Writers Workshop Unit of Study
6th Grade – Literary Essay

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Essay Units Learning Progression Chart Grades 2-6

Grade Level	2	3	4	5	6
Text	***Using the Power of Reviews*** **Mentor Texts:** Family Fun at Cracker Barrel By 2nd Grade Oakland Schools Writing Team Crumbs Bakery By Sarah Picard Taylor	***Personal Essay*** **Mentor Texts:** Chicken Soup for the Kid's Soul 2, By Jack Canfield, et.al. Because of Winn-Dixie, By Kate DiCamillo Fireflies, By Julie Brinckloe Shortcut, By Donald Crews Junkyard Wonders, By Patricia Polacco	***Persuasive Letter*** **Mentor Texts:** Chicken Soup for the Kid's Soul, By Jack Canfield, et.al. Chicken Soup for the Kid's Soul 2, By Jack Canfield, et.al. ***Literary Essay*** **Mentor Texts:** The Other Side, By Jacqueline Woodson Baseball in April and Other Stories, By Gary Soto Every Living Thing, By Cynthia Rylant	**Persuasive Essay** **Mentor Texts:** Chicken Soup for the Preteen Soul, By Jack Canfield, et.al. Chicken Soup for the Kid's Soul 2, By Jack Canfield, et.al. Smoky Night, By Eve Bunting Mr. Peabody's Apples, By Madonna Ritchie Brave Irene, By William Steig Charlotte's Web, By E. B. White **Literary Essay** **Mentor Texts:** A Day's Work, By Eve Bunting Every Living Thing, By Cynthia Rylant	**Literary Essay** **Mentor Text:** Scouts Honor, by Avi **Building an Argument: Letter of Complaint** **Mentor Text:** Sample Letters of Complaint Bumper Stickers TV Advertisements **Argument Paragraph: Prove Your Point** **Mentor Text:** ****This unit has not been completed as of 7/27/12**
Focus/Analysis	**Write a review** that states and supports an opinion on a topic of their choice.	**Write a personal essay** with a thesis statement that expresses their opinion/big idea based on individual personal experiences.	**Write a persuasive letter** to support a point of view with reasons and evidence. **Write a literary essay** that states an opinion/claim (thesis statement) based on a close analysis of a narrative text.	**Write a persuasive letter** to support a point of view with logically ordered reasons. **Write a literary essay** that states an opinion/claim (thesis statement) based on a close analysis of a narrative text	**Write a literary essay** analyzing a character's development. **Write a letter of complaint** about a problem based on daily life. **Write…**
Writers study mentor texts (Immersion)	• Review mentor texts to understand how to express opinions • Reread reviews and discuss seed ideas • Writers craft an opinion on a topic of their choice	• Review mentor texts to determine big ideas and evidence to support big ideas • Identify possible essay ideas to write about • Connect mentor text big	• Review mentor texts to determine important ideas and evidence to support ideas • Create a chart to compare structure of narrative writing to essay writing	• Study mentor texts to determine important ideas and evidence to support ideas • Review narrative and essay chart to compare similarities and differences of structure	• Write and talk about narrative texts to brainstorm theories about characters • Reread text to study character traits and make connections that support theories

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		ideas to personal lives and experiences			• Discuss and define argument terminology • Compare facts and opinions • Analyze claims on bumper stickers and TV advertisements • Peruse sample complaint letters and identify key parts (problem, solution, related issues)
Writer's plan, research, and rehearse their opinions (content and structure)	• Select a type of review and craft an opinion • Elaborate on opinion with categories and supportive reasons • Research information to support opinion using category template and note taking skills (learned in previous unit) • Brainstorm questions to use in an interview to gather more information for elaboration of details • Learn how to gather and use direct quotes to support opinion statement • Practice orally rehearsing their writing before they begin drafting on paper	• Select a big idea to develop into a personal essay • List evidence (personal stories) from lives to support big idea (thesis) • Craft a thesis statement that reflects their opinion about a big idea • Organize ideas using boxes and bullets • Use linking words and phrases to create a parallel structure • Create a chart to compare structure of narrative writing to essay writing	• Brainstorm essay ideas based on observations, facts and events from personal lives • Jot down evidence from lives related to self selected important idea in writer's notebooks • Study narrative text to collect essay ideas by focusing on important ideas from stories • Examine personal writer's notebooks for important ideas that could become essay ideas • Choose an important idea that matters most with strong evidence to support an essay idea • Write opinion statement using thought prompts	• Brainstorm important ideas from published narratives, personal narratives and narrative stories • Support important ideas with evidence from a experience, observation, fact, event, or quotation • Choose an important idea that matters most and push thinking to develop three related examples • Turn important idea into opinion statement using thought prompts • Organize ideas using boxes and bullets • Use linking words and phrases to create a parallel structure with reasons	• Using prompts to push thinking • Elaborate on Ideas and theories • Identify supporting evidence with quotes, key words and key events • Analyze and evaluate evidence (actions, thoughts and dialogue) • Use theories to create a claim • Reread for additional evidence

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			• Organize ideas using boxes and bullets • Use linking words and phrases to create a parallel structure with reasons	• Draft a thesis statement/claim with relevant and logical reasoning and support	• Brainstorm personal problems based on experience in writer's notebooks • Learn to differentiate between a problem and an issue • Write problem statements with related issues for support • Identify the cause and effect of problems • Identify components of a complaint letter to understand proper format • Determine viability of a topic • Differentiate between individual problems and problems of scale
Drafting	• Identify categories by reviewing notes • Defining a beginning, middle and ending using boxes • Use mentor texts to identify specialized language and use voice to show, not tell • Use transition words to connect opinions and reasons that flow throughout • Crafting strong story leads using: quotes, an opinion, a question or credibility • Crafting strong endings to close a review using:	• Craft an introduction using the 3-5 sentence structure: big idea, elaboration details, thesis statement • Make a movie in your mind and record each story step by step • Angle the stories to support your point of view (thesis statement) • Use specific words and phrases to help readers visualize your story • Craft a conclusion that links back to the big idea (thesis statement) to reinforce point of view using: reasons, looking	• Draft an introduction that uses precise words to convey important ideas • Try different essay starters and elaborate with details to express point of view • Angle evidence to support point of view in two body paragraphs • Make a movie in your mind and practice writing paragraphs with step by step events • Determine most relevant parts of evidence • Craft a conclusion that links back to the point of view using a set structure	• Draft an introduction using the 3-5 sentence structure: important idea, elaboration, point of view • Compose three body paragraphs with angled evidence to support point of view • Determine most relevant parts of evidence • Write a 3-5 sentence conclusion that links back to point of view	• Organizing evidence in chronological or priority order • Using direct quotes and paraphrase as evidence • Connect ideas with transitions and key words • Use "triangle method" to develop introductory and concluding paragraph

	repetition, a rating, a comparison	ahead, or a lesson • Compare content and structure of personal essays to narratives	• Construct 3 different practice essays to strengthen understanding of essay structure • Use paragraphing and transitions to structure essays • Use detailed actions and words to elaborate and support the thesis statement • Connect thesis/claim to the real world in conclusion paragraph • Use specific details, such as proper names, exact quotes, and precise actions • Present evidence using storytelling or paraphrasing technique	• Construct 3 different practice essays to strengthen understanding of essay structure • Use paragraphing and transitions to structure essays • Use detailed actions and words to elaborate and support the thesis statement • Study character struggles, motivation, changes and traits to determine important idea for thesis/claim statement • Connect thesis/claim to the real world in conclusion paragraph • Present evidence using storytelling or paraphrasing technique	• Generate a list of topics, ideas and arguments to write about • Write a problem statement that pinpoints the cause and effects • Support arguments with details, facts and reasons • Employ factual and anecdotal evidence to prove argument • Research using Google Search Engine to find factual evidence from credible sources to support argument • Select evidence that is the most credible and relevant • Draft a complaint letter for a selected target audience
Revising and Editing	• Study mentor texts by rereading to notice an author's craft • Inserting comparisons to create a stronger and persuasive voice • Partners give constructive feedback for improvement • Edit using a checklist for capitalization, usage, punctuation, and spelling	• Reread essay out loud to a partner • Rewrite evidence that isn't clearly stated or supportive of point of view • Use a checklist to revise writing with a specific lens for: clarity and meaning, specific words and phrases, and paragraphs • Edit for capitalization, end punctuation, and spelling of high-frequency words	• Reread essay out loud to a partner • Rewrite evidence that isn't clearly stated or supportive of point of view • Use a checklist to revise writing with a specific lens for: clarity, effective words and phrases, and complete sentences • Edit for capitalization of sentences and proper nouns, end punctuation and commas, and high frequency words	• Reread essay out loud to revise for clarity and meaning • Revise point of view and evidence • Use a checklist to revise writing with a specific lens for: clarity, effective words and phrases, and complete sentences • Edit for capitalization of sentences and proper nouns; end punctuation; commas for introductory phrases, clauses, and conjunctions; and spelling of high frequency words	• Use peer reviewers to identify strengths and set goals for revisions (constructive criticism) • Edit for comma usage in relation to direct quotes and introductory transitions • Consider decisions about format (font, style, alignment, spacing) to maintain appropriate style

			• Edit for commas and quotation marks in direct speech, quotations, and titles of short stories. Use underlining (handwriting) or italics (typing) for titles of books. • Use a checklist to revise writing with a specific lens for a developed introduction and a satisfying conclusion and effective transitions with proper sentence flow	• Edit for commas and quotation marks in direct speech, quotations, and titles of short stories. Use underlining (handwriting) or italics (typing) for titles of books. • Use a checklist to revise writing with a specific lens for a complete introduction and significant conclusion and effective transitions with proper sentence flow	
Publishing for an audience	• Choose whether or not to display on a website, share with another class, put on fancy paper, post in a public place, mail, present publically to an audience, etc…	• Rewrite revised and edited essays onto special paper • Plan a celebration where authors read aloud their essays in small groups • Reflect on writing by answering a question	• Rewrite revised and edited essays onto special paper • Plan a celebration where authors read aloud their essays in small groups • Reflect on writing by answering a question	• Rewrite revised and edited essays onto special paper • Plan a celebration where authors read aloud their essays in small groups • Display student writing for a gallery walk with sticky note suggestions	• Publish final copies using a word processing program paying attention to font, style, alignment and spacing • Write a reflection about the writing process

Literary Essay Unit Learning Progression

Grade Level	6	7	8	9	10	11	12
Text and Focus of Analysis	Choice of Genre Character	Choice of Genre Theme	Choice of Genre Character & Theme	Short Fiction Theme	Novel Theme	Multiple Genres Author's Craft	Drama Multiple Interp.
Theory Building and Creating a Claim	• Using prompts to push thinking • Elaborate on ideas and theories • Identify supporting evidence • Analyze and evaluate evidence (actions, thoughts and dialogue) • Using theories to create a claim	• Using prompts to push thinking • Elaborate on ideas and theories • Identify and evaluate supporting evidence • Analyze author's decisions • Testing theories to create a claim	• Identify and evaluate explicit and inferred evidence • Evaluate evidence for relevance to the claim • Analyze author's decisions to develop characters and plot that develops the theme • Testing and revising theories to create a claim	• Reading on multiple-levels: plot and meaning • Making connections across a short text • Examine and analyze multiple interpretations of a work's deeper meaning to create a claim	• Reading on multiple-levels: plot and meaning • Making connections across a long text • Analyze decisions writer's use to develop themes • Evaluating evidence to confirm and revise theories and create a claim	• Develop a theory to identify the most effective author • Analyze the craft and structure of multiple texts by different authors • Evaluate multiple texts by different authors to formulate multiple claims • Formulate a claim • Create a warrant to connect claim and evidence	• Develop a theory about author's intent and primary purpose • Analyze an artist's/author's interpretation of an original text • Evaluate an artist's/author's interpretation of an original text to formulate a claim • Distinguish a primary claim and counter-claim • Create a warrant to connect claim and evidence
Organizing Evidence to Develop a Line of Reasoning and Support a Claim	• Organizing evidence in chronological or priority order • Using direct quotes and paraphrase as evidence	• Organizing evidence in chronological, priority, or categorical order • Using direct quotes, paraphrase, and summary as evidence • Connecting examples in a paragraph • Supporting a claim with analysis of author's decisions	• Choosing effective order: cause-effect and compare-contrast • Using extended and connected example paragraphs	• Choosing and connecting evidence to create a claim • Drafting and selection a variety of body paragraphs: extended example, connected example, and summary	• Choosing and connecting evidence to create a claim • Drafting and selection a variety of body paragraphs: extended example, connected example, summary, and literary device • Identify a deeper meaning through rereading	• Choosing and connecting evidence to create a claim • Drafting and selection a variety of body paragraphs • Identify a relationship and line of reasoning that will be developed by the essay's structure • Formulate body paragraphs that include	• Choosing and connecting evidence to create a claim • Drafting and selection a variety of body paragraphs • Identify a relationship and line of reasoning that will be developed by the essay's structure • Formulate body paragraphs that include

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						explanation and reasons to connect the claim and evidence	explanation and reasons to connect the claim and evidence • Include counter-claims
Revising and Editing	• Use peer reviewers to identify strengths and set goals for revisions • Comma usage in relation to direct quotes and introductory transitions • Consider decisions about format (font, style, alignment, spacing) to maintain appropriate style	• Use transitions and key words to create cohesion • Use peer reviewers to identify and evaluate various elements of the essay • Position phrases and clauses • Follow parenthetical citation and work cited formats to reference text	• Use peer reviewers to identify strengths and set goals for revisions • Use commas, ellipsis and dashes to indicate a pause, break or omission • make decisions in a final draft to maintain formality and cohesion: a title, citation of evidence, and formatting	• Selecting and organizing valid evidence • Examining and upgrading word choice • Revising for meaning at the sentence • Responding to common grammar, mechanics , and spelling errors	• Selecting and organizing valid evidence • Examining and upgrading word choice • Revising for meaning at the sentence level • Responding to common grammar, mechanics , and spelling errors	• Selecting and organizing valid evidence • Examining and upgrading word choice • Revising for meaning at the sentence and paragraph level • Responding to common grammar, mechanics , and spelling errors	• Selecting and organizing valid evidence • Examining and upgrading word choice • Revising for meaning at the sentence and paragraph level • Responding to common grammar, mechanics , and spelling errors

Writers Workshop Unit of Study
6th Grade – Literary Essay

Preface

The following unit supports and aligns to the Common Core State Standards. This research-based work is the outcome of a collective effort made by numerous secondary teachers from around the state of Michigan. MAISA (Michigan Association of Intermediate School Administrators) initiated a statewide collaborative project bringing together educators from around the state to create and refine a K-12 English Language Arts model curriculum. This one unit is situated within a yearlong sequence of units. Depending upon the unit's placement in the yearlong Scope and Sequence, it will be important to recognize prior skills and content this unit expects learners to have. This unit also has a companion reading unit where readers closely study narrative text (reading unit available spring of 2013). Each unit presents a string of teaching points that scaffold and spiral the content and skills. The unit is structured to be student-centered rather than teacher-driven. Sessions emphasize student engagement and strive to increase critical thinking and writing skills simultaneously. Writing and thinking processes are stressed and are equally important to the end writing product. Sessions are designed as a series of mini-lessons that allow time to write, practice, and conference. Through summative and formative assessments specific to each unit, students will progress toward becoming independent thinkers and writers.

Significant input and feedback was gathered both in the initial conceptualizing of the unit and later revisions. Teachers from around the state piloted and/or reviewed the unit and their feedback and student artifacts helped in the revision process. Special thanks go to lead unit writers Kristine Butcher and Monica Phillips who closely studied the CCSS, translated the standards into curriculum and practice, and revised with a close eye to classroom teacher feedback. Throughout the yearlong collaborative project, teachers reviewing units are finding how students' habits of mind have shifted from task oriented to big picture thinking utilizing a critical literacy lens.

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Abstract

After literary analysis of a text, students develop theories about a text's character development through written responses pushing them to elaborate on their ideas. Students craft one of their theories into a thesis statement, sharing a claim realized from the text analysis. Students use the preliminary generating to start collecting evidence for support. They collect evidence while learning the types of evidence (i.e. quotes, key words, etc.) that supports chosen claims and how to present the evidence with explanation and clarification. Students will utilize literary essay elements (introductory summary with thesis, body paragraphs connected to thesis, and concluding statements) with a focus on maintaining formal style, using transitions, and choosing precise language in order to connect to their audience.

Philosophy:

Teachers could read Chapter 6 of *Thinking Through Genre (Lattimer)* to guide prior reading lessons and to prepare them for this unit.

Prior to this literary essay unit, students should have collected a variety of responses to a text (whole class novel, book club texts, short story study, etc.) in their reader's or writer's notebooks. These responses could include marginal notes, reading journal entries, sticky notes, etc. These responses, as well as the writing generated in Sessions 1-3, will form the basis for the students' essays analyzing character development.

Throughout this unit, we will refer to these texts as "individual texts" as a way to differentiate them from a shared text (the anchor text) the teacher uses to model thinking and writing.

In this unit, the anchor text used for demonstration purposes is "Scout's Honor" by Avi. A version can be found at: http://teachers.henrico.k12.va.us/short_pump/douthit_c/Site/Blank_5.html

Feel free to choose a different anchor text if you prefer, provided that students are very familiar with it and that strong character development is one of its traits.

Consider making the handouts referenced in the lesson into charts or posters to hang up in the classroom. These charts will prompt students' thinking and remind them of the important clues authors use to help readers build theories about characters.

Each session was designed for approximately a 55-minute class period. Use your discretion if students need extra time to both see a strategy modeled multiple times and/or practice the strategy.

Optional Organizational Tool: Using any type of folder, have students create a "Current Writing Piece" folder as a place to hold all handouts, resource materials and drafted paragraphs (all done on separate sheets of lined paper to later be organized for emphasis). You might also choose to keep a running list of teaching points as an anchor chart. Throughout the unit this is referred to as "Tips and Tools" chart.

Key Terms:

Claim: Students may be familiar with thesis statements. A thesis statement is usually broader than a claim [it may contain the reason or explanation for why the author thinks the claim, or statement, is true] but for consistency and alignment with the Core Standards, claim and thesis are roughly the same.)

Standards

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

Number	CCR Anchor Standards for Reading
1	Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
4	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
10	Read and comprehend complex literary and informational texts independently and proficiently.
	CCR Anchor Standards for Writing Narrative
1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6	Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Overview of Sessions- Teaching Points and Unit Assessments

Pre-Unit Assessment Task
Summative assessment from previous reading unit on literature.

TEACHING POINTS:

BUILDING THEORIES

1. Literary essayists read and talk about characters to push their thinking and identify ideas and theories about the author's purpose.

2. 2.1 Literary essayists test their theories by looking for examples in the text that serve as evidence. They look closely at the character's actions, thoughts and dialogue.
   2.2 Literary essayists read and reread to identify connections in the text that confirm or disconfirm their theories. They alter their theories based on the evidence they identify and connect.

ORGANIZING EVIDENCE TO SUPPORT CLAIMS

3. Literary essayists review their evidence and create a claim about the characters that can be supported by the evidence they have collected.

4. 4.1 Literary essayists select and organize their evidence to create a plan for drafting. They identify reasons and examples to explain and support their claim.
   a. Literary essayists evaluate their examples to identify which examples best support the claim and if additional or different examples need to be selected from the text.

5. Literary essayists reread to find additional evidence to support the reasons and the claim.

Mid-Unit Formative Assessment Task
Formative Assessments: • Annotated reading(s) • Collection of theories • Creating a thesis including claim(s) • Collection of evidence • Sifting and sorting for most useful evidence • Drafts of body paragraphs practicing various writing strategies • Revision and editing copies of the literary essay

DRAFTING AND MANAGING TYPES OF EVIDENCE

6. Literary essayists select and organize their evidence to create a plan for drafting. They organize the reasons that explain the claim in in a way that logically builds their argument. Two of these ways are chronological order or priority order.

7. Literary essayists draft body paragraphs using a variety of evidence.
   b. Literary essayists use direct quotes from the text to serve as evidence.
   c. Literary essayists paraphrase important events to serve as evidence.

8. 8.1 Literary essayists connect the various types of evidence in the body paragraphs with transitions and key words.
   8.2 Literary essayists also connect the body paragraphs in the essay with transitions and key words.

9. Literary essayists review their plan and body paragraphs; then they write an introductory paragraph that states the claim (thesis statement).

10. Literary essayists reread their first draft (introduction and body paragraphs); then they write a concluding paragraph.

REVISING AND EDITING

11. Literary essayists use peer reviewers to identify strengths and set goals for revision of evidence.

12. Literary essayists study comma usage rules that are commonly used in essays: direct quotations and introductory transitions. They use this knowledge to revise comma usage in their essay.

13. Literary essayists make decisions about the format of a final draft: font, font style, alignment and spacing to maintain an appropriate style for the piece.

14. Literary essayists reflect on their writing decisions and the impact of those decisions.

Post-Unit Summative Assessment Task
After reading a text, one ponders what the author intended. Study and consider the characters the author created. Seek to understand the development of the characters and what the author wanted readers to understand through that development. Then, determine an idea from this work to share as a thesis. Use textual evidence to support the claim(s) made in the thesis as you construct a literary essay. Utilize the writing process, especially drafting, revision and conferencing, in order to create a polished essay worthy of sharing with others.

BUILDING THEORIES	Session 1
Concept	**Responding to and Theorizing About Character**
Teaching Point	***Literary essayists write and talk to make connections to form theories about a character***
Preparation	Copies of the following handouts: (or prepare to project on an overhead) • Thinking about Character. • Finding Support for Theories.
Suggested Materials	• Students' individual texts, read in the previous unit, with notes, bookmarks, or post-its. • Notebooks, or piece of paper to use as an "exit slip" for assessment purposes. • Copy of "Scout's Honor," or alternative anchor text.
Teaching Point	***Literary essayists write and talk to make connections and form theories about character.*** **TEACHER MODEL AND THINK-ALOUD** • Point out teaching point to students. Explain that readers develop theories about characters by noticing details and events, and then making a connection between them. • Point students to "Scout's Honor" or the alternative anchor text. • Share the **"Thinking about Character"** handout. Think aloud by answering a three or more prompts about a character from the anchor text. You may jot key words or thoughts on the board as you think aloud.
Active Engagement	• Ask the whole class to look at the words on the board and connect the thoughts on the board to form a **theory**. Tell them that a theory is a hunch, or an idea, and that the purpose of this session is to come up with theories first about the character in the anchor text, and then with some theories about a character in their individual texts. • Any of the responses to the **"Thinking About Character"** handout could become the basis for a theory. • Ask the class to brainstorm some theories about the character from the anchor text. • Record their theories on the board. Do not judge or rule out any theories at this point. • When finished, share two of your theories about a character from the anchor text. For examples of theories from "Scout's Honor," see the **"Finding Support for Theories"** handout.
Independent Practice	• Direct students to take out their individual texts. Using the **"Thinking about Character"** handout, have students choose three (or more, depending on time and fluency of students) prompts and write a response to each in their notebooks. The teacher should circulate to make sure the students are writing about their own texts, not the anchor text used by the teacher to model thinking. • Now, ask students to spend time reviewing the responses (sticky notes, handouts, graphic organizers, etc.) they collected in the previous unit, as well as the new responses generated from the **"Thinking about Character"** handout, to create two or three theories about a character from their independent text.
Share	• Before the end of the session, ask a few students to share any "ah-ha" moments as they dug deeper into understanding their character. You may encourage students to use oral prompts such as: "At first I thought my character …. but now I think…" or "I realized…"
Assessment/ Extension	• Have students hand in two or three of their theories on piece of paper (an "exit slip") that they must hand you on the way out the door.

PROCESS RUBRIC	Exemplary	Proficient	Developing
DEVELOPING THEORIES	• Demonstration evident of trying *multiple* different theories on theme. • Demonstration of a *variety* of textual evidence gathering. • Demonstration of altering theories based on textual evidence.	• Demonstration evident of trying *a few* different theories on theme. • Demonstration of textual evidence gathering. • *Some d*emonstration of altering theories based on textual evidence.	• Little or no demonstration of trying different theories on theme. • Little or no demonstration of textual evidence gathering. • Little or no demonstration of altering theories based on textual evidence.
ORGANIZING EVIDENCE TO SUPPORT CLAIMS	• Claim created *directly* connects to the theory building and evidence gathered. • Sorting and sifting to find most relevant supporting evidence is demonstrated. • Planning of reasons and evidence is clearly demonstrated. • Plans demonstrate *new* and *revised* evidence.	• Claim created has connection to the theory building and evidence gathered. • Sorting and sifting to find most relevant evidence is *attempted.* • *Some* planning of reasons and evidence is demonstrated. • Plans demonstrate *some* new evidence.	• Claim created does not connect to theory building and/or evidence gathering. • Sorting and Sifting of evidence is evident, but not logically demonstrated. • Planning of evidence needs improvement. • No new evidence is introduced.
DRAFTING AND MANAGING TYPES OF EVIDENCE	• Planning and organization of evidence in a *logical manner* that fits the argument is presented. • *Multiple* drafts of body paragraphs utilizing different approaches to presenting evidence is demonstrated. • *Cohesion* between intro, body, and conclusion is demonstrated with key words and transitions.	• Planning and organization of evidence is presented. • A draft of each body paragraph trying different approaches to presenting evidence is demonstrated. • Key words are used to create a connection between intro, body, and conclusion paragraphs.	• Little or no planning or organization of evidence is presented. • Little drafting of body paragraphs is demonstrated. • Connections between intro, body, and conclusion paragraphs needs improvement.
REVISING AND EDITING	• Conferring, revision and editing work is *clearly* demonstrated on draft work and evident in final copy. • *Focused effort* on following comma usage rules is clear in drafts and final copy. • Style and format are formal in nature. • (Reflection) Writer	• Conferring, revision and editing work is demonstrated on draft work and *mostly* carried over to final copy. • *Some* effort on following comma usage rules is evident in drafts and final copy. • Style and format are	• Little conferring, revision and editing work is demonstrated on draft work; final copy looks a lot like initial draft. • Improvement needed on following comma usage rules. • Style and format are

	demonstrates *strong* awareness of the impact his/her writing decisions have on the reader.	*mostly* formal in nature. ● (Reflection) Writer demonstrates *some* awareness of the impact of his/her writing decisions.	*casual* in nature. ● (Reflection) Writer does not demonstrate much awareness of the impact of his/her writing decisions.

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Thinking about Character

- What does this character long for?
- What does the character fear?
- What is the character struggling against? What gets in the character's way?
- What relationships does the character have and how do these relationships play a significant role in the story?
- How does the character change over the course of the story?
- Does the character learn lessons or come to realizations?

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Thinking about Character (Teacher Example Using "Scout's Honor")

- What things or people does this character long for?

  He likes his friends Horse and Max

  He likes being a Scout

- What does this character long for?

  He longs to be tough

  He wants to prove himself to others (and himself)

- What does the character fear?

  The narrator fears being considered a sissy.

- What is the character struggling against? What gets in the character's way?

  His lack of confidence in himself gets in the way and he's overly concerned about what others think of him.

- What relationships does the character have and how do these relationships play a significant role in the story?

  His most important relationships are with Horse and Max. This relationship is significant to the story because they go on the adventure with the narrator. The narrator judges and they judge the narrator throughout the story in terms of expressing their feelings, motivations and fears.

- How does the character change over the course of the story?

  In the beginning he is out to prove he can be tough and believes going on this camping trip will help prove himself. By the end, his friends have expressed to him that they think he is tough so now he's more open about his feelings being home safe and heading towards food and shelter.

- Does the character learn lessons or come to realizations?

  He realizes he was the one who doubted his own toughness, not his friends. He didn't have anything to prove to them, only himself. He also realized that it's best to be honest about his feelings because likely, his friends feel the same way.

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FINDING SUPPORT FOR THEORIES
(Teacher Example Using "Scout's Honor")

In partnerships or small groups, choose two or three theories you created about the narrator in *Scout's Honor* that you feel you can find support from multiple places in the text. Keep track of your findings in the chart below. Label the type of evidence as character ***action, thought,*** or ***dialogue.***

Theory about Character	**Evidence from Text**	**Type of Evidence (action, thought, or dialogue)**
Scout's Honor Theory #1 The narrator struggles to be tough	1. "When I was nine, I worried that I wasn't tough enough. That's why I became a Boy Scout." 2. "Scouting, I thought, would make a man of me." 3. He felt Max and Horse were "tougher" than he was. 4. "The way they agreed made me nervous. Now I really was going to have to be tough." 5. He was the first one to start across the bridge even though he only did it to try to look brave. 6. "Besides having too much smoke in our eyes and being wet, tired, and in pain, we were starving. I almost said something about giving up, but as far as I could see, the other guys were still tough." 7. At the end when the narrator discovered that everyone thought he was tough for having the guts to say he wanted to go home.	1. Thought 2. Thought 3. Thought 4. Thought 5. Action 6. Thought 7. Action
Scout's Honor Theory # 2 The boys realize that rivalry is part of friendship	1. I wasn't sure why, but being best friends meant we were rivals too. (thought) 2. He felt Max and Horse were "tougher" than he was. (thought) 3. "If you can do it, I can do it," Max said. (dialogue) 4. Max was crying because he was so nervous, but he denied it to his friends. (action) 5. The only reason the narrator was the first across the bridge was because he wanted to prove he was brave and he didn't think the others would follow. (action) 6. "How come you're limping?" Horse asked me. My foot was killing me. All I said, though, was, "How come you keep rubbing your arm?" (dialogue and thought)	1. Thought 2. Thought 3. Dialogue 4. Action 5. Action 6. Dialogue, Action, and Thought

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FINDING SUPPORT FOR THEORIES

Independently, select two or three theories you created about the main character in your own text that you feel you can find support from multiple places in the text. Keep track of your findings in the chart below. You may bullet-point your evidence (you will elaborate on the evidence at another time).

Theory about Character	**Evidence from Text**
Theory #1	
Theory # 2	
Theory #3	

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Concept	**Finding Support for Theories**
Teaching Point	***Literary essayists test their theories by looking for examples from the text that serve as evidence. They read and re-read to identify connections in the text that confirm or disconfirm their theories, and may change their theories based on the further evidence they identify and connect.***
Preparation	• Exit slips with student theories, handed in from Session One. Hand back to students with your questions on them, prompting them to think deeper (one-word questions such as "Why?" or "How" can be effective). • Make copies of **Finding Support for Theories** handout. Prepare to project the handout with **the first three rows** of the examples from the anchor text already filled out. A teacher example using "Scout's Honor" is included here. • This session may take more than one class period.
Suggested Materials	• Students' individual texts, read in the previous unit, with notes, bookmarks, or post-its. • Copy of "Scout's Honor," or alternative anchor text.
Teaching Point 1	***Literary essayists test their theories by looking for examples from the text that serve as evidence. They look closely at the character's actions, thoughts, and dialogue.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Projecting the handout "**Finding Support for Theories—Teaching Example**," review only the first read aloud the first three rows that you have filled out: the theory, the example, and the type of example (actions, thoughts, or dialogue).
Active Engagement	• As a whole class on the overhead, fill out the rest of the teacher handout using the anchor text ("Scout's Honor). Check for understanding, not only that students are correctly identifying the type of evidence, but more importantly, to see if the examples support the theory.
Independent Practice	• Direct students to take out their individual texts. • Individually (or in partnerships or small groups, if students have read a common text), students begin filling out the **Finding Support for Theories** handout. Do not allow too much time for this—you will give them more time to complete it during the remainder of the session, or for homework.
Share	• Teacher asks two or three students to share a theory and a piece of supporting evidence. Ask students to explain how the example or evidence supports their theory.
Teaching Point 2	***Literary Essayists read and re-read to identify connections in the text that confirm or disconfirm their theories. They change their theories based on the evidence they identify and connect.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Tell them that, like scientists, we will test our theory by reviewing the evidence. If a theory sounds good but has very few examples throughout the text to support it, they may need to change their theory. • Projecting the handout "**Finding Support for Theories—Teaching Example**," (or a different example if you are not using "Scout's Honor") think aloud about which theory you think could best be supported. • Discuss changes you could make to your theories to strengthen them.
Independent Practice 2	Using their individual texts, have students complete the **Finding Support for Theories** in small groups or individually. They should complete it before Session 3.
Share	Ask for volunteers to share an example of a theory that they changed, and why they changed it.
ORGANIZING EVIDENCE TO SUPPORT CLAIMS	**Session 3**

Concept	From Theory to Claim
Teaching Point	***Literary Essayists review their evidence and create a claim about a character that can be supported by the evidence they have collected.***
Preparation	Handouts to have copied: • **Introductory Paragraph** Samples. • **Tips and Tools** (poster, handout, or projected) **.** • **Collecting Evidence** handout (blank, for students). • **Collecting Evidence** handout, or projected. Teacher should complete with claim and evidence about anchor text. (Sample answers are not provided here.)
Suggested Materials	• Students' completed **"Finding Support for Theories"** handout. • Students' individual texts, read in the previous unit, with notes, bookmarks, or post-its. • Copy of "Scout's Honor," or alternative anchor text.
Teaching Point 1	***Literary Essayists create a claim about a character that can be supported by the evidence they have collected.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Define a claim as a statement that expresses the theory the writer will try to prove. A theory is a question; a claim is a stand, one that will be argued in the rest of the essay. • Using the teacher-created theories about the narrator in "Scout's Honor," (or a different anchor text), think aloud how you might connect theories or ideas to create a claim. For example: *"The narrator in 'Scout's Honor' believes that boys must not complain in front of each other if they are to be friends."* OR *"The narrator in 'Scout's Honor' changes his definition of "toughness" over the course of the story"* OR *"The narrator in 'Scout's Honor' believes that good friends also must be friendly rivals."*
Active Engagement 1	• Ask students to individually review **Introductory Paragraph Samples** and underline or highlight the sentence in each that is the claim. • When completed, ask for four volunteers, one for each paragraph, to write a claim sentence one of the paragraphs on the board. • Discuss if the sentences correctly represent the claim, and how they differ from each other, how they are similar, and they are like or unlike theories. • (Students may be familiar with thesis statements. A thesis statement is usually broader than a claim [it may contain the reason or explanation for why the author thinks the claim, or statement, is true] but for consistency and alignment with the Core Standards, a claim and thesis are roughly the same.)
Independent Practice 1	• Review **Tips and Tools Chart** to help students realize that the same tips and tools that help writers develop initial theories and support also help them to turn their theories into a claim. • Students generate **one** claim about a character in their individual texts, based on **"Finding Support for Theories"** handout completed in Session Two.
Teaching Point 2	***Literary essayists reread to find textual evidence (quotes, key words, and key events) to support their claims.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Project or hand out **"Collecting Evidence (Teacher Example)"** you have partially filled out to serve as an example. • Model how you gathered a variety of types of evidence to support the claim. Differentiate between a direct quote, a key word (in "Scout's Honor," the word "tough" is key) and a key event (which will be paraphrased in later sessions). Emphasize the importance of including the page number, as a way to nudge students to re-read and find exact examples.
Active Engagement 2	Ask students to work in small groups or partnerships to complete the **"Collecting Evidence (Teacher Example)".** Check for understanding. **Have students turn in to you. You will select two or three to use in Session Four as examples.**

Independent Practice	Hand out a blank copy of **Collecting Evidence** for students to use as they re-read their individual texts, collecting a variety of evidence to prove their claims.
Assessment	Conference with students as they collect evidence to check for variety and accuracy.

Introductory paragraph examples

with claim statements from various student essays

All throughout history there has been a common factor to success, teamwork. Teamwork helped the Americans win the Revolutionary War and when the earthquake devastated Haiti Americans rushed in to help as a team. I believe that teamwork is something all should value because with it we can accomplish so much more than we could alone. In *The Hobbit* teamwork helped the dwarves throughout the whole journey.

In the book *The Old Man and the Sea*, Ernest Hemingway tells the story of an old Cuban fisherman named Santiago who, considered by the villagers to be the worst type of unlucky, is still determined to win a battle against a giant Marlin off the coast of Cuba. Santiago succeeds, but his successes do not come without great hardship and struggle. He spends three days being dragged in his skiff by the enormous Marlin with minimal food and water, all the while enduring acute physical pain, tiredness, and an unending loneliness due to the absence of his young friend, Manolin. It is only after Santiago's prize fish is completely devoured by sharks that he returns home to the village scorners and the safety of Manolin's trust. As his suffering and loss compound, we can see that Hemingway's quote "a man can be destroyed but not defeated" offers key insight into Santiago's life.

"A young girl walked to the witness stand. As she raised her hand and swore the evidence she gave would be the truth, the whole truth, and nothing but the truth so help her God, she seemed somehow fragile looking. . ." (Lee 238). In the novel *To Kill a Mockingbird* by Harper Lee, Mayella Ewell quickly shows herself to be dishonest and accusatory while on the witness stand. The reader discovers she was forced into a life of isolation and abuse by horrible father, Bob Ewell. Although she is not present throughout the entire novel, the majority of her personality and life is revealed to the reader in the courtroom where she condemns a good-natured, innocent black man to his death. Tom Robinson is accused of abusing Miss Ewell because Mayella does not have the courage to admit to her actions or the courage to speak the truth against her father's wishes. Mayella shows that white people were consistently believed over black people in the courtroom during the 1930's, even if the obvious truth was told. Throughout Mayella Ewell's short appearance in the novel, she presents herself as isolated, abused, and insensitive.

In the novel, *Animal Farm*, by George Orwell, there is one very particular character whose pride and selfishness creates problems. This character had just merely good ideas in the beginning. However, as time went on, his true self-interest began to shine through. This character started a free republic of animals and turned it into a plantation that used animals as slaves. He never did have enough and always wanted more, regardless of the price that others had to pay. This character, whose pride and selfishness creates problems, is none other than the great leader of Animal Farm himself, comrade Napolean the pig.

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Tips and Tools for Literary Essayists

- Literary Essayists use prompts to push our thinking about our understanding of the character in a text.
- Literary Essayists re-read to find connections to create theories about a character.
- Literary Essayists use oral and written strategies to consider how and why their theories are supported.
- Literary Essayists combine theories into claims that can be supported with significant thoughts, actions, and dialogue.

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Collecting Evidence

Re-read to find textual evidence to help prove your claim.

Claim __ _____

DIRECT QUOTE(S)	Pg.	
KEY WORDS	Pg.	
KEY EVENTS	Pg.	

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ORGANIZING EVIDENCE TO SUPPORT CLAIMS	Session 4
Concept	**Identifying Reasons and Evaluating Evidence**
Teaching Point	***Literary essayists identify reasons and examples to explain and support the claim. They evaluate their examples to identify which examples best support and explain their claim.***
Preparation	• Copies of **Identifying Reasons to Support a Claim** handout. • **Collecting Evidence-- Teacher Example** on anchor text, completed in Session 3 by teacher and students. Select two or three from the previous session to use in Teacher Model and Think-Aloud for today's session. • **Collecting Evidence—Individual Texts.**
Suggested Materials	• Individual texts • Anchor text
Teaching Point 1	***Literary essayists identify reasons and examples to explain and support the claim.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Project **Identifying Reasons to Support a Claim** handout. Using the anchor text, talk through your thinking about each of the three questions. Teacher example not provided here. • The goal is to push thinking to explain why the claim is true. Each explanation becomes a reason, which could serve as the topic sentence of each body paragraph.
Independent Practice 1	• Handout **Identifying Reasons to Support a Claim.** Ask students to complete it individually, then share responses with a partner to help them generate three reasons that could support their claim.
Share	• Ask for a few volunteers to share their claim and their three reasons. Talk through their reasons, and whether they are broad enough. Often students struggle to find a reason that is not an example.
Teaching Point 2	***Literary essayists evaluate their examples to identify which examples best support and explain their claim.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Project a student "Collecting Evidence" handout, collected in the previous session. Talk through the student's evidence. Is it the best example of what the student is trying to prove in the claim? Are there additional examples that could be used to support it? Are there a variety of types of examples (key words, events, and direct quotes) used to support it?
Active Engagement	• Hand out **Collecting Evidence**—student sample #2 (not provided: see preparation notes above), with student name removed, if desired. In pairs, ask students to evaluate the evidence and to highlight or underline the two pieces of evidence that best support the claim. • Discuss as a whole class. Ask if some examples should be eliminated or replaced, and/or if they need to be supported with additional examples to prove the claim. • Point out that good evidence comes from 1) throughout the text, and is not found in just one place; and 2) comes from a variety of types of evidence—key words, direct quotes, and key events.
Assessment	Have students turn in their **Identifying Reasons to Support a Claim** sheet that they completed today in class. Before the next session, assess whether students are grasping the concept of a reason in support of a claim.

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Identifying Reasons

Answer the following questions about your character. Use what you know about how he or she acts, speaks to other character, and thinks. You may re-read your text to help you with your responses.

1. How did people or situations influence the character I'm writing about?

   The narrator in "Scout's Honor" has been influenced by his Scout Leader, Mr. Brenkman who inspired him and his friends to go on this adventure. ***None of them dare said that they were afraid to go, they all felt they had to go because all of the other boys were going****. Each of his friends also influenced him because they pushed each other to not give up and accomplish their outing successfully.*

2. Why does he or she change?

   In the beginning of "Scouts Honor" the narrator was sure of himself and his friends' ability to successfully camp out. As the journey unfolded, reader's sense that he isn't so sure of himself, but pretends to be so he didn't seem weak in front of his friends.

3. Explain what will continue to hold him or her back?

   The narrator will continue to struggle with the idea that friendships have to be competitive. Boys seem to always challenge each other or "one up" each other to be the strongest. Until he and his friends are older they will likely continue to do immature things and be dishonest.

Identifying Reasons

Using the questions you just answered about your character, push your thinking to explain why your claim is true. This is separate than the initial evidence you previously found. Each explanation becomes a reason, which could later serve as the topic sentence of each body paragraph.

Claim: **The boys in "Scout's Honor" realize that rivalry is part of friendship.**

My claim is true because…..

Reason 1
The boys don't want to appear unable to accomplish a goal set by their friends.

Reason 2
Boys don't like to appear weak in front of each other, even their friends.

Reason 3
Most boys' friendships include competition.

Teacher note:
If you feel your students would benefit from a mini lesson about revising their claim, you could push them to question whether the key words in the reasons match key words in the claim. (i.e. In this example, it may benefit the writer to revise their claim to something about strength/weakness instead of rivalry).

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Identifying Reasons

Answer the following questions about your character. Use what you know about how he or she acts, speaks to other character, and thinks. You may re-read your text to help you with your responses.

How did people or situations influence the character I'm writing about?

Why does he or she change?

Explain what will continue to hold him or her back?

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Identifying Reasons

Using the questions you just answered about your character, push your thinking to explain why your claim is true. This is separate than the initial evidence you previously found. Each explanation becomes a reason, which could later serve as the topic sentence of each body paragraph.

Text Title:

Claim:

My claim is true because…..

Reason 1

Reason 2

Reason 3

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ORGANIZING EVIDENCE TO SUPPORT CLAIMS	Session 5
Concept	**Re-reading to Find Evidence for Reasons**
Teaching Point	***Literary essayists re-read to find additional evidence to support the reasons and the claim.***
Preparation	• **Assessed handout students passed in at conclusion of Session 4 (Identifying Reasons to Support a Claim)**. Write a comment or two on each one, giving guidance and suggestions for their reasons. Select (and prepare to project) some strong examples of claims and supporting reasons. Select (and prepare to project) two examples that could be improved. • **Literary Essay: Rough Plan** handout, one for each student. Completed **plans** will serve as the Mid-Unit assessment.
Suggested Materials	• Individual texts
Teaching Point	***Literary essayists re-read to find additional evidence to support the reasons and the claim.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Pass back students' work from Session 4 (**Identifying Reasons**…). • Project strong student examples of good claim and supporting reasons, and discuss their good features. You may choose to keep the student writer anonymous. • Project student examples that could be improved. You may choose to keep anonymous. Think-aloud about how the supporting reasons could be improved. • Remind students that they have found and evaluated evidence to support their claims; now they need to re-read to find the best examples that support their reasons.
Independent Practice	• Distribute **Literary Essay: Rough Plan** handout. • Explain that this will serve as the mid-unit assessment, and that students should complete. You may choose to grade this work.
Assessment	• Conference with students over their claim, reasons, and examples.

LITERARY ESSAY ROUGH PLAN

Claim

Reason:

Supporting Example 1 [direct quotation or important events]

Supporting Example 2 [direct quotation or important events]

Reason:

Supporting Example 1 [direct quotation or important events]

Supporting Example 2 [direct quotation or important events]

Reason:

Supporting Example 1 [direct quotation or important events]

Supporting Example 2 [direct quotation or important events]

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DRAFTING AND MANAGING TYPES OF EVIDENCE	Session 6
Concept	**Organizing Reasons and Examples to Logically Build an Argument**
Teaching Point	***Literary essayists select and organize their evidence to create a plan for drafting. They organize the evidence in a way that logically builds their argument.***
Preparation	• In Session 5, students completed the Mid-Unit Assessment by completing the **Rough Plan** handout. Grade and pass back the Assessment. • **Organizing Reasons to Support a Claim.** • **Student Essay Samples (provided).** • **Scout's Honor: Ways to Organize.**
Suggested Materials	• Individual texts. • Anchor text.
Teaching Point	***Literary Essayists select and organize their evidence to create a plan for drafting. They organize their evidence in a way that logically builds their argument. They may choose to organize their reasons by chronological order or by priority order.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Define for students "chronologically" and "by priority." • Share **Organizing Reasons to Support a Claim**. • Share **Scout's Honor: Ways to Organize**. Think aloud, sharing your thoughts on how each way best presents the evidence and supports the reasons and the claim. • Share that there are other ways to organize an essay, and they choose a method that differs from the two examples taught in class, as long as it proceeds logically and builds their argument.
Active Engagement	• Share a variety of **Student Essay Samples** for students to determine how the evidence is presented. Discuss as a whole class.
Independent Practice	In pairs or small groups, ask students to talk through which organization method would help them best support their argument.
Assessment	Conference with students about their organizational ideas.

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Chronologically or by Priority?

Essays organized **chronologically** present reasons by time or sequence. Reasons and supporting examples to support the claim are given in order from the beginning of the book, to the middle, and to the end. Chronological order is a persuasive method to organize a literary essay when claiming that a character has changed over the course of the story.

Common Chronological Transitions:

- First, Next, Then, Lastly
- At the beginning, Near the middle, At the end
- Initially, Later on, Finally

Essays organized by **priority** present reasons and examples by importance or significance. This structure is considered when evidence can be ranked from more compelling to less compelling.

Common Priority Transitions:

- Most importantly, In fact, Accordingly
- Besides, Further, Furthermore, Moreover
- Most significantly, Next, Further, Less Importantly

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Scout's Honor: Ways to Organize

Claim idea: Narrator changed from beginning to end.

Chronologically order body paragraphs to show progression of change.

Claim idea: Narrator is _____ (trait)

Organize body paragraphs by **priority** to show most effective evidence first and last

Or

Organize body paragraphs **chronologically** to show how this trait is portrayed from the beginning to the end of the story.

Organize body paragraphs **by priority**, stressing which of these lessons **are most important to life** or which the boys found **most valuable** or by which lessons **you have the most proof for**.

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EVIDENCE	
Concept	**Direct Quotes and Paraphrases as Evidence in Body Paragraphs**
Teaching Point	***Literary essayists draft body paragraphs by presenting evidence through paraphrase and direct quotes.***
Preparation	• **How to Use Direct Quotes and Paraphrasing handout** • **Student Samples handout (Scout's Honor) and sample annotated for teacher.** • **Other literary essay samples from students or from published essays (not provided here).**
Suggested Materials	• Individual texts. • Anchor text.
Teaching Point	**TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Explain that direct quote and paraphrasing are two ways to present evidence and examples in a literary analysis essay. You may use this definition for clarification: **Quote** Direct word-for-word quotes should be marked with quotation marks. Direct quotes should be used only when something has been especially well said, or when the writer wants to respond or react to the language the character or author has used. **Paraphrase** A paraphrase is a retelling of an idea in different words. Usually a paraphrase has fewer words than the original, so it is a little like a summary, except that the paraphrase is on a smaller scale and deals with only a small section of the original text at a time. Source: *www.calstatela.edu\academic\english* • Using **Scout's Honor Ways to Organize,** think aloud as you share what you notice about how the writer presented information through direct quotes and paraphrasing. You may choose to label each or highlight in two different colors. • Share a sample essay that uses direct quotes. Point out the direct quotes lifted from the text. Direct student's attention to notice how direct quotes are set up and punctuated. • Within the same sample, share examples of paraphrasing. Draw students' attention to noticing how and where the writer used his or her own words to describe events from the text.
Active Engagement	• Share a variety of **Essay Samples** for students to determine how the evidence is presented. • Discuss as a whole class. • Expect some confusion between direct quotes from the text and character dialogue. In other words, direct quotes do not have to be examples of dialogue.
Independent Practice	• Have students review their own **Rough Plan** (used as an assessment), as well as their **Collecting Evidence** handout. • Ask students to use highlighters or colored ink to mark the two kinds of evidence they have collected. Key events are types of evidence that can be turned into paraphrased examples. Ask students to draft a body paragraph, using direct quotes and paraphrasing as evidence.
Assessment	Ask students to turn in a completed body paragraph, containing a <u>reason</u> that supports the claim and <u>examples from the text</u> in the form of quotes and paraphrasing. Using what they know from reading other body paragraph examples, direct them to also include <u>some language that explains how the examples prove the reason and the claim</u>. (This will be taught directly in Session 8)

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How to use Direct Quotes and Paraphrasing

Direct Quotation

Original sentence from "Scout's Honor": ***About then, the heel of my left foot, encased in a heavy rubber boot over an earth-crushing Buster Brown shoe, started to get sore. Things weren't going as I had hoped. Cheerfully, I tried to ignore the pain,***

Direct quote within essay sentence: "About then, the heel of my left foot, encased in a heavy rubber boot over an earth-crushing Buster Brown shoe, started to get sore. Things weren't going as I had hoped. Cheerfully, I tried to ignore the pain," the narrator admits as he begins the trek over the bridge.

Quoting the sentence: ***"About then, the heel of my left foot, encased in a heavy rubber boot over an earth-crushing Buster Brown shoe, started to get sore. Things weren't going as I had hoped. Cheerfully, I tried to ignore the pain," the narrator admits as he begins the trek over the bridge.***

Paraphrase

Original sentence from *The Outsiders*: *Darry didn't deserve to work like an old man when he was only twenty. He had been a real popular guy in school; he was captain of the football team and he had been voted Boy of the Year. But we just didn't have the money for him to go to college, even with the athletic scholarship he won. And now he didn't have time between jobs to even think about college. So he never went anywhere and never did anything anymore, except work out at gyms and go skiing with some old friends of his sometimes.* (Pg. 16)

Paraphrased: Ponyboy feels sorry for all the opportunities his family was not able to provide Darry. For all the great achievements Darry had at a young age, the popularity and athletic scholarship still could not buy his way into a life beyond hard labor.

Paraphrased example within a paragraph: Ponyboy feels sad about Darry's lifestyle. On page 16 Ponyboy feels sorry for all the opportunities his family was not able to provide Darry. For all the great achievements Darry had at a young age, the popularity and athletic scholarship still could not buy his way into a life beyond hard labor. Darry never got the chance to do anything in life for fun. This shows that Ponyboy has strong feelings about his brother and how he had to grow up and be a parent figure earlier in life than he should have had to.

Student Sample: Quotes and Paraphrased Examples

Identify direct quotes and paraphrased examples in a body paragraph about the short story "Scout's Honor."

The narrator of "Scout's Honor" is determined to prove he is tough. He worries that he isn't as tough as other boys he knows so he decides to try to become a Second Class Boy Scout. To reach Second Class, he has to meet three requirements. The hardest of the requirements is Scout Craft, which means he has to go on an overnight hike in the country. The narrator asks two of his friends if they'd like to go along, and they agree. When the three boys reach the bridge that will take them from the city to the country, they get nervous, but none of them will admit it. ***"****About then, the heel of my left foot, encased in a heavy rubber boot over an earth-crushing Buster Brown shoe, started to get sore. Things weren't going as I had hoped. Cheerfully, I tried to ignore the pain," the narrator admits as he begins the trek over the bridge. "I'm going," he said, trying to look brave, he continued to travel. Even though the walkway was narrow and the bridge swayed through the foggy air, the narrator held onto a string of hope that he'd survive and be able to finally prove himself. The three boys eventually cross the bridge, but they are disappointed when they realize the "country" is littered with bottles and cans just like the city is. When the rain begins to fall and their food supply runs out in a matter of hours, the three boys all want to go home, but none of them wants to be the first to say they should leave. Finally the narrator speaks up,* *"Let's go home," he said, ashamed to look at the others. To his surprise, none of his friends objected. Just as the narrator thought he had been defeated, the other boys confessed that they weren't tough enough to admit they wanted to go home the entire time. Finally the narrator realizes that being tough isn't always about who is stronger or braver or who does the most adventurous thing, in this case, being tough was about staying true to himself and being honest.*

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Student Sample: Direct Quotes and Paraphrased Examples (annotated for teacher)

Identify direct quotes and paraphrased examples in a body paragraph about the short story "Scout's Honor."

The narrator of "Scout's Honor" is determined to prove he is tough. He worries that he isn't as tough as other boys he knows so he decides to try to become a Second Class Boy Scout. To reach Second Class, he has to meet three requirements. The hardest of the requirements is Scout Craft, which means he has to go on an overnight hike in the country. The narrator asks two of his friends if they'd like to go along, and they agree. When the three boys reach the bridge that will take them from the city to the country, they get nervous, but none of them will admit it. ***"****About then, the heel of my left foot, encased in a heavy rubber boot over an earth-crushing Buster Brown shoe, started to get sore. Things weren't going as I had hoped. Cheerfully, I tried to ignore the pain," the narrator admits as he begins the trek over the bridge. "I'm going," he said, trying to look brave, he continued to travel. Even though the walkway was narrow and the bridge swayed through the foggy air, the narrator held onto a string of hope that he'd survive and be able to finally prove himself. The three boys eventually cross the bridge, but they are disappointed when they realize the "country" is littered with bottles and cans just like the city is. When the rain begins to fall and their food supply runs out in a matter of hours, the three boys all want to go home, but none of them wants to be the first to say they should leave. Finally the narrator speaks up, "Let's go home," he said, ashamed to look at the others. To his surprise, none of his friends objected. Just as the narrator thought he had been defeated, the other boys confessed that they weren't tough enough to admit they wanted to go home the entire time.* Finally the narrator realizes that being tough isn't always about who is stronger or braver or who does the most adventurous thing, in this case, being tough was about staying true to himself and being honest.

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DRAFTING AND MANAGING TYPES OF EVIDENCE	Session 8
Concept	***Using clarifying language and key words to connect and explain evidence.***
Teaching Point 1	***Literary essayists connect the various types of evidence in the body paragraphs with transitions and key words.***
Preparation	• Student Sample (Scout's Honor—clarifying details) (provided here). • Example of a body paragraph from a student, used with his or her permission and turned in for assessment purposes in Session 7. Prepare to project it for whole class analysis. • Example of three or four body paragraphs from a literary essay, preferably discussing the anchor text (not provided here). • This session may take more than one class period.
Suggested Materials	• Individual texts. • Anchor text. • Other literary essay samples from students or from published essays (not provided here. Reviews of movies or music are a type of analysis that can be used for examples, as they evaluate artistic intent and craft).
Teaching Point 1	**TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Using **Student Sample (Scout's Honor—clarifying details),** think aloud as you share what you notice about how the writer introduced and explained the example. • Point out that certain key words in the clarifying sentences echo the claim: "brave," "honest," "tough," "true." In this way they serve to tie the example to the claim. In some cases the key words act as transitions by linking ideas together.
Active Engagement and Share	• Project student example of a body paragraph. Ask students to briefly pair up and discuss with each other which key words in the paragraph serve to explain the example and connect it to the claim. • Ask for two or three volunteers to share their thinking with the whole class.
Teaching Point 2	***Literary essayists also connect the body paragraphs in the essay with transitions and key words.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Project example essay (preferably written about anchor text). Talk through the words and phrases that serve as transitions between body paragraphs. • Remind students of the some of the transitions used in the organizational structures "Chronological Order" and "By Priority". Some of these transition words and phrases can be found on the handout **Organizing Evidence to Support a Claim.**
Independent Practice	Hand back body paragraphs from Session 7 that you have reviewed. Ask students to draft the remainder of their body paragraphs, keeping in mind the transition words they learned today that link body paraphrase to each other and that serve as guidance for the type of organization the essay uses to build the argument.
Assessment	As students write, walk around the room and conference. Identify major confusions or frustrations, and notice what students seem to be grasping and readily applying.

Student Sample: Direct Quotes and Paraphrased Examples

***2nd read – identify clarifying details**

Identify direct quotes and paraphrased examples in a body paragraph about the short story "Scout's Honor."

The narrator of "Scout's Honor" is determined to prove he is tough. He worries that he isn't as tough as other boys he knows so he decides to try to become a Second Class Boy Scout. To reach Second Class, he has to meet three requirements. The hardest of the requirements is Scout Craft, which means he has to go on an overnight hike in the country. The narrator asks two of his friends if they'd like to go along, and they agree. When the three boys reach the bridge that will take them from the city to the country, they get nervous, but none of them will admit it. ***"****About then, the heel of my left foot, encased in a heavy rubber boot over an earth-crushing Buster Brown shoe, started to get sore. Things weren't going as I had hoped. Cheerfully, I tried to ignore the pain," the narrator admits as he begins the trek over the bridge. "I'm going," he said, trying to look brave, he continued to travel. Even though the walkway was narrow and the bridge swayed through the foggy air, the narrator held onto a string of hope that he'd survive and be able to finally prove himself. The three boys eventually cross the bridge, but they are disappointed when they realize the "country" is littered with bottles and cans just like the city is. When the rain begins to fall and their food supply runs out in a matter of hours, the three boys all want to go home, but none of them wants to be the first to say they should leave. Finally the narrator speaks up,* *"Let's go home," he said, ashamed to look at the others. To his surprise, none of his friends objected. Just as the narrator thought he had been defeated, the other boys confessed that they weren't tough enough to admit they wanted to go home the entire time. Finally the narrator realizes that being tough isn't always about who is stronger or braver or who does the most adventurous thing, in this case, being tough was about staying true to yourself and being honest.*

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Student Sample: Direct Quotes and Paraphrased Examples

(annotated to show clarifying details linked to direct quotes or paraphrased examples)

Identify direct quotes and paraphrased examples in a body paragraph about the short story "Scout's Honor."

The narrator of "Scout's Honor" is determined to prove he is tough. He worries that he isn't as tough as other boys he knows so he decides to try to become a Second Class Boy Scout. To reach Second Class, he has to meet three requirements. The hardest of the requirements is Scout Craft, which means he has to go on an overnight hike in the country. The narrator asks two of his friends if they'd like to go along, and they agree. When the three boys reach the bridge that will take them from the city to the country, they get nervous, but none of them will admit it. ***"****About then, the heel of my left foot, encased in a heavy rubber boot over an earth-crushing Buster Brown shoe, started to get sore. Things weren't going as I had hoped. Cheerfully, I tried to ignore the pain," the narrator admits as he begins the trek over the bridge. "I'm going," he said, trying to look brave, he continued to travel. Even though the walkway was narrow and the bridge swayed through the foggy air, the narrator held onto a string of hope that he'd survive and be able to finally prove himself. The three boys eventually cross the bridge, but they are disappointed when they realize the "country" is littered with bottles and cans just like the city is. When the rain begins to fall and their food supply runs out in a matter of hours, the three boys all want to go home, but none of them wants to be the first to say they should leave. Finally the narrator speaks up,* ***"****Let's go home," he said, ashamed to look at the others. To his surprise, none of his friends objected. Just as the narrator thought he had been defeated, the other boys confessed that they weren't tough enough to admit they wanted to go home the entire time.* Finally the narrator realizes that being tough isn't always about who is stronger or braver or who does the most adventurous thing, in this case, being tough was about staying true to yourself and being honest.

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DRAFTING AND MANAGING TYPES OF EVIDENCE	Session 9
Concept	***Writing an introductory paragraph***
Teaching Point	***Literary essayists connect the various types of evidence in the body paragraphs with transitions and key words.***
Preparation	• **Introductory and Concluding Paragraph Samples** handout (or prepare to project). • **Introductory and Concluding Paragraphs: Triangle Method** handout (or prepare to project).
Suggested Materials	• Samples of introductory paragraphs from professional sources, including movie and music reviews. • Students should have in their folders copies of their "Rough Plan" and their three body paragraphs they drafted for the last session.
Teaching Point	***Literary essayists review their plan and body paragraphs; then they write a concluding paragraph that re-states the claim and connects it to a broader idea about life.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Share "Introductory and Concluding Paragraph Samples" handout, focusing only on the introductions. • Point out how the paragraphs begin broadly and then work their way down to the claim. • Share "Triangle Method" handout.
Independent Practice	• Ask students to pair up and read aloud their body paragraphs to a peer. Alternatively, you may ask them to read their drafts silently to themselves. • Give students time in class to draft their own introductory paragraphs independently.
Share	• Ask for volunteers to read aloud their introductory paragraphs.
Assessment	Direct students to write down one thing they will remember about today's lesson. Have them hand it in to you as their "exit slip" as they leave class.

Introductory and Concluding Paragraphs

Triangle Method

Introductory Paragraph:
Like a funnel, start with a broad statement about the topic and then narrow it down to the claim.

Concluding Paragraph:
Restate your claim in another way then broaden it, leaving your reader with something to ponder. For example, connect the claim or the text to a bigger idea—almost like a "moral of the story" statement.

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Introductory and Concluding Paragraph Samples

Intro:

In the book *The Old Man and the Sea*, Ernest Hemingway tells the story of an old Cuban fisherman named Santiago who, considered by the villagers to be the worst type of unlucky, is still determined to win a battle against a giant Marlin off the coast of Cuba. Santiago succeeds, but his successes do not come without great hardship and struggle. He spends three days being dragged in his skiff by the enormous Marlin with minimal food and water, all the while enduring acute physical pain, tiredness, and an unending loneliness due to the absence of his young friend, Manolin. It is only after Santiago's prize fish is completely devoured by sharks that he returns home to the village scorners and the safety of Manolin's trust. AS his suffering and loss compound, we can see that Hemingway's quote "a man can be destroyed but not defeated" offers key insight into Santiago's life.

Conclusion:

In conclusion, throughout the entire story *The Old Man and the Sea*, Santiago refuses to surrender to the forces working against him. He ignores the comments of those who think he is unlucky, endures great physical pain, and rises up from the depth of sorrow over the lost Marlin to find happiness in what he does possess. Hemingway's quote, "a man can be destroyed but not defeated" truly does display the amount of determination that Santiago shows throughout his life.

Intro:

In the novel, *Animal Farm*, by George Orwell, there is one very particular character whose pride and selfishness creates problems. This character had just merely good ideas in the beginning. However, as time went on, his true self-interest began to shine through. This character started a free republic of animals and turned it into a plantation that used animals as slaves. He never did have enough and always wanted more, regardless of the price that others had to pay. This character, whose pride and selfishness creates problems, is none other than the great leader of Animal Farm himself, comrade Napolean the pig.

Conclusion:

In the novel, *Animal Farm*, by George Orwell, Comrade Napolean is a character whose pride and selfishness creates problems. The starving animals have suffered greatly because of their leader's pride. On the other hand, Napolean has gained great success through his selfishness. Unfortunately, that's just the way it is. You can't have pride without problems. Even if they are little problems, it's still due to pride. Now, if Napolean had pride in his farm rather than in himself, well then maybe the humans would've hated him, but he'd still have his true friends of four legs. However, he chose to follow a different path and he burned those bridges along the way. So for now, Comrade Napolean's pride and selfishness has created problems for the animals, but someday, it will create problems for himself.

To see these essays in their entirely, refer to Appendix C in CCSS.

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DRAFTING AND MANAGING TYPES OF EVIDENCE	Session 10
Concept	**Writing a concluding paragraph**
Teaching Point	**Literary essayists re-read their first draft (introduction and body paragraphs); then they write a concluding paragraph.**
Preparation	• **Introductory and Concluding Paragraph Samples** handout (or prepare to project). • **Introductory and Concluding Paragraphs: Triangle Method** handout (or prepare to project).
Suggested Materials	• Samples of concluding paragraphs from professional sources, including movie and music reviews.
Teaching Point	***Literary essayists review their plan and body paragraphs; then they write an introductory paragraph that states the claim.*** **TEACHER MODEL AND THINK-ALOUD** • Review teaching point. • Share "Introductory and Concluding Paragraph Samples" handout, focusing only on the introductions. • Point out how the paragraphs begin broadly and then work their way down to the claim. • Share "Triangle Method" handout.
Independent Practice	• Give students time in class to draft their own concluding paragraphs independently.
Share	Ask for volunteers to read aloud their concluding paragraphs.

REVISING AND EDITING	Session 11

Concept	Peer Conferencing
Teaching Point	**Literary essayists use peer reviewers to identify strengths and set goals for revision of evidence.**
Assessment	• Conference with students as they write.
Preparation	• One or two days prior to peer conferencing, group students into small groups of four. Once settled, review the "Ground Rules for Conferencing" ground rules (found in Teaching Point box, below). Ask each group to choose a timekeeper. • If uneven number, have one a group of three, rather than five. This way time is not wasted and students have a chance to mentally prepare for who will be in their group. Tradeoffs and benefits occur with grouping by ability v. mixed ability grouping. • Ask students to bring in one copy of their draft for each member in their group on the day of the peer conferencing. If not possible, the writer will read aloud and students will listen carefully. • Make copies of **Peer Conferencing** handout.
Suggested Materials	• An additional or alternative peer conference worksheet may be found at: http://www.cs.grinnell.edu/~davisjan/tec/154/2009S/misc/peer-review-2.pdf • For briefer, more manageable feedback forms: Have students respond on a Post-it, writing down two writer decisions they noticed or liked, and one decision they had a question about.
Teaching Point	***Literary essayists use peer reviewers to identify strengths and set goals for revision of evidence.*** Review Ground Rules for Discussion: 1) Every writer gets equal time to read his/her draft and to listen or read feedback 2) The writer reads his or draft aloud, without interruption 3) Reviewers take notes on a post-it or on a Peer Conferencing handout 4) Reviewers share their notes aloud, or by handing in to writer 5) Writer thanks reviewers for their feedback. • *Ask each group's timekeeper to divide remaining time equally by the number of people in the group; remind the timekeeper to allow for two minutes of writer response to reviewers.
Assessment	Ask students to complete the "Writer's Plan" portion of the **Peer Conferencing** handout. This will help them when they write reflectively about their writing process (part of the Summative Assessment).

REVISING AND EDITING	Session 12

Concept	Editing for Conventions: Commas
Teaching Point	***Literary essayists study comma usage rules that are commonly used in essays: direct quotations and introductory transitions. They use this knowledge to revise comma usage in their essay.***
Preparation	• Sample literary essays, professional or student (not provided). Prepare to project. • Handouts giving students practice with commas in direct quotations and introductory transitions (not provided).
Suggested Materials	Comma Practice: http://images.scholastic.co.uk/assets/a/cd/4b/je09-punctuation-onlines-2-337220.pdf Book: *Sentence Composing for Elementary Schools: A Worktext to Build Better Sentences* by Don & Jenny Killgallon .
Active Engagement/Independent Practice	• Have students trade drafts with a peer. Peer edits with a pencil, looking only at comma usage focused on direct quotes and introductory transitions. • Students take back their own paper and review again for comma usage.

REVISING AND EDITING	Session 13

Concept	Polishing and Publishing: Word Processing
Teaching Point	***Literary essayists make decisions about the format of a final draft: font, font style, alignment and spacing to maintain an appropriate style for the piece.***
Preparation	• Examples of final student papers with appropriate font size and style, alignment, and spacing. • Examples of final student papers with inappropriate font, alignment, and spacing choices. • Handout with your own guidelines for formatting final papers, and how much these decisions will play into final grade or assessment.
Active Engagement	• Review example papers, noticing the effect different font size and spacing has on the reader. • For example, wide spacing and margins do not hide the fact that the analysis is too short or not in-depth enough. Comic or difficult-to-read fonts signal that the writer does not take his or her ideas seriously, and they make the essay difficult to read.

REVISING AND EDITING	Session 14
Concept	**Reflection on the Final Essay**
Teaching Point	***Literary essayists reflect on their writing decisions and the impact of those decisions.***
Preparation	• Handout, **Literary Essay Reflection.** • Students' final drafts of literary essay. • Anchor text. • Independent text.
Active Engagement	• Review the handout. Ask students why it may be useful for writers to reflect on their writing process. • Give students time to write their reflections before they turn them in with their final drafts.

Literary Essay Rubric

	Meets Expectations	Developing	Basic	

Introduction & Claim	-Introduction *cohesively* includes: connection, summary, claim. -Thesis statement *clearly presents* claim(s) to be proven.	- Introduction includes: connection, summary, claim. -Introduction presents theory (ies) as claim(s) to be proven.	-Has only a claim statement to open the paper. -Paragraph does not clearly present claim(s) to be proven.	Incomplete/ Missing
Body Paragraphs: **Content (weighted)**	**Claim:** -all paragraphs have a clear focus from the claim using key words. **Evidence:** -Examples support claims in various ways (quoted, paraphrased). **Connections:** -Statements are positioned around *all* examples to connect the examples to the claim.	**Claim:** -some paragraphs could be more clear about the focus from the claim. **Evidence:** -Examples support claims, but lack variety in presentation. **Connections:** -Statements are positioned around *some* examples to connect the examples to the claim.	**Claim:** - paragraphs still need to stay focused on claim. **Evidence:** -Many examples weakly support the claim and are not quoted or paraphrased correctly. **Connections:** - Many examples are missing statements to connect the examples to the claim.	Incomplete/ Missing
Organization	-Evidence presents claim(s) in an effective, logical structure (chronologically or by priority). -Transition words are cohesive to the structure used.	-Evidence presents claim(s) in a logical structure (chronologically, or by priority). -Transition words are cohesive to the structure used.	-Evidence does not seem to be presented in a logical structure. -Transition words are unconnected or not used.	Incomplete/ Missing
Conventions	-Evidence of editing for spelling, capitalization & punctuation (especially quotation marks and commas). -Uses formal vocabulary/word choice.	-Attempts were made to edit, but needs improvement. -Vocabulary/ word choice is casual.	-Lacking conventions; no evidence of editing. -Vocabulary/ word choice needs improvement to be clear.	Incomplete/ Missing