way does this serve the story?”</p> <p>After this unit, we will continue reading the novel, paying attention to how Anderson uses figurative language to develop and connect readers to characters.</p>	
<p>Instructional Materials/Resources: List all materials and resources required by teacher and/or students, include preparation or other special instructions; e.g. paper-based materials such as text books, technology equipment, science equipment or supplies, art materials or equipment.</p> <p>Metaphor Writing Presentation Student Edition Metaphor for a Group Worksheet</p> <p>Paper Pen/Pencil</p> <p>“Feel Boxes” (Old Amazon boxes with the bottoms cut out and a hole for hands. (Black fabric with a slit cut through the middle to conceal what’s inside the box.) Ingredients for the “Feel Box.”</p>	
<p style="text-align: center;">Methods and Instructional Strategies</p>	
<p>Anticipated Student Misconceptions: Students often confuse similes and metaphors. Students may have trouble considering units of comparison and instead something they love to compare the unit to. (Ex: A kid who loves basketball may choose to compare their teammates to a basketball when the attributes aren’t a best match.)</p>	
<p>Concept Prerequisites:</p> <p>List all key concepts and terminology necessary for students to understand the concepts as well as meet the standards, goals and objectives of the lesson.</p> <p>Metaphor, Simile, Figurative Language, Sensory Details</p>	
<p>Introduction-Anticipatory Set:</p>	<p>In Halloween party game fashion, have boxes set up around the room with different textures inside (spaghetti, grapes, fuzzy pipe cleaners, cheese sticks, peeled tomatoes, etc.)</p> <ul style="list-style-type: none"> ● Students will be assigned to stations based on the number of boxes available. ● Students will stick their hands inside the box and feel. ● They will then write a list of adjectives describing the ingredients.

	<ul style="list-style-type: none"> As a class we will share. The rest of the class will guess what's in the describer's box. The describer will reveal what's in the box. <p>*Ask Students: Which items were easiest to guess/Why? What were some of the strongest descriptive adjectives we heard today? Have you noticed this in <i>Speak</i>? The descriptive language is often embedded in what other type of language?</p>
<p>Instructional Activities:</p> <p>Includes questioning techniques, grouping strategies, pedagogical approaches.</p>	<ol style="list-style-type: none"> After the "Feel Box" intro & discussion. Ask students to get out their <i>Speak</i> books and turn to page 5. "We're going to look at descriptive figurative language as it's used in <i>Speak</i>. Specifically, I want you to look at page 5. We're going to focus on identifying the extended metaphor that Anderson uses." <ol style="list-style-type: none"> Students first will identify the metaphor comparing Melinda to a wounded zebra. Ask students what they're supposed to understand about Melinda through the use of the metaphor. Ask students why Anderson uses a metaphor instead of just saying she feels weak, scared, and like prey? <ol style="list-style-type: none"> Students should grasp that the metaphor (and other figurative language) allows us to visualize an idea and then it will allow them to empathize with a character or situation. Next students will write their own extended metaphor using the handout.
<p>Wrap Up-Synthesis/Closure:</p>	<p>2 Sentence Wrap-up: (This is a sample. My students would receive a copy that automatically collects their school email addresses.)</p> <p>Students will write on a notecard or fill out a digital exit ticket:</p> <ol style="list-style-type: none"> A summary of what they learned in the lesson. An example from their writing of the metaphor. <ol style="list-style-type: none"> If this can be checked the same day, then I am able to contact them via email if they are off track (or praise an exceptional example). <p>Students may continue writing and should be prepared to share the next class.</p>
<p>Differentiation According to Student</p> <p>Address diverse student needs including students with an IEP or 504, cultural or linguistic needs.</p> <ul style="list-style-type: none"> Additional examples Pre-selected groups and comparisons Checklist of the five senses and a reminder to make sure the word "like" is not used (or if it is there is no comparison). 	
<p>Assessment (Formative and Summative):</p> <p>May indicate the type of assessment most appropriate, or it may provide sample questions, entire tests, portfolio guidelines or rubrics if available submitted along with the lesson plan as attachments.</p> <p>Students will receive 10 points for the completion of this assignment. See the Evaluation Slide (20) near the end for details.</p> <p>***Student Example #1 ***Student Example #2 ***Student Example #3</p>	
<p>Extension Activities:</p> <ul style="list-style-type: none"> Make this a two-day lesson. Students would complete the box activity on day one and the metaphor writing/sharing on day two. <ul style="list-style-type: none"> Each group would have a series of boxes that built one upon the other to continue building a specific visual. Make the box a stand-alone activity for imagery with Poe's "The Cask of Amontillado". 	

6 Word Memoirs: An Introduction to Narrative Writing

Standards

- CCSS.ELA-LITERACY.W.7.3
Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- CCSS.ELA-LITERACY.W.7.3.D
Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- CCSS.ELA-LITERACY.W.7.3.E
Provide a conclusion that follows from and reflects on the narrated experiences or events.

Objectives

- Students will be able to:
 - Write a six word memoir in order to convey information about their life.
 - Use precise and strong language to write their six word memoir.
 - Write a one paragraph backstory explaining the significance of their six word memoir.

Overview

In this lesson, students will be introduced to the concept of a six word memoir. They will read examples, compose and revise their own six word memoir about themselves, and then write a one paragraph conclusion that explains the significance of their six word memoir. This is a one day lesson that lasts about 45 minutes, intended for 7th grade students. There are ways to extend or modify this lesson according to age and level of students.

Rationale

I use this lesson at the beginning of the school year. Often, teachers will begin the year with a narrative about summer activities. I've found that this often excludes students who did not get to do anything fun or exciting. This lesson also serves as a great introduction to my class, while allowing me to learn a little bit more about my students. Because of the short length, it is not intimidating to students. It teaches skills about writing about themselves, using precise and descriptive language, and also works on elaboration skills through the writing of the backstory. Because of this, this lesson works great with middle school students.

Materials

This lesson requires very few materials:

- Device with Internet connection to show video
- Journal or paper
- Laptops to compose backstory

Procedure

1. Watch Six Word Memoir Crash Course video on YouTube and discuss what a six word memoir is. (<https://www.youtube.com/watch?v=untqdxugZ9Q>). (5 minutes)
2. Read example six word memoirs as a class. (2 minutes)
3. Give students five minutes to brainstorm. (5 minutes)

- a. List words to describe yourself.
 - b. Make a list of major life events.
 - c. List problems or obstacles you've faced.
 - d. Start using these words to create your own six word memoir.
4. Read more examples of six word memoirs. Have small groups turn and discuss these: what makes them strong, how could they be improved, etc. (3 minutes)
 5. Give students ten minutes to write their own six word memoirs. During this time, I would be moving around the room reading what they're writing, giving feedback, etc. (10 minutes)
 6. Revise six word memoirs. (5 minutes)
 - a. Highlight one word that is weak.
 - b. Replace that word with a more descriptive one from the thesaurus.
 - c. Read your memoir and make sure it still makes sense.
 7. Students are divided into small groups of 3-4 and share their six word memoirs. (10 minutes)
 - a. Read your memoir aloud.
 - b. Each person gives one compliment.
 - c. Each person asks one question.
 8. Explain the backstory assignment. Pass out rubrics and answer any questions. (5 minutes)

Assignment

The assignment for this lesson is to write a rough draft of their backstory. The backstory is a one paragraph explanation of their six word memoir. This could tell the story behind the words, explain why they chose those six words, or give more details. It should be written using complete sentences.

Assessment

The assessment of this lesson is done based on a rubric (attached below). This rubric assesses students based on the objectives. The assessment is based on the six word memoir as well as the backstory.

Adaptations / Extensions

1. Video: A video component can easily be added as an extension to this project. Have students create a video that accompanies their six word memoir. This could be done as a substitute for the backstory or in addition to the backstory.
2. Readings: Have students do dramatic readings or a presentation based on their six word memoirs. This could be done as a substitution for the backstory. Students could orally explain the story behind their six words. This would be great to accommodate lower level students or to make the assignment appropriate for elementary students.
3. Narrative: Have students take their six word memoir and turn it into a full narrative. This would serve as an extension to the backstory. Rather than writing one paragraph, students could write an entire story telling about where their six word memoir came from.

References

www.sixwordmemoirs.org

Name: _____

6 Word Memoir Rubric

	4	3	2	1	Score
6 Words	Your 6 Words tell us something about your life. They make sense and are easy to follow.	Your 6 Words tell us something about your life.	Your 6 Words tell us something about your life. They are somewhat confusing.	Your 6 Words are present, but they are confusing or hard to follow.	
Language	Your memoir includes precise, descriptive language. The words create a strong image.	Your memoir includes precise or descriptive language.	Your memoir's language is descriptive, but could be stronger.	Your memoir is lacking in description.	
Backstory	The backstory is 1 paragraph. It gives details about why your 6 words describe you. It is organized and easy to understand.	The backstory is 1 paragraph. It gives details about why your 6 words describe you.	The backstory is less than 1 paragraph. It gives details about why your 6 words describe you.	The backstory is less than 1 paragraph. It is confusing or hard to follow.	
Conventions	Writer makes 0-2 in capitalization or punctuation, so the paragraphs are exceptionally easy to read.	Writer makes 3-5 errors in capitalization or punctuation, but the paragraphs are still easy to read.	Writer makes multiple errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes many errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupt the flow.	

Total Points: _____/16

**Carrie Theobald
Dr. Murray
ENG 5585
July 7, 2020**

Writing to Learn and Using Group Discussion to Build Academic Discourse in Developmental Writing Students

Overview:

This is a lesson that I developed for a course at Illinois Central College – English 095 – Preparation for College Reading and Writing. Students are placed into this course because their placement test scores are not high enough to place them into the traditional freshman composition course. This lesson is an introductory lesson for the “Discussion Leader Project” which is 10% of their overall grade. Students are expected to assign the class a TedTalk, and then develop questions in order to lead a whole class discussion. These questions and the discussion itself emulates the writing process in a way that reinforces the writing process for the students.

Rationale

Developmental students often struggle with academic discourse. In other words, they find it difficult to develop the type of language necessary for them to discuss writing which inhibits their success in writing courses. This assignment allows students to not only think about the writing process, not just once, but over and over as students assign TedTalks and lead discussions. According to Launspach, students who talk about the writing process, are better able to not only navigate academic discourse, but also apply what they have learned through repetition to their own writing.

Murray states that writing is a process in which we must respect the student while we patiently wait for them to work through that process in their own time. However, developmental students often enter college in a state of disorientation, unclear of instructor expectations (Parun 254). Some are used to simply receiving completion grades, so when faced with an assignment that requires multiple steps and a great deal of thought, they don't even know where to begin. This assignment requires students to put themselves into the shoes of the creator of the TedTalk and to think about the HOW and WHY of the message. This type of awareness is often lacking in developmental students.

This lesson also requires collaborative learning in small groups. According to Bruffee, writers who work collaborative converse. “They talk through the writer's understanding of the subject” (405). Working in small groups to develop questions allows students to do this. Their conversations assist in the development of questions which link what they've seen to the writing process. It is also a low-stakes means of introducing this project.

The rationale behind this lesson is simple. Developmental students come to college unprepared for the academic tasks which face them. This lesson allows students

to practice conversations which create a sense of belonging as well as introduce them to the genres that they are being asked to write. The students are also being asked to think about the speaker's process ie who is the audience, how is the speaker supporting his argument and whether the speaker has been successful. It is extremely beneficial for developmental students to think of themselves as writers and as writers who have the tools to talk about their craft.

Learning Goals

Upon successful completion of this course, the student will be able to

- 1. Analyze a variety of rhetorical concepts in texts, such as audience, purpose, context, genre, and design.**
- 2. Develop awareness of the writing process**
- 3. Utilize critical thinking**

Lesson Objective

Students will generate questions about a TedTalk which emulate the writing process.

Materials

An appropriate TedTalk (link)

A transcript of the TedTalk

Graphic Organizer

Audio-visual aides such as a projector and a document camera.

Procedures

- 1. As this is a part of a larger project, I will first introduce the project and make sure that the students have access to the project description and the rubric on Blackboard.**
- 2. I will discuss with students what type of TedTalk would make for a good discussion piece. Students will be reminded that they should choose one that is not overly long.**
- 3. Watch the TedTalk that I have chosen as an example.**
- 4. Teacher modeling of completing the graphic organizer. Students are invited to contribute.**
- 5. Short lecture on how to develop questions. Students will need to avoid questions which have "yes" or "no" answers.**
- 6. In small groups, students will work to develop questions about the way the speaker tries to persuade or inform his audience. A whole group discussion will follow this. During the discussion, I will ask the students to consider if the question that they asked achieved the desired response. We will also discuss off-the-cuff follow-up questions that the students could use.**

Assessment

After this lesson, students are expected to choose a TedTalk for the entire class to watch. Each student will develop his or her own questions and then lead the class in a discussion. Students will be scored using a rubric, and this assignment is worth 10% of their overall semester grade.

Adaption/Differentiation

Because of the wide variety of students who take this course, it may need to be adapted to suit the range of needs. Often students in this course have learning accommodations which have been recognized by the university, or they are English language learners. For these students it is important to take a scaffolded approach. Access to question stems as well as teacher conferencing might be necessary for these students to complete this assignment.

Extensions

Because of the uncertainty which faces us in the upcoming months, it might be necessary to do this assignment online. I believe that ICC is intending that this course will be a hybrid of sorts with students only meeting once a week in person rather than twice. That would require that I conduct the explanation of the assignment and the modeling synchronously rather than in person. It might also be necessary for students to lead discussions online rather than in person. If that becomes the case, I have suggested the use of Flipgrid to facilitate the discussion.

Works Cited

- Bruffee, Kenneth A. "Collaborative Learning and the 'Conversation of Mankind.'" *Cross-Talk in Comp Theory*, edited by Victor Villanueva and Kristin L. Arola, National Council of Teachers of English, 201, pp. 395-416.
- Launspach, Sonja. "The Role of Talk in Small Writing Groups: Building Declarative and Procedural Knowledge for Basic Writers." *Journal of Basic Writing*, vol. 27, no. 2, 2008, pp. 56-80. *JSTOR*, www.jstor.org/stable/43444093. Accessed 7 July 2020.
- Murray, Donald M. "Teaching Writing as Process, Not Product." *Cross-Talk in Comp Theory: a Reader*, by Victor Villanueva, National Council of Teachers of English, 2003, pp. 3-6.
- Perun, Stefan Austin. "What the Hell Is Revise?" *Community College Review*, vol. 43, no. 3, 2015, pp. 245-263., doi:10.1177/0091552115580593.

Discussion Leader Assignment

10% Overall Grade

Each student is responsible for leading a classroom discussion. The process for doing so is as follows:

The subject material of your discussion will be a TedTalk or Ted Podcast. One week before your scheduled turn, you must “assign” the TedTalk you have chosen to your classmates. Prior to this, you must send me the link, so that I can approve it. I would recommend locating complex topics as there will be more to discuss.

As the discussion leader, you must be more familiar with the source than the rest of the class. You’re not an expert, but you have looked it over and listened to it more than once. As you are listening, think about the main issue that the speaker is raising, and what might be some questions pertinent to those issues? Also, think of it in the perspective of the “conversations” that we have been discussing. What conversation is the author contributing to? What format is this in—argumentative, reflective, informative? How is the speaker developing his or her main point? It is also permissible to argue for or against the topic; however, this is only a small part of the discussion.

Some helpful hints for leading discussions:

- 1) Get students to talk to each other. Ask for a response to the most recent comments. (Anyone have a response to Clara's opinion?) Or ask a specific student to respond. (Clara, do you agree with Ralph?)
- 2) Get students to defend or explain their opinions. (Marvin why do you say that? What's your evidence or reasoning?)
- 3) Encourage an exploration of differing points of view. When you hear conflicting views, point them out and get the holders of those views to discuss their differences. Perhaps ask a third person to sum up the two positions.
- 4) Keep the class on the subject. If you are even halfway familiar with the material, you know when the discussion is no longer connected to it. Just say so. (We've gotten pretty far from the TedTalk; let's get back on the subject.) Or simply consult your list of questions. Any sensible response to one of your questions is bound to be pertinent.
- 5) Point to a particular passage in the text relevant to a comment made by one person, or to a discussion among several. This might be a passage that challenges, or sums up and confirms, the views being expressed.
- 6) Don't fill every silence with your own voice. Any discussion will lapse occasionally. It is not your job as leader to avoid all silence. Some quiet periods are productive. Students who are not so quick to speak will frequently get the chance they need when others are quiet. If the silence gets too heavy, take advantage of the other students' lists of questions. (Ginny, give us one of the questions you brought to class.)

Remember each student should be familiar with the subject material. Your job is to keep them talking about it.

Your final task is to provide your classmates with a question to answer in their reader-response journal. This is should be a question that goes beyond the scope of the subject of the TedTalk.

REQUIREMENT	APPROACHING MASTERY	ATTEMPTING MASTERY	NEEDS IMPROVEMENT
Introduction	Leaders included a thorough yet concise, one-minute overview of the TedTalk. (5 points)	Leaders included a one-minute overview of the TedTalk (4 points)	Leaders did not include an overview of TedTalk or the overview was too long. (1 point)
Questions	Leaders prepared a sufficient variety and number of open-ended, on-topic questions to stimulate a full 10-minute discussion. (10 points)	Leaders prepared on-topic questions that stimulated some discussion. (8 points)	Leaders did not prepare questions that stimulated much discussion and/or questions were off-topic. (6 points)
Facilitation and Participation	Leaders facilitated participation so that most classmates contributed to the discussion, and leaders' own participation was equal. (10 points)	Leaders facilitated participation so that many classmates contributed to the discussion and/or leaders' own participation was mostly equal. (8 points)	Leaders facilitated participation so that only some classmates contributed to the discussion and/or leaders' own participation was unequal. (6 points)

***Note: The discussion must hinge around the writing process—not on whether or not you agree with the topic. While it is permissible to discuss the topic, it is not the main point of the conversation.**

Anita Theodore

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ENG 5585

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Using Writing to Strengthen Reading Skills in the Reading Classroom

1. lesson's overview:

This lesson comes from a set of skills that I return to and build upon throughout the year in my freshman-level remedial Reading class, and it emphasizes the reading-writing connection. This particular lesson requires students to identify and organize the parts of an argumentative paragraph which is partially incomplete. (Sidenote: Students are already familiar with the assembling directions because they've done similar hands-on activities when learning the building blocks for a persuasive body paragraph. They even have prior experiences with incomplete paragraphs because we've highlighted comprehension pitfalls that happen when readers don't monitor the reading process or aren't mindful of authors' signals that guide readers.) Once students label and assemble the paragraph, they have to combine their reading and writing skills to fill in the portion of the paragraph that is incomplete. The unit emphasizes the gradual release model and writing frames to support students until they write an entire argumentative paragraph on their own. This lesson itself takes about two days to complete.

2. rationale:

My Reading Specialist training ingrained the importance of the relationship between reading and writing. One of my instructors repeated, "There's no reading without writing, and no writing without reading," and I've adopted this motto as my own. It shapes the way I build lessons, and it guided me in my literacy coaching role. When the *Because Writing Matters* excerpts highlighted the same important relationship, I knew I wanted to add to the conversation using my classroom experiences and anchor them in research to support what I've noticed worked with my students. My research questions for this demonstration presentation and the most impactful research follow.

- How do reading and writing skills support each other?

I appreciate the way Tony Zani, a literacy coach in the Salt Lake City School District, explains the reading-writing relationship when he appeared as a guest on the BAM Radio interview “Double Dipping: Using Writing to Support Reading and Reading to Support Writing” with host Larry Ferlazzo, “Writing and reading are interconnected. They are two sides to the same coin. One is input; one is output. You have to be able to decipher the code [the English language] from what other people have written, and you have to be able to make the code yourself. You can’t separate the two.” When I consider what’s best for my classroom, I often turn to fellow literacy experts like Zani to guide my inquiry because their reasoning is accessible and their classroom experiences are invaluable.

- Which instructional approaches are effective when teaching writing instruction?

Gerald Graff and Cathy Birkenstein’s *They Say I Say: The Moves that Matter in Academic Writing* is a must read for writing teachers who are curious about writing frames. Writing frames, also called templates, are often misunderstood, and the book’s introduction emphasizes their power:

One virtue of such templates, we found, is that they focus writers’ attention not just on what is being said, but on the *forms* that structure what is being said. In other words, they make students more conscious of the rhetorical patterns that are key to academic success but often pass under the classroom radar. (xviii)

Although Graff and Birkenstein developed their writing templates approach based on their experiences with students enrolled in first-year writing courses at the University of Illinois at Chicago, templates are adaptable for students of all levels and abilities because they are an invitation to writing for students who struggle to organize their thoughts or even to think of something to say.

The authors dispel a common misconception about templates, “[T]hese templates do not dictate the *content* of what you say...but only suggest a way of formatting *how* you say it,” and this is the explanation I reached for myself when I talked about writing frames with peers when I was a literacy coach (11).

Echoing Zani's ideas about the reading-writing relationship, Graff and Birkenstein also explain how their approach to writing:

can improve not just student writing, but student reading comprehension as well. Since reading and writing are deeply reciprocal activities, students who learn to make the rhetorical moves represented by the templates in this book figure to become more adept at identifying these same moves in the texts they read. (xx)

3. learning goals:

- CCSS.ELA-LITERACY.W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- CCSS.ELA-LITERACY.W.9-10.1.A Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
- CCSS.ELA-LITERACY.W.9-10.1.C Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

4. objectives:

The lesson's objectives are students will

- *identify* the essential parts of an argumentative paragraph;
- *organize* these parts in correct order, and
- *create* the missing transitions, evidence, and warrant for the paragraph.

5. materials:

- a. Students' brainstormed ideas from steps 1-4 below in procedures and activities section.
- b. incomplete argument paragraph cut into argument paragraph building blocks (NOTE: The paragraph is incomplete, and students will finish writing the paragraph as a part of the lesson. See procedures and activities for more info.)
- c. envelopes

- d. butcher paper, tape, & marker for labeling
- e. writing frames for missing parts of the paragraph
- f. blank copy paper

6. procedure and activities:

Note: This lesson can take two days to complete.

1. Have students brainstorm evidence to support the following claim: I've shown I'm responsible enough to attend my friend's party this Saturday night. Record students' answers in a location they can later access.
2. Have students brainstorm the reasoning (also called warrant) they'd use to support the evidence they provided in step 1. Have students provide only 1 sentence for the reasoning. (Step 10 explains why.) Record students' answers in a location they can later access.
3. Have students brainstorm the transition words/phrases authors are likely to use/readers should expect to see in a paragraph that presents evidence as a list. Record students' answers in a location they can later access.
4. Have students brainstorm the transition words/phrases authors are likely to use/readers should expect to see in a paragraph that presents reasoning as a cause-and-effect relationship. Record students' answers in a location they can later access.
5. Have students get into teams of 3 or 4, and give each team an envelope with the slips of paper that make an argument paragraph.
6. Have students complete a closed sort with the slips of paper in the envelope. The categories for the closed sort are topic & concluding sentences; transitions for evidence; evidence; transitions for reasoning, and reasoning. (NOTE: Students might get stuck when working with the slips of paper that are blank which represent the parts of the unfinished paragraph that they'll have to write later. However, reminding them of previous lessons where key info was omitted from a paragraph can help them work through this hurdle.) Review the answers for the sort as a class.

7. Using their knowledge of parts of an argument paragraph, the word sort, context clues, and even the brainstormed ideas from steps 1-4, have students assemble all of the slips of paper, even the blank ones, to build an argument paragraph.
8. Once students are certain of their work, the teacher will check their work by having students use the Think Aloud strategy. Should students' work need correction, the teacher can use guided questions and refer to class materials to encourage editing.
9. Once the teacher approves of the students' work, they can tape the slips of paper to the butcher paper and label the slips of paper with the correct role it plays in the paragraph (topic & concluding sentences; transitions for evidence; evidence; transitions for reasoning, and reasoning).
10. It's time for students to use their reading and writing skills to address the unfinished parts of the paragraph. Give students a copy of the frame for the missing parts of the paragraph. Students have to complete the frame to finish the incomplete paragraph. The frame makes certain that students will include a transition for evidence, evidence, transition for reasoning, and reasoning in their final work. The reasoning has to be at least 2 sentences in length. Students will record the missing segments on the copy paper.
11. Once students are certain of their work, the teacher will check their work by having students use the Think Aloud strategy. Should students' work need correction, the teacher can use guided questions and refer to class materials to encourage editing.
12. Students can tape their finalized work to the margin of the butcher paper and turn it in.

7. assignment: This lesson is a formative one, and the teacher should lean heavily on providing verbal feedback based on students' Think Alouds and editing decisions if editing is needed. This unit emphasizes the gradual release method, so students will have additional opportunities to earn formative grades when they have to write larger sections of an argument paragraph individually and with varying support from frames.

8. assessment: The final summative assessment is an argument paragraph that students write without using frames.

9. adaptations and/or differentiation:

- Depending on students' abilities, students can complete this lesson individually. However, it works best in groups of 2-4.
- An ideal spot to stop this lesson is after completing step 9 because the remaining steps focus on students finishing the incomplete parts of the paragraph.
- Depending on students' abilities, the closed sort can be completed as a class if students need additional support or eliminated entirely if students' skills don't require this support.
- Depending on students' abilities, students can either refer to or ignore the brainstormed ideas from steps 1-4 when writing the missing parts of the paragraph.
- Depending on students' abilities, they can revise the provided frame to suit their needs.
- If students need additional support to write the missing reasoning, the teacher can provide them a verbal sentence starter for support.

10. extensions:

- In subsequent lessons, student teams can race each other to complete frames for different parts of an argument paragraph.
- In subsequent lessons, teachers can adapt a popular Creative Writing activity where students develop a story by adding lines to their peers' work. Students working in teams can write argument paragraphs by passing around sheets of paper and adding the next required part of the paragraph.
- Eventually, students will be able to navigate and understand counterpoints and rebuttals in others' writing and include it in their own writing. (*They Say I Say: The Moves that Matter in Academic Writing* is a great resource for writing teachers because it includes dozens and dozens of frames that help students approach all parts of argument writing, even parts that aren't included in this lesson.)

11. references:

“Double Dipping: Using Writing to Support Reading and Reading to Support Writing.”

BAM! Radio n.d. www.bamradionetwork.com/track/double-dipping-using-writing-to-support-reading-and-reading-to-support-writing/

Graff, Gerald, and Cathy Birkenstein. *They Say I Say: The Moves that Matter in Academic*

Writing. 2nd ed., Norton, 2009.

Resources for Theodore Lesson:

- I had trouble uploading my video because the file is too large; please use the link to access the video: https://drive.google.com/file/d/1GZi31vAxBOo_2N9MVOFTfx649QB5svXC/view?usp=sharing
- Presentation for lesson: <https://docs.google.com/presentation/d/1-TDrekAPoO-YbklSvPspJZGDal7an9BgpluyRFb7xLg/edit?usp=sharing>
- actual lesson: https://docs.google.com/document/d/1TtOx0kja_s8zS-3N8551BJmoV1MdRFBHZbhdq-xI5Ks/edit?usp=sharing
- resource (paragraph to cut up): <https://docs.google.com/document/d/1L6pTDMFADvnYjak9ONGsS1gutITGtAx9hXjrH6whFxU/edit?usp=sharing>
- resource (cut up paragraph key): https://docs.google.com/document/d/1dH_i4qh7a_mi_wpiGQw6eLmBuH2TK-zyssGYvbfAZr4/edit?usp=sharing
- resource (frame): <https://docs.google.com/document/d/1T618s-3Q3R0xS9k8Zc12F9S1cCzQEhMq56IFKNVl7RI/edit?usp=sharing>