

**CURRICULUM RESOURCE FOR ENGLISH COMPOSITION, COURSE # 921015  
(GRADES 9 OR 10; SEMESTER ELECTIVE)**

This English Composition course resource with its aligned lessons and exemplars can be used as a tool to increase student mastery of Ohio's Learning Standards for Writing and prepare students for real-world writing. The course and this resource are based upon Kelly Gallagher's *Write Like This*, which serves as the teacher's text for the course. Teachers of the course should request a free print copy of this text at [cphillips3865@columbus.k12.oh.us](mailto:cphillips3865@columbus.k12.oh.us). The lessons are designed to target specific purposes for writing. This resource is not prescriptive, but instead offers many ideas for teaching the course.

**ANCHOR (TEACHER) TEXT** [\*Write Like This\* by Kelly Gallagher](#)  
(Request a free, print copy from  
CCS ELA 6-12 Curriculum at  
[cphillips3865@columbus.k12.oh.us](mailto:cphillips3865@columbus.k12.oh.us))

**STUDY GUIDE FOR TEXT** Available [HERE](#)



**OHIO'S LEARNING POWER STANDARDS**

**RESOURCE FOCUS**

[W.9-10.1](#), [W.9-10.2](#), [W.9-10.3](#), [W.9-10.4](#), [W.9-10.5](#),  
[W.9-10.6](#), [W.9-10.7](#), [W.9-10.10](#), [L.9-10.1](#), [L.9-10.2](#),  
[L.9-10.6](#)

Student learning will center on preparing students to write in the real world. Using mentor texts as guides, students will produce writings for each of the following purposes: Express and Reflect, Inform and Explain, Evaluate and Judge, Inquire and Explore, Analyze and Interpret, & Take a Stand/Propose a Solution.

| <a href="#">COURSE ORIENTATION</a>         | <a href="#">STUDENT ORIENTATION</a>         | <a href="#">EXPRESS AND REFLECT</a>      | <a href="#">INFORM AND EXPLAIN</a>       |
|--|---|--|--|
| Guiding Documents/Sites/Information        | Beginning & Ending Activities               | <i>Write Like This</i> Chapter Two       | <i>Write Like This</i> Chapter Three     |
| <a href="#">SAMPLE COURSE SYLLABUS</a>     | <a href="#">WRITING ACTIVITIES</a>          | <a href="#">LESSONS/MINI LESSONS</a>     | <a href="#">LESSONS/MINI LESSONS</a>     |
| <a href="#">SAMPLE COURSE PACING GUIDE</a> | <a href="#">WRITING RUBRICS &amp; TASKS</a> | <a href="#">EXEMPLARS/MENTOR TEXTS</a>   | <a href="#">EXEMPLARS/MENTOR TEXTS</a>   |
| <a href="#">CORE DOCUMENTS/PROTOCOLS</a>   | <a href="#">CHAPTER ONE LESSONS</a>         | <a href="#">VOCABULARY/WRITING TERMS</a> | <a href="#">VOCABULARY/WRITING TERMS</a> |
| <a href="#">MLA STYLE GUIDE</a>            | <a href="#">PRE-TESTS LANG &amp; COMP</a>   | <a href="#">NO RED INK</a>               | <a href="#">NO RED INK</a>               |
|  | <a href="#">POST-TESTS LANG &amp; COMP</a>  | <a href="#">EDITING</a>                  | <a href="#">EDITING</a>                  |
|  | <a href="#">COURSE EVALUATION</a>           | <a href="#">LANGUAGE ASSESSMENTS</a>     | <a href="#">LANGUAGE ASSESSMENTS</a>     |

| <a href="#">EVALUATE AND JUDGE</a>       | <a href="#">INQUIRE AND EXPLORE</a>      | <a href="#">ANALYZE AND INTERPRET</a>    | <a href="#">TAKE A STAND/PROPOSE A SOLUTION</a> |
|--|--|--|---|
| <i>Write Like This</i> Chapter Four      | <i>Write Like This</i> Chapter Five      | <i>Write Like This</i> Chapter Six       | <i>Write Like This</i> Chapter Seven            |
| <a href="#">LESSONS/MINI LESSONS</a>     | <a href="#">LESSONS/MINI LESSONS</a>     | <a href="#">LESSONS/MINI LESSONS</a>     | <a href="#">LESSONS/MINI LESSONS</a>            |
| <a href="#">EXEMPLARS/MENTOR TEXTS</a>   | <a href="#">EXEMPLARS/MENTOR TEXTS</a>   | <a href="#">EXEMPLARS/MENTOR TEXTS</a>   | <a href="#">EXEMPLARS/MENTOR TEXTS</a>          |
| <a href="#">VOCABULARY/WRITING TERMS</a> | <a href="#">VOCABULARY/WRITING TERMS</a> | <a href="#">VOCABULARY/WRITING TERMS</a> | <a href="#">VOCABULARY/WRITING TERMS</a>        |
| <a href="#">NO RED INK</a>               | <a href="#">NO RED INK</a>               | <a href="#">NO RED INK</a>               | <a href="#">NO RED INK</a>                      |
| <a href="#">EDITING</a>                  | <a href="#">EDITING</a>                  | <a href="#">EDITING</a>                  | <a href="#">EDITING</a>                         |
| <a href="#">LANGUAGE ASSESSMENTS</a>     | <a href="#">LANGUAGE ASSESSMENTS</a>     | <a href="#">LANGUAGE ASSESSMENTS</a>     | <a href="#">LANGUAGE ASSESSMENTS</a>            |

## COURSE ORIENTATION

Guiding Documents/Sites/Information

## SAMPLE SYLLABUS (CLICK [HERE](#) FOR A SHARABLE COPY)

### English Composition 921015 (Sample Syllabus)

**Class Description & Objective:** English Composition is a writing-intensive, workshop-style, semester elective course designed to help students be successful in high school and their future educational careers by preparing them for real-world writing. Using mentor texts as guides, students will produce writings for the following purposes: Express and Reflect, Inform and Explain, Evaluate and Judge, Inquire and Explore, Analyze and Interpret, & Take a Stand/Propose a Solution. Mastery of Ohio's Learning Standards for Grades 9-10 Writing should happen through application of the skills needed to become better readers, writers, speakers, and thinkers.

#### **Class Materials:**

- One 100-page spiral notebook + One 70-page spiral notebook **OR** One three-five subject spiral notebook **OR** a digital notebook (e.g. shared Google Doc)
- One 1 ½ -inch binder with dividers and loose leaf paper for notes **OR** a shared Google folder **OR** a Google Classroom account for accessing all "binder" items
- Writing Utensils: at least one pen and one pencil every day; highlighters, colored pencils, etc.
- Electronic Device for Access to Google Education Suite, No Red Ink, Vocabulary.com, digital notebook/binder, etc. (Schools will provide this if possible.)

**Class Expectations:** Due to the fast-paced intensity of this class, students are expected to be in class on time, prepared to engage in the learning. The teacher will respect all students and will ask that students afford the teacher and their classmates the same courtesy because the class will often share insights, analysis, reflections and writings. Students should be resilient and exhibit a willingness to improve. Writing is a process; in order to improve writing, students must be open to new ideas, critiques, and challenges from the teacher, other students, and themselves. Students are responsible for all make-up work and will have the same number of days they were absent to complete it for full credit.

**Class Assignments:** The following categories of assignments may be required of this course:

|                           |                             |                                |                      |
|---------------------------|-----------------------------|--------------------------------|----------------------|
| WOW (Word of the Week)    | Spiral or Digital Notebooks | Vocabulary.com Exercises       | No Red Ink Exercises |
| Pre- and Post-Assessments | Writing Workshop            | Collaboration/Class Activities | Quizzes/Tests        |
| Informal Writing          | Drafting                    | Editing                        | Essays               |

**Writing Assignments:** Students will write for six major purposes this semester. Students will also need to fill 70 pages in their spiral or digital notebook (writer's workbook) with practice writing. Because this course uses a workshop style, there will be plenty of time to write during class.

#### **Grading Scale:**

| Grade       | Quality Point Scale | <b><i>Please note that this is a semester course.</i></b><br>According to district policy, "For a class granting less than one credit for which a final exam is not given, the final grade shall be calculated by adding the quality points for each quarter's grade. The total shall then be divided by four (4). The final grade shall be determined by applying the resulting quality points to the above final grade calculation scale." |
|-------------|---------------------|--|
| 92-100=A    | 4.000               |  |
| 90-91.99=A- | 3.700               |  |
| 88-89.99=B+ | 3.300               |  |
| 82-87.99=B  | 3.000               |  |
| 80-81.99=B- | 2.700               |  |
| 78-79.99=C+ | 2.300               |  |
| 72-77.99=C  | 2.000               |  |
| 70-71.99=C- | 1.700               |  |
| 68-69.99=D+ | 1.300               |  |
| 62-67.99=D  | 1.000               |  |
| 60-61.99=D- | 0.650               |  |
| 0-59.99=F   | 0.000               |  |



**COURSE ORIENTATION**

Guiding Documents/Sites/Information

**SAMPLE PACING GUIDE**

The chart shows possible weekly pacing for real-world writing and mastery of Ohio's Learning Standards for Grades 9-10 Writing using *Write Like This* content in the English Composition course. Below this chart, you will find links to two Pacing Guides that were used during the pilot phase for this course. All three of these items (chart and two sample pacing guides) can serve as reference for your own adaptation of the course.

| WEEK   | STANDARDS   | CONTENT/TOOLS  | WEEK    | STANDARDS  | CONTENT/TOOLS   |
|--------|---|--|---------|--|---|
| Week 1 | <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a>  | -Course/Student Orientation: Guiding Docs and Protocols for Course & Setting Up Digital/Spiral Notebooks, Writing Activities<br>-Google, No Red Ink, Vocabulary Signups<br>-Pre-Tests for Language and Composition<br>-WOW | Week 10 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Inquire and Explore (Chapter Five) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Sentence Branching Editing |
| Week 2 | <a href="#">W.9-10.3</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a>                            | - Course/Student Orientation: Writing Activities and Chapter One Lessons<br>-Express and Reflect (Chapter Two) Lessons<br>-WOW<br>-Parts of Speech   | Week 11 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Inquire and Explore (Chapter Five) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Sentence Branching Editing |
| Week 3 | <a href="#">W.9-10.3</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a>                            | -Express and Reflect (Chapter Two) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Dead Word Editing  | Week 12 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Inquire and Explore (Chapter Five) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Sentence Branching Editing |
| Week 4 | <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Inform and Explain (Chapter Three) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Replacing "Be" Words Editing<br>-Common Spelling Errors   | Week 13 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Analyze and Interpret (Chapter Six) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Brush Strokes Editing     |

|        |   |   |         |  |  |
|--------|---|---|---------|--|--|
| Week 5 | <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Inform and Explain (Chapter Three) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Replacing “Be” Words Editing | Week 14 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Analyze and Interpret (Chapter Six) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Brush Strokes Editing              |
| Week 6 | <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Inform and Explain (Chapter Three) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Replacing “Be” Words Editing | Week 15 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Analyze and Interpret (Chapter Six) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Brush Strokes Editing              |
| Week 7 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Evaluate and Judge (Chapter Four) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Synonyms for “Said” Editing   | Week 16 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a>                            | -Take a Stand/Propose a Solution (Chapter Seven) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Adding Details Editing |
| Week 8 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Evaluate and Judge (Chapter Four) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Synonyms for “Said” Editing   | Week 17 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.7</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a>                            | -Take a Stand/Propose a Solution (Chapter Seven) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Adding Details Editing |
| Week 9 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.2</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a> | -Evaluate and Judge (Chapter Four) Lessons<br>-WOW<br>-Vocabulary.com and Noredink.com Practice<br>-Synonyms for “Said” Editing   | Week 18 | <a href="#">W.9-10.1</a> , <a href="#">W.9-10.4</a> , <a href="#">W.9-10.5</a> , <a href="#">W.9-10.6</a> , <a href="#">W.9-10.10</a> , <a href="#">L.9-10.1</a> , <a href="#">L.9-10.2</a> , <a href="#">L.9-10.6</a>   | -Take a Stand/Propose a Solution (Chapter Seven) Lessons<br>-WOW<br>-Course Evaluation<br>-Post-Test for Language and Composition        |

[SAMPLE PACING GUIDE FROM PILOT A](#)

[SAMPLE PACING GUIDE FROM PILOT B](#)

## COURSE ORIENTATION

Guiding Documents/Sites/Information

## CORE DOCUMENTS/PROTOCOLS

The following pages contain some **documents and protocols** that can be used throughout the English Composition course. These are strategies and guides that help students through the writing process and provide resource information. If you choose to use Google Classroom, have these documents/protocols accessible in the course materials. These items should be part of the students' "**Guiding Documents/Protocols for English Composition**" section of the physical course binder or put in a shared, digital folder labeled, "**Guiding Documents/Protocols for English Composition**," if you choose to go the paperless route.

### Document 1: Course Binder (or Electronic Shared Folders) and Spiral/Digital Notebook Sections (or Google Classroom Class Material Sections-About Section)

This document will help students set-up their course binder using their dividers or provide the shared folders to create and/or should be put in the classroom material divisions for Google Classroom. It will also give the sections for the physical or online writing workbook. Click [HERE](#) for a sharable digital version of this guiding document.

#### Binder Sections

1. Guiding Documents/Protocols for English Composition
2. Words of the Week (WOW)/Vocabulary/Grammar/Editing
3. Writing Workshop

#### Writing Workbook Sections (Use your 100-page spiral notebook, two sections of your multi-section spiral notebook or a Google docs-digital notebook.)

| <i>Pages</i> | <i>Section Title</i>         | <i>Purpose</i>  |
|--------------|------------------------------|---|
| 1-3          | Table of Contents            | Keep track/label all sections and section contents, e.g. mini-lessons and writings                                  |
| 4-14         | What Should I Write?         | Ideas for when you have nothing to write about  |
| 15-19        | Parts of Speech              | <a href="#">Definitions and examples of the parts of speech</a>   |
| 20-30        | Writing/Literary Terms/Vocab | A place to practice for your WOW, key writing terms, literary terms, and vocabulary                                 |
| 31           | Common Spelling Errors       | <a href="#">The twenty most common errors</a>   |
| 32           | Spelling Demons              | Keep track of your personal spelling demons   |
| 33-44        | Editing                      | Mini-lessons focusing on mistakes writers make/editing  |
| 45-100       | Class Writing                | All of the writing you do for class and workshop: prewriting, down drafts, up drafts, practice writing, lists, etc. |

## Document 2: Real-World Writing Purposes Chart with Writing Purposes in a Single Newspaper Chart

These charts from Gallagher's *Write Like This* (10-11) explain the six purposes for writing explored in the English Composition course and shows examples of them in a newspaper. Click [HERE](#) for a sharable digital version.

| REAL-WORLD WRITING PURPOSES  |  |
|--|--|
| Purpose  | Explanation  |
| Express and Reflect  | The writer . . .<br>. . . expresses or reflects on his or her own life and experiences.<br>. . . often looks backward in order to look forward.  |
| Inform and Explain   | The writer . . .<br>. . . states a main point and purpose.<br>. . . tries to present the information in a surprising way.  |
| Evaluate and Judge   | The writer . . .<br>. . . focuses on the worth of person, object, idea, or other phenomenon.<br>. . . usually specifies the criteria to the object being seen as "good" or "bad."                |
| Inquire and Explore  | The writer . . .<br>. . . wrestles with a question or problem.<br>. . . hooks with the problem and lets the reader watch them wrestle with it.   |
| Analyze and Interpret  | The writer . . .<br>. . . seeks to analyze and interpret phenomena that are difficult to understand or explain.  |
| Take a Stand/Propose a Solution  | The writer . . .<br>. . . seeks to persuade audiences to accept a particular position on a controversial issue.<br>. . . describes the problem, proposes a solution, and provides justification. |
| Adapted from Bean, Chappell, and Gillam (2003). See Appendix 1 for a copy. |  |

Figure 1.1

| WRITING PURPOSES IN A SINGLE NEWSPAPER |   |
|--|---|
| Purpose                                | Example Found in Today's Newspaper  |
| Express and Reflect                    | A piece lamenting the flood of year-end top ten lists   |
| Inform and Explain                     | A review of all the new laws that go into effect today statewide (e.g., adults who knowingly provide alcohol to minors can be subject to civil liability if harm is caused) |
| Evaluate and Judge                     | Numerous book reviews   |
| Inquire and Explore                    | An examination of how movies were "nicer" in 2010 and the possible reasons behind this trend  |
| Analyze and Interpret                  | Why Bon Jovi's 2010 tour was the top-grossing tour  |
| Take a Stand/Propose a Solution        | Why Bret Favre's \$50,000 fine for allegedly "sexting" is too light a penalty<br>A look at Earth-friendly household cleansers   |

Figure 1.2

### Document 3: The 30-15-10 List of Prefixes, Roots, and Suffixes

It is important for students to learn to decode vocabulary through the use of prefixes, roots, suffixes. Below is a list of fifty-five of the most common prefixes, roots, and suffixes. These will be included in the weekly WOW lessons. Click [HERE](#) for an electronic sharable version of this document.

| <i>Prefix</i>                     | <i>Meaning</i>           | <i>Example</i>                 |
|-----------------------------------|--------------------------|--------------------------------|
| a, ab, abs                        | away, from               | absent, abstinence             |
| ad, a, ac, af, ag, an, ar, at, as | to, toward               | adhere, annex, accede, adapt   |
| anti                              | against                  | antipathy, antithesis          |
| bi, bis                           | two                      | bicycle, biped, bisect         |
| circum                            | around                   | circumference                  |
| com, con                          | together, with           | combination, connect           |
| de                                | opposite, from, away     | detract, defer, demerit        |
| dis, dif, di                      | apart, not               | disperse, different            |
| epi                               | upon, on top of          | epicenter                      |
| equi                              | equal                    | equality, equitable            |
| ex, e                             | out, from, forth         | eject, exhale, exit            |
| hyper                             | over, above              | hyperactive, hypersensitive    |
| hypo                              | under, beneath           | hypodermic                     |
| in                                | in, into, not            | inject, induct, incorrect      |
| inter                             | between, among           | intercede                      |
| mal, male                         | bad, ill                 | malpractice, malevolent        |
| mis                               | wrong                    | mistake, misunderstanding      |
| mono                              | alone, single, one       | monotone, monopoly             |
| non                               | not                      | nonsense                       |
| ob                                | in front of, against     | obvious                        |
| omni                              | everywhere, all          | omnipresent, omnipotent        |
| preter                            | super, beyond, more than | preternatural, preterlapsed    |
| pro                               | forward                  | progress, proceed, promote     |
| re                                | again, back              | retreat, recall, repeat        |
| retro                             | backward, behind, back   | retroactive                    |
| se                                | apart                    | secede                         |
| sub                               | under                    | substandard, submarine, subway |
| super                             | greater, beyond          | supernatural, superstition     |
| un, uni                           | one                      | unilateral, unicycle, unity    |
| un (pronounced uhn)               | not                      | unhappy, unbelievable          |
| <i>Root</i>                       | <i>Meaning</i>           | <i>Example</i>                 |
| bas                               | low                      | basement, basic                |
| cap, capt                         | take, seize              | capture, capable               |
| cred                              | believe                  | credible                       |
| dict                              | speak                    | diction, predict               |
| duc, duct                         | lead                     | induce, conduct                |
| fac, fact                         | make, do                 | factory, artifact, facsimile   |
| graph/gram                        | write                    | graphic, autograph             |
| log                               | word, study of           | dialog, biology                |
| mort                              | die, death               | mortal, mortician              |



|                      |                              |                              |
|----------------------|------------------------------|------------------------------|
| scrib, script        | write                        | scripture, transcribe        |
| spec, spect          | see                          | spectator, aspect            |
| tact                 | touch                        | tactile, contact             |
| ten                  | hold                         | tenacious, tender, retentive |
| therm                | heat                         | thermal, thermometer         |
| ver                  | true                         | verify                       |
| <b><i>Suffix</i></b> | <b><i>Meaning</i></b>        | <b><i>Example</i></b>        |
| -able, -ible         | able to (adj)                | usable, tangible             |
| -er, -or             | one who does (n)             | competitor, captor           |
| -fy                  | to make (v)                  | dignify, signify             |
| -ism                 | the practice of (n)          | Catholicism, existentialism  |
| -ist                 | one who is occupied with (n) | feminist, environmentalist   |
| -less                | without, lacking (adj)       | meaningless, hopeless        |
| -ness                | the quality of (n)           | aggressiveness, helplessness |
| -nym                 | name (n)                     | pseudonym, homonym           |
| -ship                | the art or skill of (n)      | sportsmanship, companionship |
| -tude                | the state of (n)             | rectitude, verisimilitude    |

## Document 4: Writing Vocabulary “Un-dictionary” Definition

This chart can help students with both Tier Two and Tier Three vocabulary used in the English Composition course. Most of these words will be included in the WOW lessons. Click [HERE](#) for an electronic sharable version of this document.

| Writing Vocabulary | “Un-dictionary” Definition   |
|--------------------|--|
| Analyze            | Interpret phenomenon that is difficult to explain by breaking it into parts and tying those parts back an overall idea                                   |
| Articulate         | Express fluently, coherently, eloquently, intelligently  |
| Audience           | For whom am I writing this piece?  |
| Cite               | To use passages of text as evidence of an argument or statement  |
| Colloquial         | Talk that is not formal or literary; the kind of conversations you have with your closest friends that could be full of slang, idioms, local color, etc. |
| Context            | The circumstances or events that exist around the writing  |
| Craft              | Those things good writers do   |
| CUPS & ARMS        | An editing strategy for MUGS and Content   |
| Delineate          | Describe and define specifically and precisely   |
| Development        | The “stuff” of the paper   |
| Dichotomy          | The contrast between two opposite things.  |
| Discourse          | The “type” of writing and the language (rhetoric) specific to that task (e.g., persuasion, literary analysis)  |
| Distinguish        | Show the difference between items  |
| Editing            | Fixing mistakes writers make   |
| Evaluate           | Focus on the worth of a person, object, idea, or other phenomenon  |
| Explain            | Make something very clear through description  |
| Expressive         | Reflecting on you own life and experiences, often looking backward in order to look forward  |
| Formulate          | Propose a well-conceived strategy  |
| Genre              | The form of the piece (e.g., poem, essay, letter)  |

|                              |   |
|------------------------------|---|
| <b>Heuristic</b>             | Type of strategy that encourages learners to discover solutions for themselves  |
| <b>Identify</b>              | Point out what something is and is not  |
| <b>Infer</b>                 | Figure out information though evidence and reasoning that is not directly stated  |
| <b>Inform</b>                | Presenting information in a surprising way  |
| <b>Inquiring</b>             | Wrestling with a question or problem  |
| <b>Integrate</b>             | Combine and merge information with other information  |
| <b>Interpret</b>             | Illuminate the meaning of information   |
| <b>Invention</b>             | A synonym for “prewriting”  |
| <b>Irony</b>                 | When what should happen doesn’t   |
| <b>Predict</b>               | Forecast something will happen  |
| <b>Proposing solutions</b>   | Describing a problem and possible course of action  |
| <b>Purpose</b>               | The reason why we write a piece   |
| <b>Recursive</b>             | Moving both backward and forward. Nonlinear. The writing process is recursive and differs from writer to writer. In fact, there is no single writing process.                                       |
| <b>Refer</b>                 | To mention or call attention to   |
| <b>Revision</b>              | Literally, “re-seeing” the paper. In revision, we take steps to improve our papers. The chief goal of revision: moving your writing to a better place.  |
| <b>STAR</b>                  | A four-step process of revision: substituting, taking stuff out, adding stuff, rearranging  |
| <b>Scope</b>                 | The level of attempt the writer made in creating the piece  |
| <b>Seeking common ground</b> | Writing to bring people together; respecting the values of all readers  |
| <b>Sequence</b>              | The order of information or topics in the writing   |
| <b>Share and respond</b>     | The process of reading each other’s papers with the intention of helping to improve the drafts. Different heuristics may be used to achieve this (e.g., highlighting golden lines, question flood). |
| <b>Subject</b>               | The main topic of the piece   |
| <b>Support</b>               | Evidence/reasons that hold up your ideas  |

|                        |  |
|------------------------|--|
| <b>Synthesize</b>      | Combine ideas from several sources for a single purpose  |
| <b>Taking a stand</b>  | Persuading the audience to accept a particular position of a controversial issue                   |
| <b>Thesis</b>          | The big idea being put forth in the piece; a proposition advanced by the writer                    |
| <b>Tone</b>            | The writer's attitude toward the topic in the writing  |
| <b>Trace</b>           | Find by investigation  |
| <b>Unity</b>           | The cohesiveness of an essay   |
| <b>Voice</b>           | Evidence of the author's personality on the written page   |
| <b>Writing process</b> | The steps writers move through: invention/draft/sharing and responding/revising/editing/publishing |
| <b>Writing small</b>   | Narrowing a topic to find power through small detail   |

## Document 5: Four Types of Writing

This document gives students guidelines for four types of writing. Click [HERE](#) for an electronic sharable version of this document.

1. **PRACTICE WRITING** (adapted from Natalie Goldberg's *Writing Down the Bones: Freeing the Writer Within* & *Wild Mind: Living the Writer's Life* and Gwendolyn Alley's *Whisper Down the Write Alley* blog)
2. **FIRST-DRAFT WRITING (DOWN DRAFT)**
3. **SECOND-DRAFT WRITING (UP DRAFT)**
4. **ELECTRONIC COMMUNICATION WRITING**

### Seven Rules for Practice Writing

1. **Keep your hand moving.** No matter what, don't stop. Write whatever comes to your mind. Outrace the editor with your writing hand. If you keep your hand moving, the writing will win.

*Keep your hand moving because that is a chance to separate out the creator and the editor. Often, we mix them up and freeze, because the editor is at our shoulder telling us to stop writing. That's not nice. But when you keep your hand moving, there's a chance for something real to come out.*

2. **Lose Control.** Let it rip. Don't worry that someone will judge you.

*Lose control and say what you really want to say, not what you think you should say.*

3. **Be specific.** Get in the habit of using nouns, verbs, colors, textures. If you realize you've written a sentence that's full of general vague language, don't scratch it out, just make the next sentence more specific.

*Writing is the act of discovery, not the act of complaining or saying things over and over.*

4. **Don't think.** Stick with your "first thoughts" not your thoughts on thoughts. Forget everything else outside of the immediate words you are writing down. Stay with those words, in that moment.

*Writing practice is just meeting your mind over and over. But there's something wonderful about adding the element of just facing the mind with no activity at all.*

5. **Don't worry about spelling, punctuation, or grammar.** That's right! Who cares? Why does this matter? Keep your hand moving and write clearly enough so you can read it later if you want.

*If you think things such as "Oh, you didn't put a period in! Oh, your mother will be mad at that," in practice writing, you could get frozen and never get to touch your genuine mind, wild mind.*

6. **You are free to write the worst junk in the world.** Yep, you are. So, don't let that fear stop you.

*Write about your life with the writing practice, and include it in writing practice, then when you aim for the essay, it doesn't pour out in your writing.*

7. **Go for the jugular.** If something comes up while you're writing, keep writing about it. Let it out. Hemingway said, "Write hard and clear about what hurts."

*Write about what scares you; don't avoid the tough subjects.*

## **Bulleted Information about First- and Second-Draft Writing**

### **First-Draft Writing (Down Draft)**

- “Down” draft (get it down)
- Done to work out what one thinks or understands
- Is tentative and exploratory in form
- Done for self or trusted reader
- Receives response but no grade (unless it is a writing test such as the ACT or an AP exam)

Response comes from:

- Self
- Peers
- Teachers
- Parents
- Friends

### **Second-Draft Writing (Up Draft)**

- “Up” Draft (fix it up)
- Done to demonstrate “final” thinking on a topic
- Done with careful attention to content and mechanics
- Is handed in with previous drafts
- Is often assessed/graded

## **Guidelines for Electronic Communication Writing**

### **Electronic Communication**

This is becoming the place where most of us do a majority of our writing. We post on Facebook, Instagram, Snapchat, Twitter, etc. We text. We email. We blog. We comment on articles or on news stories. Electronic Communication Writing can be both formal and informal. Generally, the formal type includes emails related to work or school, and any electronic writing that can be viewed by people outside of your social network. The informal type is within that network.

There are three important guidelines when writing electronically in settings where formal language (non-text speech) is used:

1. Watch your grammar and spelling. Go to a social media site where people do a decent amount of writing and check your thoughts about people who commonly misspell words or have poor grammar. People judge your intelligence based not necessarily on what you say, but on how you say it.
2. The internet is permanent. Don't say anything that you wouldn't want to be forever associated with your name. Employers and schools look at your social media accounts. You have a digital footprint that tells the world who you are. Don't give them a chance to judge you negatively.
3. Tone is everything. When you write, it is impossible to smile to show you are just joking, emojis notwithstanding. Be careful how you say what you have to say. You might mean one thing, but someone else may take it differently if your tone is not perfectly clear.

## Protocol 1: Teachers Write with Students

**The teachers' roles in this class:** As Kelly Gallagher states several times in *Write Like This*, it is essential that the students see their instructors as not only their teachers, but also as fellow writers. This means that the teachers will have to go through the process of writing with their students. By modeling pre-writing, drafting, deep revision, surface revision, editing, and publishing, the teachers will show their students the essential steps toward becoming better writers. Mentor texts will also be useful for instruction.

## Protocol 2: STAR Editing Technique

Using the STAR acronym can give students steps to take in the editing process. Click [HERE](#) for a sharable version.

| Editing Step  | Possible Actions   |
|---|--|
| <b>S</b><br>(substitute)  | <b>Substitute/Replace:</b><br>*Overused words (clichés)      *"Dead" words<br>*Weak verbs w/ strong verbs      *Weak adjectives with strong adjectives      *Common nouns with proper or specific ones |
| <b>T</b><br>(take things out)   | <b>Take things out:</b><br>*unnecessary repetitions      *unimportant or irrelevant information      *parts that might belong in a different genre   |
| <b>A</b><br>(add)   | <b>Add:</b><br>*descriptions      *details      *figurative language      *new information<br>*development      *clarifications of meaning      *expanded ideas  |
| <b>R</b><br>(rearrange)   | <b>Rearrange:</b><br>*the sequence to produce a desired effect<br>*the order for a more logical flow   |
| <b>Surface Revision Changes</b><br>Changing a:<br>*word<br>*phrase<br>*sentence | <b>Deep Revision Changes</b><br>Changing the:<br>*Focus of the piece      *Purpose of the piece<br>*Sequence of the piece      *Adding discourse/dialogue  |

|  |                |
|--|----------------|
|  | *Point of view |
|--|----------------|

### Protocol 3: CUPS & ARMS Editing Technique

Using the CUPS & ARMS acronyms can give students steps to take in the editing process. Let students know that if they don't have red and blue colored pencils, they may use any two colors of their choice. Click [HERE](#) for a sharable version.



### CUPS & ARMS Revise/Edit Checklist

Name \_\_\_\_\_ Date \_\_\_\_\_

Read your piece carefully. → Use a RED colored pencil to make all CUPS corrections.

#### C...Capitalization

~first word in a sentence

~proper nouns

#### U...Understanding

~makes sense

~beginning, middle, ending

~interesting detail

~indent where needed

#### P...Punctuation

~periods, question marks, exclamation points, commas,

quotation marks

#### S...Spelling

~check Quick Word Dictionary, Word Wall, regular dictionary

Use a BLUE colored pencil to make all ARMS corrections.

#### A... Add

~words, sentences, details

#### R... Remove

~words, sentences, unnecessary details

#### M...Move

~sentences to fit better

~word order

#### S...Substitute

~overused words

~ juicy words for plain words

~detailed sentences for boring sentences

I held a peer conference with \_\_\_\_\_ and revised my work for CUPS.

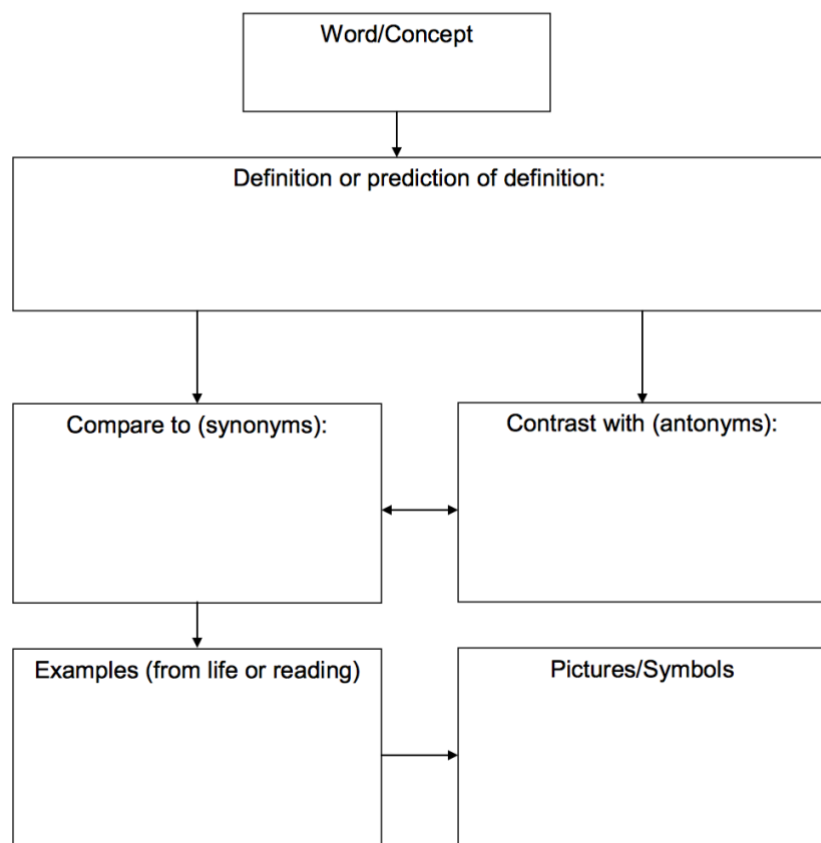
I held a second peer conference with \_\_\_\_\_ and revised my work for ARMS.

Peers- please leave comments on this form!

### Protocol 4: Vocabulary Maps

Vocabulary Maps can help students understand new words deeply. Click [HERE](#) for a sharable version.

## Vocabulary/Concept Map



Taken from "Student Handout 4.3" in *AVID High School Writing Curriculum*  
Adapted by Brad Ruff – AVID Region 8

## STUDENT ORIENTATION

Beginning/Ending Activities

## WRITING ACTIVITIES

These writing activities can be used as ideas for starting the course, as well as starting and ending class periods. They should not take the place of relationship-building activities at the beginning of the course that will be so important to establishing a trusting workshop atmosphere in your class and may be used in conjunction with introduction and team-building exercises.

### WRITING ACTIVITIES

1. **POWER WRITING**—Power writing is writing for two to three minutes about a particular word. The word itself has to be used in the writing, but the direction the students go with their writing is up to them. A good start to the class is to have them write about words associated with writing and their behavior in class (writing, editing, respect, cooperation, grammar, or any others that you see fit to include), and then to discuss them as a class.
2. **PRACTICE WRITING**—Developed by Natalie Goldberg in her book *Writing Down the Bones*, practice writing is a technique to free up the writer within each student. The idea is to have the students fill an entire 70-page spiral or digital notebook during the semester—front to back, side to side, top to bottom. They are allowed to ignore the margins and lines. They may not write single words over and over or scribble; they must write their thoughts down on paper. This is a difficult task, but Goldberg’s technique can be helpful for increasing the student proficiency in being able to transfer what is in their minds to their pens or fingers if students choose to do this digitally in a shared, Google doc. Goldberg offers the seven rules for practice writing, which are included below, can be found in the [CORE DOCUMENTS/PROTOCOLS](#) section, and in a section of a sharable copy [HERE](#).

#### Seven Rules for Writing Practice

1. **Keep your hand moving.** No matter what, don’t stop. Write whatever comes to your mind. Outrace the editor with your writing hand. If you keep your hand moving, the writing will win.
2. **Lose Control.** Let it rip. Don’t worry that someone will judge you.
3. **Be specific.** Get in the habit of using nouns, verbs, colors, textures. If you realize you’ve written a sentence that’s full of general vague language, don’t scratch it out but make the next sentence more specific.
4. **Don’t think.** Stick with your “first thoughts” not your thoughts on thoughts. forget everything else outside of the immediate words you are writing down. Stay with those words, in that moment.
5. **Don’t worry about spelling, punctuation or grammar.** That’s right! Who cares? Why does this matter? Keep your hand moving and write clearly enough so you can read it later if you want.
6. **You are free to write the worst junk in the world.** Yep, you are. So, don’t let that fear stop you.
7. **Go for the jugular.** If something comes up while you’re writing, keep writing about it. Let it out. Hemingway said, “Write hard and clear about what hurts.”

3. **TOPIC QUICKLISTS**—Adapted from the Ohio Writing Project, this writing could be done in conjunction with the student’s labeling their 100-page spiral (or multi-section or digital) notebooks. This would be put into the “What Should I Write” section on page 4.

Students and Teacher are given three minutes to come up with these ten items:

- Two things you like that others dislike
- Two things you dislike that others like
- Two things you're really good at
- Two things you haven't done in a long time
- Two conversations you've had recently

4. **STUDENT-GENERATED TOPIC LISTS WITH WRITING SPRINTS**—Adapted from Nancy Atwell’s work on Writing Territories and Lessons that Change Writers, Richard Louth’s essays on Writing Marathons, the National Writing Project, and the Ohio Writing Project (Rose Lounsbury & Beth Rimer), this process helps students create a list of writing topics, find writing types in that list, and jump-start writings from the topics on the list. This writing could be done in conjunction with the student’s labeling their 100-page spiral (or multi-section or digital) notebooks. This would be put into the “What Should I Write” section on page 4.

**STEP ONE.** In a shared writing experience, teacher and students create a list of possible writing topics.

- Teacher titles a page in the “What Should I Write” section of the writing notebook “Stuff I Can Talk About.”
- Teacher begins thinking about the kinds of *people*, *places*, and *things* s/he always talks about. S/he will model writing down the list and chat about the items/topics s/he is listing that always come up when s/he talks.
- Teacher will pause and allow students to begin their lists of *people*, *places*, and *things*.
- Students and Teacher will share a few topics on their lists of *people*, *places*, and *things* with entire group. Teacher and students use the discussion to add more items or details to items already listed.
- Teacher adds a few more ideas based on other topics: *hobbies*, *moments in time*, *fears*, *passions* . . .
- Teacher continues this process of modeling the adding of topics, writing lists, and chatting until each student has built up a multiple-layered list.
- After creating this long list and talking about the topics, the teacher crosses out the word “Talk” and writes “Write,” so that the list is now “Stuff I Can Write About.”

**STEP TWO.** In a shared writing experience, teacher and students add topics to their “Stuff I Can Write About” lists, then add an “A,” “I,” or “N” to each topic to show how it lends itself to Argument, Informative/Explanatory, or Narrative writing.

- Teacher returns to the list and adds a layer of topics that bend toward argument, maybe calling them *items s/he would fight for or issues I care about*. For example, the teacher may put write down “iPhones” because s/he has the opinion that they should be used by students in the classroom.
- Teacher looks over her/his list and models noticing that there are already argument topics on the list. For example, the teacher may have “teaching” under her/his *things* list. S/he has very strong opinions about the current role of politics in the teaching profession, so this topic can be made into an argument.
- Teacher models putting an “A” beside all of the topics on her/his list that could be made into an argument writing.
- Students add the layer of words that bend toward argument to their list and also add an “A” beside all of the topics on list that can be made into argument writings.
- Teacher and students return to their lists and put an “I” beside all of the topics on which an informational/explanatory or research paper can be written.
- Teachers and students return to their lists and put an “N” beside all of the topics on which a narrative can be written.
- Listed items may have more than one letter (A, I, or N) beside them.

**STEP THREE.** Students will engage in **WRITING SPRINTS** to develop stamina as they find a topic that can be used to write about for longer periods of time. This strategy allows students to write fast in a non-threatening way.

- Teacher asks writers to star two or three topics from their “Things I Can Write About” list on which they could write more. (Teacher can decide if they want students to use mixed writing type (A, I, or N) topics or all of the same type.)
- Teacher has students write for one minute using one of their starred topics. At the end of the minute, teacher tells to the students to stop and leave space if they have more to write on the topic later.
- Teacher has students write for one minute using a different starred topic. At the end of the minute, teacher tells to the students to stop and leave space if they have more to write on the topic later.
- Teacher has students write for one minute using a third starred topic. At the end of the minute, teacher tells to the students to stop and leave space if they have more to write on the topic later.
- Teachers and students discuss the process. They talk about the topics that didn’t stand up to the minute test and others that have real potential to be developed. Maybe they find that a topic labeled with an “A” is really an “I.”

**NEXT STEPS.** Students could choose one of the three topics from the one-minute writing sprints and stretch it in a 5-10 minute timed-writing. Students could engage in writing marathons on the topics. See specifics for **WRITING MARATHONS** (number 5) below. Students could choose one of the topics for any of the six major writings in the course.

**5. WRITING MARATHONS**—The writing marathon was conceptualized by an exercise in Natalie Goldberg’s *Writing Down the Bones*, added to by Ernest Hemmingway’s marathon concept in *A Moveable Feast*, and formatted by Richard Louth at the Southeastern Louisiana Writing Project. The activity has become a standard activity at many NWP events. The following steps show how it can be adapted to the classroom.

- Split the class into small groups (3-4 people). It is advisable to have the students with classmates they may not know very well. Each small group of writers begin a marathon by turning to each other, introducing themselves, and saying, “I’m a writer.”
- Each group has a map of the school (or room, or neighborhood, or museum, or ????) noting places of interest. Groups look over these materials together and decide where they would like to go. If you are using one class period for the marathon, have each group choose two places.
- Each group should go to their first chosen location and explore each place together, then settle down to write for ten minutes. One of the group members should keep time for the group, and give a one minute warning when the time is close to finishing. When the students and the teacher write, they let their writing be inspired by the place, but do not feel tied to writing about the place in a literal sense. They can use their surroundings for inspiration. What does this place remind them of? What does it make them wonder about? In each case, let the place work on them, but write what they need to write. There are no restrictions on the topics.
- After 10 minutes of uninterrupted writing time, each group members shares what he/she has written with the rest of the group. If a student does not want to share, it is permissible to pass. Limit your responses to other group members’ writing to a simple “Thank you” after each reading. Do not say “That was great” or even “I know what you mean.” There is no good or bad, no praise or criticism. Each member reads what he/she has written and goes on to the next person.
- After everyone has read, the group moves on to the next location. While there is always time for socializing as you move from one place to another, the emphasis remains on the writing and on allowing yourself to be in and with a particular place. If possible, have a snack/water location that can be accessed as students are heading to the second location. Repeat the 10-minute writing and sharing at this second location.
- At the end of the allotted time for the marathon, all of the groups of writers gather at an agreed upon location to share and celebrate their work through voluntary sharing.
- Note: This activity can be extended by adding more class periods, locations, and longer writing times (Third location-15 minutes; Fourth location-20 minutes; Fifth location-20 minutes; Sixth location-30 minutes). Many people find that the marathon is a great opportunity to develop lots of seeds for future writing.

- 6. WRITING REFLECTIONS**—In this activity designed to move writing to the “front burner,” students will need to access their favorite and least favorite writing from their CCS electronic writing portfolios (or other writings they have completed). That makes this an ideal writing exercise to coincide with having students remember how to access Google, share their CCS electronic writing portfolios with you, or access Google classroom if you are planning to use it in this course.
- Students should create and fill-in the chart below in their spiral or digital notebooks in the “Class Writing” section that begins on page 61 or you can share it with them electronically using the document [HERE](#).

| Focus of writing assignment | Type of writing assignment (reflective, informative, argument, narrative, etc.) | Why was the assignment engaging? Be specific. | Why was the assignment unengaging? Be specific. | What aspects of your writing improved during this assignment? | How could you have approached this writing assignment differently? |
|-----------------------------|---|---|---|---|--|
| Writing assignment #1       |   |   |   |   |  |
| Writing assignment #2       |   |   |   |   |  |

- Then, have students talk to a partner about the characteristics of each writing assignment.
- After students have paired with another student to reflect upon two of their former writing assignments, initiate a class discussion.
- During the class discussion have students share what they liked most about their writing assignments and what they liked least. Use this discussion as a framework to begin discussing the various purposes for writing.
- \*Teacher should share his/her least and favorite writing assignment with the students as well.

## STUDENT ORIENTATION

Beginning & Ending Activities

## WRITING RUBRICS & TASKS

Below are the links to the Literacy Design Collaborative (LDC) Writing Tasks & Rubrics and the Ohio Department of Education/American Institutes for Research Writing Rubrics that are used by Columbus City Schools' ELA Curriculum. Both students and teachers can use them to create prompts and evaluate compositions in this course that asks students to write for these six purposes:

- Express and Reflect
- Inform and Explain
- Evaluate and Judge
- Inquire and Explore
- Analyze and Interpret
- Take a Stand/Propose a Solution.

Some of the links contain information for all grades; please be sure to use the items aligned to Grades 9-10.

- [Writing Task Prompts by Standard LDC Big Bank](#)
- [Writing Task Templates/Rubrics LDC 3.0](#)
- [Writing Task Templates/Rubrics LDC 2.0](#)
- [Writing Rubric LDC Argument 9-12 PDF](#)
- [Writing Rubric LDC Argument 9-12 DOC](#)
- [Writing Rubric ODE Argument 6-12](#)
- [Writing Rubric LDC Info/Explanatory 9-12 PDF](#)
- [Writing Rubric LDC Info/Explanatory 9-12 DOC](#)
- [Writing Rubric ODE Informative/Explanatory 6-12](#)
- [Writing Rubric LDC Narrative](#)

## STUDENT ORIENTATION

Beginning & Ending Activities

### CHAPTER ONE LESSONS: “MOVING WRITING TO THE FRONT BURNER”

These three lessons align with Chapter One of *Write Like This* and can serve as an orientation to the course writing.

#### 1-EXPLORING REAL-WORLD WRITING PURPOSES LESSON

**INTRODUCTION:** Begin by providing each student with a copy of the California Highway Patrol writing exam and give students a few minutes to complete it. Click the following link for a copy of the exam that contains the exam, answers, and explanations: <http://lib.post.ca.gov/publications/poWrittenPracticeTest.pdf>. For a sharable version with just the exam, click [HERE](#).

Once students have completed the exam, go over the answers as a class. Then, engage the students in a discussion using the following Guiding Questions:

#### **Guiding Questions:**

1. What surprised you most about this test?
2. Why would California Highway Patrol candidates need to write effectively?
3. How does this test reinforce the need to be able to write well in today’s society?

Now, Display the Real-World Writing Purposes Chart from page 10 of *Write Like This*. In addition, supply each student with a copy of the chart to put in the “Guiding Documents/Protocols for English Composition” section of their binders/digital folders, if you have not already done so. [Click here for the chart](#) or [HERE](#) for a sharable version.

Read it aloud, asking students to focus on the purpose of each type of writing and its explanation.

Read the writing purposes aloud a second time, asking students to share examples of the various writing purposes. Have the students consider what the author’s purpose for each type of writing. Students should consider how each of these purposes is essential in the real world.

Students will then create their own Real-World Writing Purposes Chart (see below) to put in the “Guiding Documents/Protocols for English Composition” section of their binders/digital folder. Click [HERE](#) for a sharable copy of the chart.

#### REAL-WORLD WRITING PURPOSES

| Purpose                         | Explanation |
|---------------------------------|-------------|
| Express and Reflect             |             |
| Inform and Explain              |             |
| Evaluate and Judge              |             |
| Inquire and Explore             |             |
| Analyze and Interpret           |             |
| Take a Stand/Propose a Solution |             |



Next, provide students with a packet of newspaper articles or have them choose a few from [NewsELA.com](https://www.newsela.com). Then, allow the students to read and annotate the various articles for their real-world purpose.

Once the students have finished reading and annotating the articles, model filling in the Real-World Writing Purposes Chart (below) using one of the articles. Click [HERE](#) for a sharable copy of the chart. While modeling be clear about why you selected the particular purposes, and have students share some of their annotations as textual support for their selection. Students will then finish their chart utilizing the remaining articles.

**STUDENT WORKSHOP:** Now that the students have a better understanding of the various writing purposes, in groups of four, they will begin to explore these purposes using a topic that is “real-world” for them. Have students make a list of four topics which are of interest to them personally in the “Class Writing” section of their spiral or digital notebooks. They will then narrow the topics down to one and complete the below chart.

Have students work in groups of four.

**Step One:** Together they will select a real-world topic that is of interest to them from the individual lists in their notebooks.

**Step Two:** Individually, the students will find, read, and annotate an article on the topic and evaluate the writing’s purpose.

**Step Three:** Have each student share their article, annotations, and reflections with their fellow group members.

**Step Four:** Each group should prepare a Writing for Real-World Purposes Chart for their selected topic as seen below. Click [HERE](#) for a sharable copy of the chart.

#### REAL-WORLD WRITING PURPOSES

One Topic:

| Purpose                         | Explanation |
|---------------------------------|-------------|
| Express and Reflect             |             |
| Inform and Explain              |             |
| Evaluate and Judge              |             |
| Inquire and Explore             |             |
| Analyze and Interpret           |             |
| Take a Stand/Propose a Solution |             |

**REFLECTION/FORMATIVE ASSESSMENT:** Have students separate from their groups. Take a few minutes to summarize the activities. Have students open their spiral or digital notebooks to the “Class Writing” section. They should respond to this prompt: Why is it necessary in today’s society to be able to determine a writer’s purpose? How can these exercises encourage your growth as a reflective reader and analytical writer?

-Teachers may collect this or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

## 2-WRITING TERRITORIES LESSON

**INTRODUCTION:** An initial task the students should complete after gaining an understanding of the Real-world writing purposes is to create their own writing territories. Writing territories are all of the areas of students' lives about which they can write. This includes any event from their past, their hobbies, their likes and dislikes, their families, their situations, or anything else that might be material for their writing.

-Have students make a chart to list all of their writing territories in the "What I Should Write" section of their spiral or digital notebooks. Teachers can model this activity. Below is a sample abbreviated teacher list from some of the authors of this curriculum guide. The students will make their own. Leave the list open and reference and to add to it throughout the semester as topic generation is needed.

|                       |                   |                     |                        |                        |
|-----------------------|-------------------|---------------------|------------------------|------------------------|
| Teaching              | Writing           | The Bengals         | Graphic Novels         | Pokémon Go!            |
| Cooking               | My Grandparents   | Video Games         | Reading                | My Parent's Back Porch |
| Driving in the Snow   | My Father's Death | Riding a Motorcycle | My 32-day Camping Trip | Bird Watching          |
| Little Free Libraries | Concerts          | Motherhood          | Passion Projects       | Paleo Lifestyle        |

**WRITING WORKSHOP:** The next task is encouraging the students that they DO have something to write about. The [1 to 18 Chart](#) is a wonderful tool for helping them to understand that and see how their territories apply to the real-world writing purposes.

-Have the students choose one of their writing territories, one aspect of their lives upon which they feel comfortable expounding.

(**Note:** If your students did the [TOPIC QUICKLIST](#) and/or [STUDENT-GENERATED TOPIC LISTS WITH WRITING SPRINTS](#) from the [Writing Activities](#) section of this resource, those could also be used to find choices for the 1 to 18 chart in this workshop.)

-Using the territory or topic they chose, ask students to complete the following chart in the "What I Should Write" section. Click [HERE](#) for a sharable version of the chart.

1 Topic = 18 Topics

One topic:

=

| Purpose                         | Possible Writing Topics |
|---------------------------------|-------------------------|
| Express and Reflect             |                         |
| Inform and Explain              |                         |
| Evaluate and Judge              |                         |
| Inquire and Explore             |                         |
| Analyze and Interpret           |                         |
| Take a Stand/Propose a Solution |                         |

Pages 13 and 14 of *Write Like This* contain student examples of this chart that can be displayed during the workshop.

**REFLECTION/FORMATIVE ASSESSMENT:** After completing the chart, the students will be able to realize that they have many ways to talk about a certain subject/territory/topic. Have a few of the students share their realizations concerning how one topic can become many. This reinforces the six types of writing, and it also is a good pre-pre-writing step. When students claim they have nothing to write about throughout the course, send them back to their writing territories and have them complete another 1 to 18 chart with a different territory.

### 3-WHY WRITE MINI-LESSON

**MINI-LESSON:** The “WHY WRITE?” document is a list of reasons why we should write. This should be shared with the class early on so that the teachers can establish a relevancy to the class.

-Give every student a “WHY WRITE?” handout (shown below). Click [HERE](#) for a sharable copy.

-The teacher will instruct the students to rank the reasons listed as to why writing is important. This can be done however the teachers see fit—stars next to the top three, circle the student’s favorite ones, one to ten, or ten to one.

-Then the class will go through the list like an anticipation guide for a unit, except this time it is for the entire class.

#### Why Write?

Reason #1: Writing is hard, but hard is rewarding

- Writing is the most complex of human activities.
- It is rewarding *because* it is hard.

Reason #2: Writing helps you sort things out

- Writing is a good place to sort and figure things out as the world seems to be crashing down on you.
- Writing can help you express your emotions, feelings and thoughts when you don’t know how else to let them out or have no one you think will want to hear.

Reason #3: Writing helps you to persuade others

- Writing petitions or letters to those in charge can help to change their minds.

Reason #4: Writing helps to fight oppression

- One out of two African American and Latino students does not graduate on time.
- The poor and uneducated stand the highest risk of being oppressed.
- A high level of literacy will be your best defense against oppression.

Reason #5: Writing makes you a better reader

- Better writers tend to be better readers.
- Better writers read more than poorer writers.
- Better readers tend to produce more syntactically mature writing than poorer readers.

Reason #6: Writing makes you smarter

- The brain is a muscle and writing helps to exercise it.
- The act of writing is creative thinking and opens the door to new thinking.

Reason #7: Writing helps you get into and through college

- College admissions officers look at the following four criteria:
  - grade point average and test scores
  - involvement on the high school campus
  - involvement in the community
  - writing ability
- Your grades in college (and your ability to stay on campus) depend upon your ability to write.
- You will write over a thousand pages during your four years of college.
- You have one year left (or two if you are a junior) to improve your writing before you find yourself competing at a college level

Reason #8: Writing prepares you for the world of work

- Your writing skills will affect your ability to get hired and promoted.
- The number one skill employers are looking for is communication—being able to read, write and speak well.
- Most professionals have some writing responsibilities in their jobs.

## STUDENT ORIENTATION

Beginning & Ending Activities

## PRE-TESTS LANG & COMP

To help get an idea of student strengths and weaknesses in language and composition, you can use either or both of these pre-tests, or another assessment of your choosing. Teachers and students will use the results to tailor mini-lessons on grammar, editing and MUGS practice, No Red Ink lessons, etc. Therefore, teachers should feel free to adapt the types of language lessons offered in the course to match student needs. The composition portion can be used to evaluate the students' writing competency and to track their growth throughout the semester.

### LANGUAGE AND COMPOSITION PRE-TEST VERSION A (DIGITAL COPY [HERE](#))

Name \_\_\_\_\_ Period \_\_\_\_\_ Score \_\_\_\_\_

#### LANGUAGE SECTION

##### Part I—Parts of Speech

- |                       |  |
|-----------------------|--|
| _____ 1. Noun         | a. shows the location                                  |
| _____ 2. Adverb       | b. describes how something is being done               |
| _____ 3. Adjective    | c. takes the place of a noun                           |
| _____ 4. Interjection | d. the small words in front of nouns (e.g. a, an, the) |
| _____ 5. Article      | e. an exclamation of surprise or excitement            |
| _____ 6. Verb         | f. shows something being done, an action               |
| _____ 7. Conjunction  | g. describes a noun                                    |
| _____ 8. Preposition  | h. it joins words and clauses together                 |
| _____ 9. Pronoun      | k. a person, place, or thing                           |

##### Part II—Parts of speech examples (place the part of speech next to the word)

- |                       |                   |
|-----------------------|-------------------|
| _____ 10. school      | n. noun           |
| _____ 11. run         | adv. adverb       |
| _____ 12. Albuquerque | adj. adjective    |
| _____ 13. quickly     | v. verb           |
| _____ 14. real        | prep. preposition |
| _____ 15. with        | pro. pronoun      |
| _____ 16. him         | con. conjunction  |
| _____ 17. write       | int. interjection |
| _____ 18. pen         |                   |
| _____ 19. but         |                   |
| _____ 20. awesome!    |                   |
| _____ 21. beautiful   |                   |
| _____ 22. to          |                   |
| _____ 23. theirs      |                   |
| _____ 24. wow!        |                   |
| _____ 25. and         |                   |
| _____ 26. fluently    |                   |

## Part II—Sentence Structures

|                                |   |
|--------------------------------|---|
| 27. infinitive                 | dd. used with a comma to separate two independent clauses     |
| 28. appositive                 | ee. has two independent clauses                               |
| 29. absolute                   | ff. used to separate two independent clauses                  |
| 30. gerund/verbal              | gg. sounds like a complete sentence                           |
| 31. semi-colon                 | hh. the topic of a sentence                                   |
| 32. subordinating conjunctions | kk. has one independent and one dependent clause              |
| 33. colon                      | mm. does not sound complete                                   |
| 34. coordinating conjunctions  | nn. a noun phrase that follows and renames a noun             |
| 35. prepositional phrase       | oo. begins a dependent clause                                 |
| 36. dependent clause           | pp. used to show time or place                                |
| 37. independent clause         | rr. an –ing or –ed verb acting like another part of speech    |
| 38. phrase                     | ss. a small group of words connected grammatically            |
| 39. predicate                  | tt. a list to follow; drumroll                                |
| 40. subject                    | uu. has one independent clause                                |
| 41. simple sentence            | ww. a noun followed by an –ing or –ed verb                    |
| 43. compound sentence          | xx. the ‘to’ form of a verb                                   |
| 44. complex sentence           | zz. what the subject of a sentence does (the verb and object) |

Ohio Highway Patrol candidates take an exam—consisting of both a multiple choice section and a written section—that specifically measures three elements of their writing ability: clarity, vocabulary, and spelling. Here are some of the questions found on a recent exam.

**In each of the pairs below, identify the sentence that is most clearly written:**

45. A. Bullet fragments were gathered by officers in envelopes.  
B. Bullet fragments were gathered in envelopes by officers.
46. A. The next time Mary was in town, she agreed to have lunch with Sue.  
B. Mary agreed to have lunch with Sue the next time she was in town.
47. A. The position requires that the incumbent type, file, and prepare travel expense claims in addition to acting as the receptionist for the organization.  
B. The position requires that the incumbent type, file, and prepare travel expense claims. In addition to acting as the receptionist for the organization.

**In each of the following sentences, choose the word or phrase that most nearly has the same meaning as the underlined word:**

48. It was not a very pragmatic idea.  
A. plausible  
B. serious  
C. practical  
D. sensible
49. The police sequestered the suspect.  
A. caught  
B. isolated  
C. arrested  
D. released

**In the following sentences, choose the correct spelling of the missing word:**

50. She was a \_\_\_\_\_ worker.

- A. conscentious
- B. conscintious
- C. conscientious

51. He was \_\_\_\_\_ guilty

- A. definately
- B. definitely
- C. definitly

52. The dog slipped out of \_\_\_\_\_ collar.

- A. its
- B. it's
- C. its'

53. The suspects escaped in \_\_\_\_\_ car.

- A. there
- B. they're
- C. their

54. The man was convicted of assault and attempted murder, \_\_\_\_\_.

- A. too
- B. to
- C. two

#### COMPOSITION SECTION

**Construct a multi-paragraph, written response in which you choose a difficult moment in your life (getting your first “F”, seeing your dad in jail, getting lost at Cedar Point, playing on a winless football team, getting kicked out, etc.) and tell the story. Then relate what that experience has taught you. Be sure to include an introduction, body, and conclusion. Write your multi-paragraph response on paper from your spiral notebook or write it electronically and add it to your CCS Electronic Writing Portfolio. (Note: Your teacher may have this as an assignment in your Google Classroom.)**

**LANGUAGE AND COMPOSITION PRE-TEST VERSION B (DIGITAL COPY [HERE](#))**

Name \_\_\_\_\_ Period \_\_\_\_\_ Score \_\_\_\_\_

**LANGUAGE SECTION**

**Part I - Parts of Speech**

*Identify each of the underlined words as one of the following:*

**a. Noun b. pronoun c. adjective d. adverb e. conjunction**

1. Knowing the particulars of English grammar is important to writing.
2. If a person can write well, he can communicate well.
3. Communication skills are essential in today's society, so we must learn them.
4. A serious student will pride himself in achieving good writing skills.
5. Caring English teachers emphasize writing in their curricula.
6. Equally caring students will work diligently to do their best writing at all times.
7. College-bound students know that they will do much writing in the years to come.
8. Research papers and essay exams will be the rule rather than the exception.
9. It should be understood that professors demand perfection in writing.
10. Because writing is so important, we simply must spend more time on it.

**Part II - Sentence types**

*Identify each of the sentences as one of the following:*

**a. simple b. compound c. complex d. compound-complex**

11. Good students with a serious attitude about their education most often succeed in college.
12. Some good students fail in college because they have a poor or lackadaisical attitude.
13. College is important to professional aspirations, and a profession can lead to success in life.
14. Studying leads to good grades; good grades lead to a degree, and a degree leads to a job.
15. Because the job market is competitive, education counts, and a degree is a must.
16. Therefore, students should begin studying hard in high school.
17. Good students challenge themselves because not all classes may be challenging.
18. Good teachers challenge students, and good students rise to the challenge.
19. If a teacher does not make the class challenging, the student should consider her options.
20. After all, what good is the "seat time" if nothing is being accomplished; school is for learning.

**Part III - Sentences and fragments**

*Identify each group of words as one of the following:*

**a. complete sentence b. fragment**

21. Fragments, those pests causing good writers to become mediocre.
22. Because good essay writing, crucial to college success, contains no fragments.
23. Well written essays contain only complete sentences.
24. Depending, of course, on the professor.
25. But nearly all college professors at the freshman level frown on fragments in essays.



#### Part IV - Punctuation

Identify each of the sentences as one of the following:

**a. correct   b. incorrect**

- ☐ 26. When a sentence is unclear it is probably due to poor punctuation.
- ☐ 27. Correctly punctuated sentences are clear and they are easy to read.
- ☐ 28. Fluency in writing is important but, it comes with hard work.
- ☐ 29. Correct punctuation helps, it puts pauses where they should be.
- ☐ 30. Learn your grammar; write regularly; apply all rules correctly, and you will succeed.

#### Part V - Principal parts of verbs

Identify each set of principal parts as one of the following:

**a. correct   b. incorrect**

- ☐ 31. to lie (be reclining), lay, lain
- ☐ 32. to lay, laid, laid
- ☐ 33. to wear, worn, worn
- ☐ 34. to freeze, froze, froze
- ☐ 35. to break, broke, broke
- ☐ 36. to begin, began, begun
- ☐ 37. to swim, swam, swum
- ☐ 38. to drink, drank, drunk
- ☐ 39. to choose, choose, chosen
- ☐ 40. to eat, ate, ate
- ☐ 41. to run, ran, run
- ☐ 42. to see, seen, seen
- ☐ 43. to do, did, done
- ☐ 44. to sneak, sneaked, sneaked
- ☐ 45. to shine (sun) shone, shone
- ☐ 46. to go, went, went
- ☐ 47. to drive, drove, drove
- ☐ 48. to speak, spoke, spoken
- ☐ 49. to come, went, went
- ☐ 50. to set, set, set

#### Part VI - Pronoun - antecedent agreement

Identify each sentence as one of the following:

**a. correct   b. incorrect**

- ☐ 51. If a student wants to learn to write correctly, they should work hard on their essays.
- ☐ 52. Everyone should learn to speak and write their native language as well as possible.
- ☐ 53. Neither school does well on their SAT exams.
- ☐ 54. Every school has it's own priorities, and writing well is a priority at SHS.
- ☐ 55. All students should attempt to help themselves to learn to write well.

### Part VII - Subject - Verb agreement

Identify each sentence as one of the following:

**a. correct   b. incorrect**

- ☐ 56. The student with his peers do the editing of the essay in class.
- ☐ 57. A pair or a group make the editing process work well.
- ☐ 58. Each of the papers are better after editing.
- ☐ 59. Every single one of the students have an essay to edit in class.
- ☐ 60. The entire group are doing a good job on the essays.

### Part VIII - Pronoun usage

Identify each sentence as one of the following:

**a. correct   b. incorrect**

- ☐ 61. She is editing her essay with him and me.
- ☐ 62. We and they are editing our essays together.
- ☐ 63. She found out it was us who graded her essay.
- ☐ 64. Us English scholars should stick together.
- ☐ 65. Him and I have finished editing our papers.
- ☐ 66. I, myself, have finished writing and editing.
- ☐ 67. Our group will be him, her, and me.
- ☐ 68. She is the one whom we have chosen to edit the paper.
- ☐ 69. She is editing with him, her, and myself.
- ☐ 70. He, she, and I will join their group.

### COMPOSITION SECTION

**Construct a multi-paragraph, written response in which you describe a treasured item (Christmas tree ornament, favorite article of clothing, photograph, toy, game, piece of furniture, etc.) and tell its origins and how it became part of your life. Then reflect on why this item holds such deep meaning for you. Be sure to include an introduction, body, and conclusion. Write your multi-paragraph response on paper from your spiral notebook or write it electronically and add it to your CCS Electronic Writing Portfolio. (Note: Your teacher may have this as an assignment in your Google Classroom.)**

## STUDENT ORIENTATION

Beginning & Ending Activities

## POST-TESTS LANG & COMP

Throughout the entire course, students will be strengthening their weaknesses in language and composition. Here are two versions of a Final Exam that can be used to evaluate some overall language growth. Teachers should feel free to adapt as needed or use a composition as a final exam.

### POST-TEST VERSION A—VOCABULARY FOCUS (DIGITAL COPY [HERE](#))

Name \_\_\_\_\_ Period \_\_\_\_\_ Score \_\_\_\_\_

**SHORT ANSWER:** Reflect on the most important thing you learned this year. Answer the following questions. What did you learn? How will it help you? How will you apply it to your life? Why do you think this was the most important lesson that you learned? This does not necessarily have to be educational in nature—it can be a life lesson but try to avoid the old ‘don’t trust anyone’ cliché or other boring stuff like that.

**VOCABULARY/WORDS OF THE WEEK**

| <u>Matching</u>     | <u>Part of Speech</u> | <u>Definitions</u>       |
|---------------------|-----------------------|--------------------------|
| ____ 1. Abhor       | _____                 | a. dizziness             |
| ____ 2. Admonish    | _____                 | b. short-lived           |
| ____ 3. Antithesis  | _____                 | c. a large crowd         |
| ____ 4. Assiduous   | _____                 | d. no longer in use      |
| ____ 5. Astute      | _____                 | e. to completely destroy |
| ____ 6. Brevity     | _____                 | f. to belittle           |
| ____ 7. Callous     | _____                 | g. to speak ill of       |
| ____ 8. Capricious  | _____                 | h. to make up            |
| ____ 9. Circuitous  | _____                 | k. eager to please       |
| ____ 10. Concoct    | _____                 | l. to shock into action  |
| ____ 11. Defunct    | _____                 | m. most important        |
| ____ 12. Deprecate  | _____                 | o. roundabout            |
| ____ 13. Ephemeral  | _____                 | p. the opposite of       |
| ____ 14. Eradicate  | _____                 | r. exhausted looking     |
| ____ 15. Extraneous | _____                 | s. a false front         |
| ____ 16. Façade     | _____                 | t. shortness             |
| ____ 17. Furtive    | _____                 | u. to scold              |
| ____ 18. Galvanize  | _____                 | w. clever                |
| ____ 19. Haggard    | _____                 | x. not needed            |
| ____ 20. Mendacious | _____                 | y. insensitive           |
| ____ 21. Obsequious | _____                 | z. sneaky                |
| ____ 22. Paramount  | _____                 | aa. to hate              |
| ____ 23. Rancor     | _____                 | bb. lying                |
| ____ 24. Throng     | _____                 | cc. bitter hate          |
| ____ 25. Vertigo    | _____                 | dd. hard-working         |
| ____ 26. Vilify     | _____                 | ee. without thought      |

**Unfamiliar words****Definitions (based off the affixes)**

|                              |   |
|------------------------------|---|
| _____ 27. monomaniacal       | ↑. large enough to contain many things at once                |
| _____ 28. spectrofluorometer | ▲. a word said when wishing harm to someone                   |
| _____ 29. sectile            | ◆. cant be held   |
| _____ 30. subaltern          | ☹. being insanely obsessed with one thing                     |
| _____ 31. untenable          | φ. of lower rank  |
| _____ 32. malediction        | ☆. an old word used to confirm the correctness of a statement |
| _____ 33. verily             | Я. fortified house with vaulted ground floor                  |
| _____ 34. supertonic         | #. a device for measuring the color spectrum                  |
| _____ 35. capacious          | ♥. cut into small divisions                                   |
| _____ 36. circumambient      | &. a higher musical note                                      |
| _____ 37. bastle             | ●. being on all sides   |

**Directions: Choose one different word of the week and write a sentence using the sentence structure and topic listed.**

38. A sentence with an appositive about your favorite teacher:

39. A complex sentence about your favorite class:

40. A complex sentence about your future:

41. A compound sentence using a coordinating conjunction and a comma about a member of your family:

42. A compound sentence using a semi-colon, a conjunctive adverb, and a comma about politics:

43. A sentence using an infinitive a habit you are trying to break:

44. A sentence using an absolute about your freshman year as a whole:

45. A sentence in any style about your favorite memory from this class:

Name \_\_\_\_\_ Period \_\_\_\_\_ Score \_\_\_\_\_

### Part I. Grammar

*Identify each of the underlined words as one of the following:*

**a. Noun b. pronoun c. adjective d. adverb e. conjunction**

- \_\_\_\_ 1. Knowing the particulars of English grammar is important to writing.
- \_\_\_\_ 2. If a person can write well, he can communicate well.
- \_\_\_\_ 3. Communication skills are essential in today's society, so we must learn

*Identify each of the sentences as one of the following:*

**a. simple b. compound c. complex d. compound-complex**

- \_\_\_\_ 4. Because the job market is competitive, education counts, and a degree is a must.
- \_\_\_\_ 5. Therefore, students should begin studying hard in high school.
- \_\_\_\_ 6. Good students challenge themselves because not all classes may be challenging.

*Identify each group of words as one of the following:*

**a. complete sentence b. fragment**

- \_\_\_\_ 7. Fragments, those pests causing good writers to become mediocre.
- \_\_\_\_ 8. Because good essay writing, crucial to college success, contains no fragments.
- \_\_\_\_ 9. Well written essays contain only complete sentences.
- \_\_\_\_ 10. Depending, of course, on the professor.

### Part II. Vocabulary

*In your own words, define each word and compose a sentence using it that demonstrates your understanding.*

11. Define dichotomy:

Sentence using dichotomy:

12. Define paramount:

Sentence using paramount:

13. Define analyze:

Sentence using analyze:

14. Define copious:

Sentence using copious:

15. Define claim:

Sentence using claim:

16. Define relevant:

Sentence using relevant:

17. Define synthesize:

Sentence using synthesize:

18. Define refute:

Sentence using refute:

19. Define extraneous:

Sentence using extraneous:

20. Define distinguish:

Sentence using distinguish:

### **Part III. Expressive and Reflective Writing**

*Using what you've learned this year about expressive and reflective writing you will complete the graphic organizer and compose a multi-paragraph written response.*

**Prompt:** Over the course of our lifetimes we will make many mistakes. Some mistakes end up working in our favor, others we live to regret. Which one of your mistakes do you think either benefitted you in some way or was ultimately harmful? Make sure that your essay incorporates sensory details that bring the story to life for the reader. Compose your electronically and add it to your CCS Electronic Writing Portfolio.

### My Favorite Mistake Graphic Organizer

What was my favorite mistake?

**(Expression)**

What details do I recall surrounding that mistake (before/during/after)?

**(Reflection)**

Looking back at the event have I learned from the experience? What do I take from that mistake?



## STUDENT ORIENTATION

Beginning & Ending Activities

## COURSE EVALUATION

Below are two examples of course evaluations that can be used to get feedback at the end of the course. Since this is a new course, this feedback can be most helpful to teachers as they reflect on their teaching and the students' learning. Feel free to adapt these to a Google Form for quick results.

**Student Course Evaluation A** (Click [HERE](#) for a sharable version.)

*Standard 16C Blank Form*

### STUDENT COURSE EVALUATION

School: \_\_\_\_\_ Program: \_\_\_\_\_  
 Teacher: \_\_\_\_\_ Course: \_\_\_\_\_ Date: \_\_\_\_\_

In an effort to evaluate and improve courses, we are seeking the opinions of students concerning key aspects of each course. Please read the following statements carefully and circle the response that best indicates your opinion. Write comments on the back of this evaluation.

|     | Statements  | Excellent | Good | Fair | Poor |
|-----|---|-----------|------|------|------|
|     |   | 4         | 3    | 2    | 1    |
| 1.  | A course syllabus was presented and reflected the course objectives, grading procedures and requirements. |           |      |      |      |
| 2.  | Safety rules and regulations were presented and followed.   |           |      |      |      |
| 3.  | Course materials and supplies were appropriate.   |           |      |      |      |
| 4.  | The instruction included hands-on training where appropriate.   |           |      |      |      |
| 5.  | Tests and assignments related to the objectives of the course.  |           |      |      |      |
| 6.  | Instruction included problem solving.   |           |      |      |      |
| 7.  | The course met your career objectives.  |           |      |      |      |
| 8.  | Instruction included career options in the program area.  |           |      |      |      |
| 9.  | Good work habits, ethics and team work are included in instruction.                                       |           |      |      |      |
| 10. | Math, English and science are incorporated into instruction.  |           |      |      |      |
| 11. | Work-based learning opportunities were available.   |           |      |      |      |
| 12. | Class began and ended promptly.   |           |      |      |      |
| 13. | The course will assist me in finding employment and/or enrolling in postsecondary education.              |           |      |      |      |
| 14. | Daily instruction is well-planned.  |           |      |      |      |
| 15. | A student organization is an integral part of instruction.  |           |      |      |      |
| 16. | Student achievement is recognized.  |           |      |      |      |
| 17. | The connections between the course and postsecondary options are explained.                               |           |      |      |      |
| 18. | The classroom and/or lab are adequately equipped.   |           |      |      |      |
| 19. | The classroom and/or lab are well-maintained.   |           |      |      |      |

Student Course Evaluation B (Click [HERE](#) for a sharable version.)

Instructions: Please circle or place a tick mark beside the item that best describes your views of this class.

1. How does this class compare to other classes you are taking at this school?

- ☐ Among the best
- ☐ Better than average
- ☐ Average
- ☐ Below average
- ☐ Among the worst

2. Overall how does the teacher handle your class in terms of a learning environment?

- ☐ Excellent
- ☐ Good
- ☐ Neutral
- ☐ Fair
- ☐ Poor

3. Please rate the level you agree with the following statements about the teacher:

|  | Strongly Agree        | Agree                 | Neutral               | Disagree              | Strongly Disagree     |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Shows strong interest in the subject matter          | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Shows a strong understanding of the subject material | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Is interested in the progress of the students        | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Is approachable for assistance                       | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Shows respect for the viewpoints of the students     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Uses lots of different ways to teach                 | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

4. How would you rate the teacher’s ability in helping you understand difficult subject matter?

- Excellent
- Good
- Neutral
- Fair
- Poor

5. How would you rate the teacher's ability to keep you interested in the subject matter?

Excellent

Good

Neutral

Fair

Poor

6. How challenging is the teacher?

- ☐ Too challenging
- ☐ Appropriately challenging
- ☐ Not challenging enough

7. Would you enroll in another class taught by this teacher?

- ☐ Yes
- ☐ No
- ☐ Not Sure

8. Will you recommend this class to other students?

- ☐ Yes
- ☐ No
- ☐ Not Sure

9. Are you enjoying this subject more this year than in previous years?

- ☐ Yes
- ☐ No
- ☐ Not Sure

10. Does the class meet your expectations?

- ☐ Exceeds my expectations
- ☐ Meets my expectations
- ☐ Fails to meet my expectations

11. What are the strongest features of this class?

12. What are the weakest features of this class?

13. How would you like to see this class changed in the future?

## EXPRESS AND REFLECT

### *Write Like This* Chapter Two

**OVERVIEW:** This chapter helps teachers understand the differences between expressive and reflective writing and how to convey those distinctions to students through authentic tasks. In this section of the resource you will find sample lessons and mini-lessons, exemplars/mentor texts, vocabulary/grammar/editing links and lessons, and some assessments that align to Chapter Two of *Write Like This*. Teachers may choose items from the *Write Like This* text and from this resource to aid student mastery of Ohio’s Learning Standards.

#### Quote to Ponder

*The teacher is the best writer in the room (that’s you and me); therefore, it is critical that the best writer in the room models the confusion, the messiness, the stopping and starting, the hesitation that comes with trying to compose* (33).

#### Some Suggested Activities

Review the comparison chart of expressive and reflective writing that Kelly shares on page 25. Discuss the differences between expressive and reflective writing, and share any disagreements or questions.

In this chapter, Kelly shares twenty-two activities that he uses with students to move them from purely expressive writing to reflective writing, which “moves beyond recounting the past; it brings new insight to the writer” (24). Choose at least two of the activities to practice with your students.

## LESSONS/MINI-LESSONS

These six lessons align with Chapter Two of *Write Like This* and can help students write for the purposes of expressing and reflecting.

### 1-Six-Word Bio Lesson

**MINI-LESSON:** Read aloud the Six-Word Bio handout (below) that defines memoir, provides mentor texts for the six-word bios and gives instructions for the activity. The digital copy can be downloaded [HERE](#). Feel free to change the “My Examples” section into your own six-word bios and model jotting down ideas/topics in the box. This lesson can also be found beginning on page 25 of *Write Like This*.

**WRITING WORKSHOP:** The students will write three of their own six-word biographies. One should be from a past event, one from the present, and one from the future. Teachers should write with the students. Students may do the writing of their [down-drafts](#) in their notebooks in the “Class Writing” section or on the digital worksheet, if shared.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students edit their writing to remove these [Dead Words](#) (**good, very, thing(s), really, a lot, etc., gonna, got, kind of, like, so + well (at the beginning of sentences), totally, I believe, I think, I feel, (+, @, &, #)**) and use the [STAR](#) or [CUPS & ARMS](#) technique when revising. Because these revising techniques traditionally refer to longer writings, some sections may not be applicable.

Then, students can submit the [up-drafts](#) of the three Six-Word Bios electronically after finishing a final draft using their shared CCS Electronic Writing Portfolio or Google Classroom.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

## Six-Word Bio

Name: \_\_\_\_\_

*Memoir* - A memoir is an account of one's life and experiences. Rather than presenting an overview of one's whole life, the memoir focuses on one slim section of one's life and experiences. The story can be told chronologically, but events do not need to be recounted in the order in which they have occurred.

Today you will be writing mini-memoirs. **Each mini-memoir will be exactly SIX words long.** You will use these mini-memoirs to give us a glimpse of your past, present, and future. You will turn in three completed mini-memoirs. Read the following examples. Evaluate the effectiveness of these six-word bios. What did you learn about the writer through the six words that they selected?

### Examples:

- All things considered, I'm doing well.
- Time heals all wounds? Not quite.
- I threw away my teddy bear.
- All night phone calls complete me.
- Afraid of becoming like my mother.

### My Examples:

- Up at 5:20; mornings are hard.
- Work never stops; family time disappears.
- New book - new adventure is here!
- Cat hair on all my clothes.
- Spurs Game! I really miss Boris.

Use the box below to jot down ideas or topics that should be included in *your* memoir. You can use these ideas to write your mini-memoirs.

**Final Mini-Memoirs - Remember, each should be exactly six words.**

**1. Mini-Memoirs about the past**

|  |
|--|
|  |
|--|

**2. Mini-Memoir about the present**

|  |
|--|
|  |
|--|

**3. Mini-Memoir about the future**

|  |
|--|
|  |
|--|

## 2-Encyclopedia Lesson

**MINI-LESSON:** Have the students read through the “Encyclopedia of an Ordinary Life” handout (below) aloud in class. It uses a mentor text from Amy Rosenthal. She used short writings, alphabetized by the title, to write about her life’s experiences. A digital, sharable version can be found [HERE](#). *Note: The copy below does not contain a teacher-created sample. It should. Please add your own.* This lesson can also be found beginning on page 27 of *Write Like This*.

**WRITING WORKSHOP:** The students will write five encyclopedia entries. The teacher should also write. Students may do the writing of their encyclopedia [down-drafts](#) in their spiral or digital notebooks in the “Class Writing” section.

**REFLECTION/FORMATIVE ASSESSMENT:** The teacher will model editing/revising using the [STAR](#) or [CUPS & ARMS](#) technique. Then students will use the same technique on their own encyclopedia entries. Because these revising techniques traditionally refer to longer writings, some sections may not be applicable. Have students edit their writing to remove these [Dead Words](#) (good, very, thing(s), really, a lot, etc., gonna, got, kind of, like, so + well (at the beginning of sentences), totally, I believe, I think, I feel, (+, @, &, #). Then, students can submit the [up-drafts](#) of their Encyclopedia electronically using their shared CCS Electronic Writing Portfolio or Google Classroom. Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

### **Encyclopedia of an Ordinary Life**

Name: \_\_\_\_\_

*Encyclopedia* – An encyclopedia contains information of many subjects or many aspects of one subject arranged alphabetically.

Today you will be writing five encyclopedia entries for your life. You will be the main subject of the encyclopedia and the five entries will be different aspects of your life. Looking at the “What Should I Write?” section of your spiral or digital notebooks with the [WRITING TERRITORIES](#), [TOPIC QUICKLIST](#) and/or [STUDENT-GENERATED TOPIC LISTS WITH WRITING SPRINTS](#) can help you with ideas for your encyclopedia entries.

#### **Mentor Text—excerpts from Amy Rosenthal’s *Encyclopedia of an Ordinary Life***

##### **Amy Rosenthal**

My father-in-law informed me that my married name could produce two anagrams: Hearty Salmon, Nasty Armhole. I cannot tell you how much I love that. (37)

##### **Anxious, Things That Make Me**

Vending Machines. I have to double-, triple-check. Okay, it’s A5 for the Bugles, right? Is that right? A5? I don’t want to read the codes wrong and end up with the Flaming Hot Cheetos. But then, what a relief when the Bugles come tumbling down. Yes! I knew it was A5! (37)

##### **Birthmark**

I have a birthmark on my left arm. As a child, I thought it looked like a bear, or Africa, depending on the angle. I would often draw an eye and a mouth on it; sometimes I would allow a friend to do so. To look at my birthmark was to remind myself that I am me.

#### **Some Student Examples of Encyclopedia Entries**

##### **Addiction**

Some people become addicted to alcohol or drugs. My favorite game, Modern Warfare 2, is my addiction. Once I start playing it I cannot stop. There is a surprising twist at the end, and then the whole cycle starts again. I need to stop the madness! (Alan)

##### **Arm, Dead**

Taking turns with my brother Anthony. He takes a punch. I take a punch. Having a chance to back out after his punch, I refuse. We are equal in strength and size. My arm will be sore in the morning. (Joe)

##### **Shoes**

I am pretty much addicted to shoes. Any chance I get to buy a new pair I do. My dad, because he has been such a crappy father, usually buys them for me. I think he feels guilty because he wasn’t there when I was a kid, so he tries to make up for it by buying me shoes. I don’t care how I get them. I just love shoes. (Tyriek)

### 3-My Favorite Mistake Lesson

**MINI-LESSON:** As a class, discuss what it means to express and what it means to reflect. Refer back to the [Real-World Writing Purposes](#). The students will give answers like the following:

**To express**—means to give details or to tell a story about a topic.

**To reflect**—means to look back on and tell what you have learned.

-Read aloud the “A Mistake that Should Last a Lifetime” by Jessanne Collins mentor text to the class. A digital, sharable version can be found [HERE](#) and an online version [HERE](#). This text begins on page 30 of *Write Like This*.

Then, ask the students to reread the mentor text and highlight, using two different colors, where the author is reflecting and where the author is expressing. Discuss their highlights with your own model. A highlighted model can be found [HERE](#) and on page 31 of *Write Like This*.

**WRITING WORKSHOP:** Have students fill in the “My Favorite Mistake Graphic Organizer” (below). A digital, sharable version can be found [HERE](#).

Then, have the students write an essay based upon their “My Favorite Mistake Graphic Organizer,” modeled after the mentor text. The teacher should also write. Students may do the writing of their essay [down-drafts](#) in their spiral or digital notebooks in the “Class Writing” section.

**REFLECTION/FORMATIVE ASSESSMENT:** The teacher will model editing/revising using the [STAR](#) or [CUPS & ARMS](#) technique. Then students will use the same technique on their own essays. Have students edit their writing to remove these [Dead Words](#) (**good, very, thing(s), really, a lot, etc., gonna, got, kind of, like, so + well (at the beginning of sentences), totally, I believe, I think, I feel, (+, @, &, #)**). Then, students can submit the [up-drafts](#) of their My Favorite Mistake essay electronically using their shared CCS Electronic Writing Portfolio or Google Classroom.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

#### My Favorite Mistake Graphic Organizer

Name: \_\_\_\_\_

What was my favorite mistake?

**(Expression)**

What details do I recall surrounding that mistake (before/during/after)?

**(Reflection)**

Looking back at the event have I learned from the experience? What do I take from that mistake?



## 4-Expression and Reflection in Songs Lesson

**MINI-LESSON:** Display the following chart for the students and read through it with them. It can also be found on page 25 of *Write Like This*.

| Expressive Writing  | Reflective Writing   |
|---|--|
| First, and foremost, expressive writing is personal writing. The writer shares thoughts, ideas, feelings, and questions about his or her experiences. Usually written in first-person point of view, it exhibits the author's voice. The author tells the reader how he or she feels. | Though also personal, reflective writing often moves beyond recounting an experience and into an exploration of how that particular experience has shaped the writer. The goal of reflective writing is not to share final thoughts on a topic; on the contrary, it is a vehicle for exploring and discovering new thoughts. In reflective writing, the author often looks at the past as a means for looking at the future. |

-Then, give out or display a copy of the lyrics to "[At Seventeen](#)" by Janis Ian and read it aloud and discuss the expressive and reflective parts of the lyrics.

-Next, have the student's read the lyrics a second time, asking them to focus on the author's purpose. As a class, reflect upon what was learned about the speaker through her tone. What can the students discern about who she is and what she is experiencing?

In the "Class Writing" section of their spiral or digital notebooks, the students will compose a paragraph that addresses the following questions, making sure not to use these [Dead Words](#) (good, very, thing(s), really, a lot, etc., gonna, got, kind of, like, so + well (at the beginning of sentences), totally, I believe, I think, I feel, (+, @, &, #):

1. What is learned about the author and her experience? What thoughts, ideas, feelings, questions are expressed?
2. What reflections does the author make or imply? How did her high school experience shape her?
3. What tones are used to convey the author's purpose?
4. How is the author's use of tone beneficial to her purpose?

**WRITING WORKSHOP:** Have students work in groups of four. Each group will receive a piece of chart paper OR an electronic copy of [THIS chart](#). They will work together to analyze the expressions and reflections in songs.

**Step One:** Provide the students with a packet or shared electronic document/folder of four songs that represent a variety of musical genres. Here are some suggested songs: "[Mockingbird](#)" by Eminem, "[Travelin' Soldier](#)" by The Dixie Chicks, "[Dear Mama](#)" by Tupac, and "[Someone Like You](#)" by Adele. The students should have an electronic device to access the "[Emotions on Display](#)" [Vocabulary.com List](#). This list may help them determine expressions, reflections, tones, etc. Students will need highlighters and colored pencils for their annotations if using chart paper.

**Step Two:** Have each group read the song lyrics in the packet/document. Individually, students should choose one of the songs to annotate so that each member of the group has a different song. Students should annotate using different colors to analyze: 1. What is the event or events that prompted the author's reflection? 2. How does the author develop the events in the song (the expression of thoughts/emotions/ideas/questions)? 3. What tone(s) is used to propel the author's voice or purpose? 4. Overall, what has the author learned through his/her experiences?

**Step Three:** Have each student share their annotations and analysis with the other group members. Each student will have read each song so they can provide input as to what could be added or removed from the analysis.

**Step Four:** Each group should prepare a chart (below) and [HERE](#) that has four sections, one for each song title. Each section should address the four questions for which the students analyzed and annotated each song.

|  |  |
|--|--|
| <b>Group Members:</b>  |  |
| <b>Song Title:</b><br>Events prompting expressions/reflections:<br>Author development (textual evidence):<br>Tone(s) used:<br>Lesson(s) learned: | <b>Song Title:</b><br>Events prompting expressions/reflections:<br>Author development (textual evidence):<br>Tone(s) used:<br>Lesson(s) learned: |
| <b>Song Title:</b><br>Events prompting expressions/reflections:<br>Author development (textual evidence):<br>Tone(s) used:<br>Lesson(s) learned: | <b>Song Title:</b><br>Events prompting expressions/reflections:<br>Author development (textual evidence):<br>Tone(s) used:<br>Lesson(s) learned: |

**REFLECTION/FORMATIVE ASSESSMENT:** Have students separate from their groups. Take a few minutes to summarize the activities. Have students open their digital or spiral notebooks to the “Class Writing” section and respond to this prompt, making sure not to use these remove these Dead Words (**good, very, thing(s), really, a lot, etc., gonna, got, kind of, like, so + well (at the beginning of sentences), totally, I believe, I think, I feel, (+, @, &, #)**): In songwriting what role does expression and reflection play for the listener? Why is this expressiveness and reflection so valuable? Can you think of a song that you have connected to personally? Identify what key elements of the song aided in your connection.

-You may collect this or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

-This lesson and the [What My Childhood Tasted Like/Watermark Event Lesson](#) (page 49) serve as a precursor to [Mini-Playlist of Your Life Lesson](#) (page 50).

## 5-What My Childhood Tasted Like/Watermark Event

**MINI-LESSON:** Have the students think back to their elementary days and consider the foods of their childhoods. Then, ask them to open up their spiral or digital notebooks to the “Class Writings” section and make a list of the foods they vividly remember. As they reflect upon the foods they are listing, imagery and specific memories should come to mind. Give them two minutes to write their list, then have them label it “What My Childhood Tasted Like.”

Here are two teacher samples of the activity:

### What My Childhood Tasted Like

G.D. Ritzzy’s chocolate chunk ice cream  
Grandma’s pancakes with crispy edges  
Peanut butter crackers  
MCL chocolate pudding  
Candy: Chick-O-Sticks, Kit-Kats, Boston baked beans  
Grandma’s spaghetti  
Hamburgers and fries from New York Steakhouse

### What My Childhood Tasted Like

Raw potatoes from the garden  
Homemade pizza  
Hot dogs roasted on open fires  
Bread and butter  
Gay 90s  
Zots  
Bean soup

Have the students get into pairs. Ask them to share their lists and choose one of the foods from their own list that calls to mind a specific memory and tell the story of that memory. Their first inclination will be to pick the one they find most delicious, but encourage them to consider one that has a good story attached to it. More about this mini-lesson can be found on pages 44-45 of *Write Like This*.

**WRITING WORKSHOP:** Now that students have engaged in how a food can help them express and reflect on memories from their childhood, they are going to continue thinking about past events. Discuss what a “watermark event” is. (You can refer to pages 47-48 of *Write Like This*.) Let the students know that sticks have long been planted in shorelines to measure the depth of tides. When the water recedes at any given spot, it leaves a mark on the stick, indicating how high the previous tide reached. Long after the water is gone, the mark on the stick—the watermark—remains. Every person has experienced events, long past, that continue to leave their marks.

Next, share copies of two mentor texts: “[Eleven](#)” by Sandra Cisneros and “[The Unexpected Friendship](#),” which can be found on page 49 of *Write Like This*, with the class. In pairs, have students choose one of the mentor texts, then read and annotate it for expression, reflection, and the watermark event. Have each pair make the following chart in their digital or spiral notebooks and fill it in with ideas from their annotations.

| Watermark Event: _____ |              |
|------------------------|--------------|
| Expressions:           | Reflections: |
|                        |              |
|                        |              |

**REFLECTION/FORMATIVE ASSESSMENT:** Have students separate from their pairs. Take a few minutes to summarize the activities. Provide students with five minutes to write down as many Watermark Events from their lives in the “What Should I Write” section as they can in the allotted time. This list will be used for the [Mini-Playlist of Your Life Lesson](#) (page50).

## 6-Mini-Playlist of Your Life Lesson

**INTRODUCTION:** Display the following chart for the students and read through it with them. It can also be found on page 25 of *Write Like This*.

### Expressive Writing

First, and foremost, expressive writing is personal writing. The writer shares thoughts, ideas, feelings, and questions about his or her experiences. Usually written in first-person point of view, it exhibits the author's voice. The author tells the reader how he or she feels.

### Reflective Writing

Though also personal, reflective writing often moves beyond recounting an experience and into an exploration of how that particular experience has shaped the writer. The goal of reflective writing is not to share final thoughts on a topic; on the contrary, it is a vehicle for exploring and discovering new thoughts. In reflective writing, the author often looks at the past as a means for looking at the future.



-Discuss with the students this definition of a personal narrative and how it could fit into both expressive and reflective writing.

A Personal Narrative expresses a story from the writer's own life. They can be as simple as a remembrance of a weekend vacation or as complex as the entire story of the writer's life. Often these narratives contain elements of reflection, i.e. insights into the writer's life experiences.

**WRITING WORKSHOP:** First, have the students make a list of the most significant events in their lives thus far in the "Class Writing" section of their spiral or digital notebooks. If you have done the [What My Childhood Tasted Like/Watermark Event Lesson](#) (page 49), the students may choose from events on their Watermark Lists. Looking at the "What Should I Write?" section of the spiral or digital notebooks with the [WRITING TERRITORIES](#), [TOPIC QUICKLIST](#) and/or [STUDENT-GENERATED TOPIC LISTS WITH WRITING SPRINTS](#) could help the students.

-Next, ask the students to select and circle the two most important events from their lists that they want to explore using expressive and reflective writing.

-Then, tell the students to find **two meaningful songs** that correspond to **two important events in their lives** using what they've learned about expressive and reflective writing. Be sure to tell the students that the songs chosen need to communicate their life moments and should contain sensory details that make the event come to life.

**The songs must be school appropriate.** These two songs will act as a mini-playlist for their lives. Allow students Internet access for searching songs for songs.

Next, have the students write a two-paragraph personal narrative based upon their moment and song choices. The teacher should also write. Students may do the writing of their essay [down-drafts](#) in their spiral or digital notebooks in the "Class Writing" section. Display or share the following requirements.

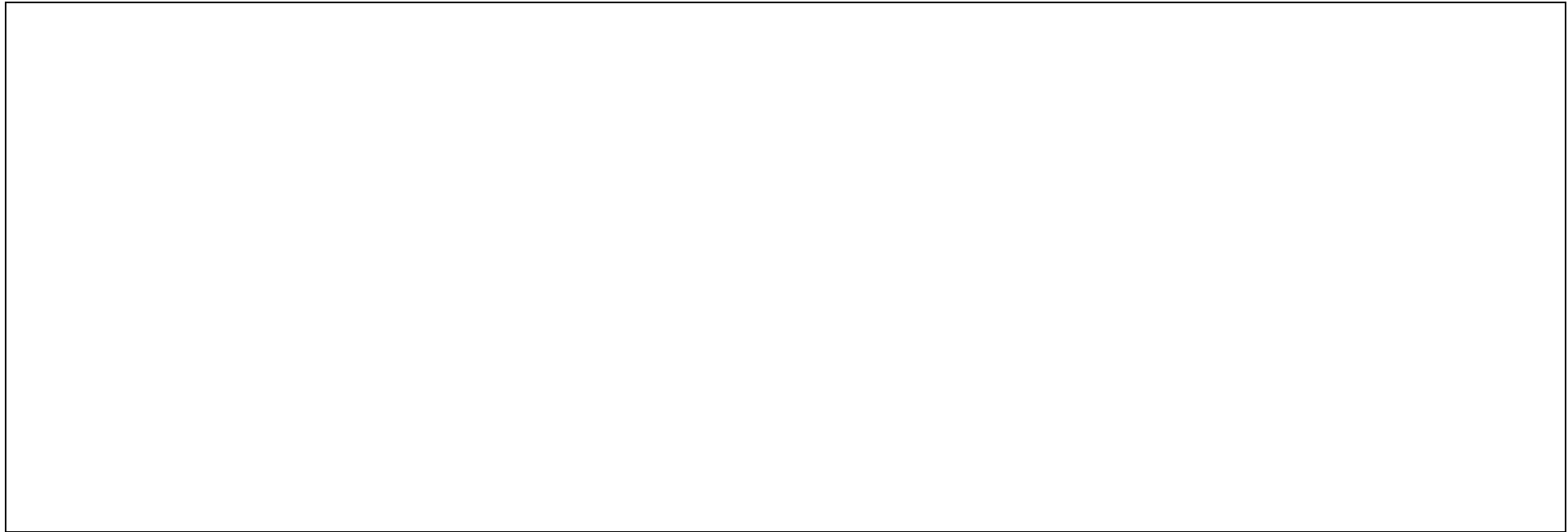
Each paragraph needs to include:

1. **Detailed description of the life event that led you to select this specific song. Use vivid imagery, sensory details, vocabulary from the ["Emotions on Display" Vocabulary.com List](#), and expressive and reflective vocabulary. Do not use these [Dead Words](#) (good, very, thing(s), really, a lot, etc., gonna, got, kind of, like, so + well (at the beginning of sentences), totally, I believe, I think, I feel, (+, @, &, #). The reader should feel as though they can visualize your experience.**
2. **Song title and artist name. Detailed description of how the song communicates your life moment.**
3. **Reflection concerning how the experience and/or song has shaped your life or gives insight into who you are.**

**REFLECTION/FORMATIVE ASSESSMENT:** The teacher will model editing/revising using the [STAR](#) or [CUPS & ARMS](#) technique. Then students will use the same technique on their own mini-playlists. Because these revising techniques traditionally refer to longer writings, some sections may not be applicable.

-Then, students can submit the [up-drafts](#) of their mini-playlists electronically using their shared CCS Electronic Writing Portfolio or Google Classroom.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.



## EXPRESS AND REFLECT

*Write Like This* Chapter Two

## EXEMPLARS/MENTOR TEXTS

### Express and Reflect Mentor Texts

There are texts here that exemplify writing for the purpose of expression and reflection. Some were used in the mini lessons/lessons and some can be used in lessons of your own choosing.

#### MINI-LESSON/LESSON MENTOR TEXTS

*Encyclopedia of an Ordinary Life* by Amy Rosenthal

"A Mistake that Should Last a Lifetime" by Jessanne Collins

"At Seventeen" by Janis Ian

"Eleven" by Sandra Cisneros

"The Unexpected Friendship"

"Mockingbird" by Eminem

"Travelin' Soldier" by The Dixie Chicks

"Dear Mama" by Tupac

"Someone Like You" by Adele

#### ADDITIONAL MENTOR TEXTS

*The Glass Castle* by Jeannette Walls

*The Color of Water* by James McBride

## EXPRESS AND REFLECT

*Write Like This* Chapter Two

## VOCABULARY/WRITING TERMS

Here you will find Word of the Week (WOW) lessons, Vocabulary.com lists/lessons, and Vocabulary Mapping lessons that align with Chapter Two of *Write Like This*. Feel free to use these to help students expand their word study.

-**WOW lessons** will usually consist of two vocabulary words, two/three writing vocabulary words, six or more affixes, roots, or suffixes, and one to three sentence structures per week. They are to be used in conjunction with a Word of the Week (WOW) Handout, which is included below for week one. Use this [Electronic WOW Template](#) to make the handout for subsequent weeks. Here is a **master list** for all of the WOW lessons:

**Vocabulary Words:** abhor, admonish, antithesis, archaic, assiduous, astute, bellicose, brevity, callous, capricious, churlish, circuitous, compunction, concoct, consummate, copious, credible, defunct, deprecate, ennui, ephemeral, eradicate, excoriate, extraneous, façade, furtive, gentrify, germane, galvanize, haggard, inane, intractable, loquacious, malevolent, mendacious, misanthrope, obfuscate, obsequious, paramount, paucity, predilection, rancor, salacious, sanctimonious, supercilious, terse, throng, ubiquitous, untoward, veracity, vertigo, vilify

**Writing Vocabulary Words:** analyze, articulate, audience, cite, colloquial, context, craft, delineate, development, dichotomy, discourse, distinguish, editing, evaluate, explain, expressive, formulate, genre, heuristic, identify, infer, inform, inquiring, integrate, interpret, invention, irony, predict, proposing solutions, purpose, recursive, refer, revision, scope, seeking common ground, sequence, share and respond, subject, support, synthesize, taking a stand, thesis, tone, trace, unity, voice, writing process, writing small

**Affixes, Roots, and Suffixes:** a/ab/abs, ad/a/ac/af/ag/an/ar/at/as, anti, bi/bis, cap/capt, circum, com/con, de, dis/dif/di, epi, equi, ex/e, hyper, hypo, in, inter, mal/male, mis, mono, non, ob, omni, preter, pro, re, retro, se, sub, super, un/uni, un (pronounce uhn); bas, cap/capt, cred, dict, duc/duct, fac/fact, graph/gram, log, mort, scribe/script, spec/spect, tact, ten, therm, ver; -able/-ible, -er/-or, -fy, -ism, -ist, -less, -logue/-log -ness, -nym, -ship, -tude

**Sentence Structures:** infinitive, adjective, adverb appositive, absolute, gerund/verbal, semicolon, subordinating conjunction, conjunctive adverb, colon, coordinating conjunction, correlative conjunction, prepositional phrase, dependent clause, independent clause, free modifier, middle-branching/left-branching/right-branching, participial phrase, predicate, subject, simple sentence, compound sentence, complex sentence, compound-complex sentence, parallelism, transitive verb, intransitive verb

-**Vocabulary.com lessons** are online, interactive lessons based on a set list of words. Students get a chance to do several exercises to help them incorporate the words into their vocabulary. Students can do the exercises for free and teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a pro account.

-[Vocabulary Mapping](#) can be used with any of the words from the WOW or Vocabulary.com lists. Use the tool as needed.

## WOW Lessons

**Phase one:** Students will complete the Notice section of the WOW handout (sample below). An electronic template of this can be found [HERE](#). You can use this template each week to make the handout with the word lists for each week.

**Phase two:** Students will take notes on the back of the handout. You will lead them through their understanding of each of the words, partial words, and structures.

**Phase three:** Students will complete the Emulate section by writing and having their two sentences checked by the teacher.

(Additional Phase: Students can do exercises aligned to the sentence structure on **No Red Ink** listed [HERE](#).)

(Additional Phase: Students can use [Vocabulary Mapping](#) with any of the WOW words.)

**Phase four:** Students will take their weekly quiz on their Words of the Week and sentence structure.

## WOW Words

**Week One:** abhor, furtive, craft, audience, a/ab/abs, ad/a/ac/af/ag/an/ar/at/as, bi/bis, bas, cap/capt, *gram*, *nym*, -able/-ible, independent clauses, and coordinating conjunctions; (Independent clause, FANBOYS independent clause.)

**Week Two:** compunction, credible, articulate, context, circum, com/con, de, cred, dict, -er/-or, compound sentences, and conjunctive adverbs; (Independent clause; THAMOs, independent clause.)

**Week Three:** galvanize, gentrify, cite, discourse, expressive, dis/dif/di, epi, equi, duc/duct, fac/fact, -fy, gerund, and simple sentence; (gerund as subject then predicate or subject then predicate then gerund as object)

**Sentence and Words of the Week (WOW)—Week 1**

**Name:** \_\_\_\_\_

Roughly every week we will focus on two vocabulary words, two/three writing vocabulary words, six or more affixes, roots, or suffixes and one to three sentence structure per week. You will be given the words, prefixes/roots/suffixes, and sentence structures on Fridays, and then there will be a quiz on the following Friday. Keep all of your papers (for a formative grade) so that you can go back and study for the larger (summative grade) test later.

**Words:** **abhor (-) & furtive (+/-)** the + or – sign in parentheses indicates connotation

**Writing Vocabulary:** craft & audience

**Affixes, Suffixes, & Roots:** a/ab/abs, ad/a/ac/af/ag/an/ar/at/as, bi/bis, bas, cap/capt, *graph, nym, -able/-ible,*

**Sentence Structure:** Independent clause, coordinating conjunction independent clause.

IC, FANBOYS IC

**FANBOYS (for, and, nor, but, or, yet, and so)** are conjunctions for joining words, phrases, and clauses.

- I hate being cold at work, but I truly **abhor** sweating in my classroom.
- I **abhor** the Baltimore Ravens, and I also detest the Pittsburgh Steelers.
- The boy **furtively** snuck into the kitchen, and he stole a cookie from the cookie jar.
- I caught my daughter being **furtive** in the kitchen, yet I couldn't find any evidence of her misdeeds.

**NOTICE:** Answer each of the following.

What did you notice about the structure of the sentences? What do they have in common?

What do you notice about the word **abhor**? Speculate on its possible meaning and its part of speech.

What do you notice about the word **furtive**? Speculate on its possible meaning and its part of speech.

**EMULATE:** Write two original sentences following the syntactical structure exemplified above. One of the sentences must correctly use the word **abhor** and the other **furtive**.

**NOTES:** Write your definition for each of the following.

craft-

audience-

FANBOYS=



**independent clause=**

**abhor ( )=**

Synonyms:

Antonyms:

Etymology:

Related words:

Usage:

**furtive ( )=**

Synonyms:

Antonyms:

Etymology:

Usage:

Affixes & Roots

**a/ab/abs —**

**ad/a/ac/af/ag/an/ar/at/as —**

**bi/bis —**

**bas —**

**cap/capt —**

**graph —**

**nym —**

**-able/-ible —**

**REFLECTION/FORMATIVE ASSESSMENT:** During the week, the teachers will check original sentences and help the students make corrections, as needed. Then, the students will take the weekly test, allowing for correction of their mistakes for partial credit. Weekly tests can be formulated in a manner of your choosing: pencil/paper, Google Forms, Plickers, etc. You can find sample assessments for weeks one through three in the [ASSESSMENTS](#) section of this document for Express and Reflect. An electronic version of them can be found [HERE](#).

#### **Vocabulary.com List/Lessons for Chapter Two of *Write Like This***

##### **Emotions on Display Word List/Practice Exercises**

Emotions help make us human. They are a wide variety of impulsive reactions that bypass the thoughtful mind and can sweep over us — a rush of happiness, drowning in a flood of sadness. Whether you control your emotions or express them freely, this list has representative words for all kinds of feelings, even a few words that refer to not feeling strongly one way or another. These words can help us express ourselves and reflect on our experiences. The questions that accompany this list contain image questions so that manifestations of these emotions can be better visualized. This list contains 50 emotion vocabulary words.

-Students may use [Vocabulary Mapping](#) in addition to the online exercises for this Vocabulary.com list.

## EXPRESS AND REFLECT

*Write Like This* Chapter Two

## NO RED INK

Here you will find No Red Ink ([noredink.com](https://www.noredink.com)) lessons that align with WOW, Weeks 1-3. Feel free to use these to help students expand their grammar study.

-No Red Ink lessons are online, interactive lessons based on a language rules. Students get a chance to do several exercises to help them judge their knowledge of grammatical structures and standards. Students can do the exercises for free after completing an interest survey. Teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a premium account. NOTE: The links below are not live, but list the aligned lessons at No Red Ink. To get to them, click on "Lessons" in the upper, left corner after you have logged into [No Red Ink](https://www.noredink.com). That will bring up a page with the links to the lessons. Simply look for the names of the lessons listed here.

## FANBOYS, THAMOs, Coordinating Conjunctions, Conjunctive Adverbs, Gerunds, and Independent Clauses

- [Identifying FANBOYS](#)
- [ID the Function of FANBOYS](#)
- [Evaluating Use of Commas with FANBOYS](#)
- [Using the Appropriate FANBOYS](#)
- [Matching Correlative Conjunctions](#)
- [Correcting FANBOYS Errors](#)
- [Identifying THAMOs](#)
- [Front THAMOs](#)
- [Middle THAMOs](#)
- [ID Dependent and Independent Clauses](#)
- [Introductory Clauses and Phrases](#)
- [Punctuating Restrictive and Nonrestrictive Clauses](#)
- [Comma Splices and Fused Sentences](#)
- [Gerunds](#)

## EXPRESS AND REFLECT

*Write Like This* Chapter Two

## EDITING

Here you will find an editing tip or strategy to work on while focused on writing for expression or reflection.

Limiting Dead Words: Have students write these words in the Editing section of their spiral or digital notebooks. Have them use the list to eliminate these words and replace them with words that are more expressive and exact.

good  
very  
thing(s)  
really  
a lot  
etc.  
gonna  
got  
kind of  
like  
so + well (at the beginning of sentences)  
totally  
I believe  
I think  
I feel  
(+, @, &, #)

## EXPRESS AND REFLECT

*Write Like This* Chapter Two

## LANGUAGE ASSESSMENTS

Below are sample quizzes for the first three Word of the Week Quizzes. An electronic version of them can be found [HERE](#). Feel free to develop another format for the quizzes, such as Google Forms for easy grading.

### WOW Quiz #1

#### Matching

*Prefix, root, suffix*

*definition*

\_\_\_\_\_ 1. a, ab, abs

a. to write

\_\_\_\_\_ 2. -nym

b. away, from, not

\_\_\_\_\_ 3. graph, gram

c. name

*Unknown word*

*definition*

\_\_\_\_\_ 4. hyponym

d. a line drawn on a map

\_\_\_\_\_ 5. abjure

e. a word with a more specific meaning than another word

\_\_\_\_\_ 6. isogram

f. abstain from

Write your definition, the part of speech, one synonym, and one antonym for the following:

7. abhor—

8. furtive—

Write down the seven *coordinating conjunctions*:

9.

Define and write an *Independent Clause* (in sentence format—otherwise known as a simple sentence).

10.

Define or give an example of:

11. craft—

12. audience—

Write two compound sentences each with a *coordinating conjunction* containing *abhor* and *furtive* (underline each) using clear context clues to show that you understand the definition of each. (5 pts. each)

13.

14.

## WOW Quiz #2

### Matching

*Review prefix, root, suffix*

- \_\_\_\_\_ 1. a, ab, abs
- \_\_\_\_\_ 2. ad, a, ac, af
- \_\_\_\_\_ 3. bi, bis
- \_\_\_\_\_ 4. bas
- \_\_\_\_\_ 5. cap, capt
- \_\_\_\_\_ 6. -able, -ible

*definition*

- a. to, toward
- b. two
- c. low
- d. able to
- e. away, from
- f. take, seize

*Prefix, root, suffix*

- \_\_\_\_\_ 7. circum
- \_\_\_\_\_ 8. com, con
- \_\_\_\_\_ 9. de
- \_\_\_\_\_ 10. cred
- \_\_\_\_\_ 11. dict
- \_\_\_\_\_ 13. -er, -or

*definition*

- g. believe
- h. opposite, from, away
- i. one who does
- j. together, with
- k. speak
- l. around

*Unknown word*

- \_\_\_\_\_ 14. circumvent
- \_\_\_\_\_ 15. contiguous
- \_\_\_\_\_ 16. detriment
- \_\_\_\_\_ 17. credulous
- \_\_\_\_\_ 18. dictum
- \_\_\_\_\_ 19. interlocutor

*definition*

- aa. too ready to believe
- bb. disadvantage
- cc. an authoritative pronouncement
- dd. questioner
- ee. to go around
- ff. touching; near

Write your definition and a synonym or the part of speech for each of the following:

20. Articulate--

21. Context—

21. Compunction—

22. Credible—

Write two *Conjunctive Adverbs*:

23.

24.

Write two compound sentences containing a conjunctive adverb, *compunction* and *credible* (underline each) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

25.

26.



### WOW Quiz 3

#### Matching

*Review prefix, root, suffix*

- \_\_\_\_\_ 1. a, ab, abs
- \_\_\_\_\_ 2. -able, -ible
- \_\_\_\_\_ 3. ad, a, ac, af
- \_\_\_\_\_ 4. bas
- \_\_\_\_\_ 5. bi, bis
- \_\_\_\_\_ 6. cap, capt
- \_\_\_\_\_ 7. circum
- \_\_\_\_\_ 8. com, con
- \_\_\_\_\_ 9. cred
- \_\_\_\_\_ 10. de
- \_\_\_\_\_ 11. dict
- \_\_\_\_\_ 12. -er, -or

*definition*

- a. away, from
- b. take, seize
- c. opposite, from, away
- d. low
- e. together, with
- f. to, toward
- g. believe
- h. two
- i. able to
- j. one who does
- k. speak
- l. around

*Prefix, root, suffix*

- \_\_\_\_\_ 13. dis, dif, di
- \_\_\_\_\_ 14. epi
- \_\_\_\_\_ 15. equi
- \_\_\_\_\_ 16. duc, duct
- \_\_\_\_\_ 17. fac, fact
- \_\_\_\_\_ 18. -fy

*definition*

- a. equal
- b. to make
- c. lead
- d. make, do
- e. upon, on top of
- f. apart, not

*Unknown word*

- \_\_\_\_\_ 19. saponify
- \_\_\_\_\_ 20. discombobulated
- \_\_\_\_\_ 21. equanimity
- \_\_\_\_\_ 22. epigene
- \_\_\_\_\_ 23. ductile
- \_\_\_\_\_ 24. fictitiousness

*definition*

- aa. artificial rather than natural
- bb. to make into soap by using alkali
- cc. formed on the earth's surface
- dd. confused
- ee. evenness of mind
- ff. easily led

Write your definition and a synonym or the part of speech for each of the following:

25. Cite—

26. Discourse—

27. Expressive

28. Galvanize—

29. Gentrify—

Define a Gerund:

30.

Write two simple sentences containing a *gerund*, *discursive* and *gentrify* (underline each) using clear context clues to show that you understand the definition of each WOW.  
(5 pts. each)

31.

32.

## INFORM AND EXPLAIN

### *Write Like This* Chapter Three

**OVERVIEW:** Whether enumerating details about poor service on a recent airline trip or listing instructions for the babysitter, we routinely need the ability to inform and explain through writing. In this chapter, Kelly shares a range of practical activities to help students understand why writing to inform and explain is a necessary skill in high school and beyond. In this section of the resource you will find sample lessons and mini-lessons, exemplars/mentor texts, vocabulary/grammar/editing links and lessons, and some assessments that align to Chapter Three of *Write Like This*. Teachers may choose items from the *Write Like This* text and from this resource to aid student mastery of Ohio’s Learning Standards.

#### Quote to Ponder

*If you can’t explain it simply, you don’t understand it well enough.* —Albert Einstein

#### Suggested Activities

Using the Rick Reilly piece in Figure 3.1 as an example, choose a mentor text to show your students how to turn a simple list of suggestions into a literary essay. Make sure that your selection has a clear point of view and speaks to a topic relevant to teenagers. Model your writing for students, and then ask them to draft their own versions.

Choose a content standard that you are responsible for addressing, such as the Common Core State Standards ELA-Literacy standard for Grades 9–10: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content) and develop a practical writing activity for your students. If you are reading this book as part of a collegial study, choose different standards and activities and then share your creations with one another.

## LESSONS/MINI-LESSONS

These four lessons align with Chapter Three of *Write Like This* and can help students write for the purposes of informing and explaining.

### 1-The Top Ten Lesson

NOTE: This is a version of the lesson that begins on page 63 of *Write Like This*. Feel free to use that lesson for reference.

**INTRODUCTION:** Have the students turn to the “What Should I Write?” section of their spiral or digital notebooks and make a list titled “Things I Do Well.” Tell them to put anything on that list that they consider a strength. It could be a hobby, a relationship role, a sport, a craft, or anything else you they how to do well, e.g. basketball player, son or daughter, girlfriend, cook, student, juggler, etc. Tell the students to take a look at the other lists in this section of the notebooks to get some ideas. Once they have completed their list, have them pick one of the things they do well to write about and circle it.

**WRITING WORKSHOP:** Using the item they circled in the introduction, ask the students to fill Part A of the “Top Ten” handout (below). You can model filling in the handout using something you do well. A digital version of the handout can be found [HERE](#).

- Next, have the students imagine how their list and sentences would change if they planned to fail at the item they “do well.” Have them read the two Exemplars on the handout. They are also in the teacher text beginning on page 65. Ask them to notice how the ten items listed are a reverse of what it takes to be successful in the roles explored, NBA rookie and new teacher. Students should use these exemplars to reverse their list in a similar manner. They may do the writing of their [down-drafts](#) in their digital or spiral notebooks in the “Class Writing” section. Give students a copy of the [Writing Rubric LDC Info/Explanatory 9-12 PDF](#)

as they write and ask them to look at the organization row and try to emulate the items listed in the advanced column of that row. It reads, “Groups and sequences ideas in a logical progression in which ideas build to create a unified whole. Uses varied transitions to clarify the precise relationships among complex ideas, concepts, and information.”

**REFLECTION/FORMATIVE ASSESSMENT:** Have students edit their writing by removing these [Dead Words](#) and [replacing ‘be’ verbs](#). Have students use the [STAR](#) or [CUPS & ARMS](#) technique when revising. Then, students can submit the [up-drafts](#) of the three Top Ten List Essay electronically after finishing a final draft using their shared CCS Electronic Writing Portfolio or Google Classroom.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference. Give them specific feedback using the organization section of the [Writing Rubric LDC Info/Explanatory 9-12 PDF](#).

### The Top Ten

Name \_\_\_\_\_

Period \_\_\_\_\_

**What is The Thing You Do Well?** \_\_\_\_\_

List the top ten aspects of the above role that you need in order to be successful at the thing you do well. Then write a sentence or two describing the role and why it is important.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

## Exemplars

### WEIGHED DOWN BY TOO MUCH CASH?

by Rick Reilly

Congrats, newly minted NBA rookie!

Now you've been drafted. Next comes the delicious multimillion-dollar contract. And that's when you must do what most NBA players do: start going through cash like Jack Black through the Koolhaas factory.

Filing for bankruptcy is a long-standing tradition for NBA players, 60% of whom, according to the Toronto Star, are broke five years after they retire. The other 40% deliver the Toronto Star.

It's not just NBA players who have the fiscal sense of the Taco Bell Chihuahua. All kinds of athletes wind up with nothing but lint in their pockets. And if everyone from Johnny Unitas to Sheryl Swoopes to Lawrence Taylor can do it, so can you! With my *How to Go Bankrupt* DVD series, it's a layup to go belly-up! Ten essentials, just to get you started:

**1. Screw up, deny it, then fight by using every lawyer and dime you have.** Roger Clemens just sold his Bentley, reportedly to pay legal bills. Marion Jones lawyered herself broke before she finally copped and went to prison. Posing Mr. Bonds, Mr. Barry Bonds.

**2. Buy a house the size of Delaware.** Evander Holyfield was in danger of losing his 5,000-square-foot pad outside Atlanta, and it's a shame. He had almost visited all 109 rooms!

**3. Buy many, many cars.** Baseball slugger Jack Clark had 18 cars and owed money on 17 when he went broke. And don't get just boring Porsches and Mercedes. Go for Maybachs. They sell for as much as \$375,000—even though they look like Chrysler 300s—and nobody will ever know how to pronounce them, much less fix them.

**4. Buy a jet.** They burn money like the Pentagon. Do you realize it costs \$50,000 just to fix the windshield on one? Scottie Pippen borrowed \$4.375 million to buy some wings and spent God knows how much more for insurance, pilots and fuel. Finally, his wallet cried uncle. The courts say he still owes \$5 million, including interest. See you in coach, Scottie! (For that matter, why not a yacht? Lohall Sprewell kept his 70-foot Italian-made yacht tied up in storage until the bank repossessed it, in August 2007. He probably sat at home and cried about that—until the bank foreclosed on his house, this past May.)

**5. Spend stupid money on other really stupid stuff.** In going from \$300 million up to \$27 million down, Mike Tyson once spent \$9,180 in two months to care for his white tiger. That's why I run Mike's picture is on our logo!

**6. Hire an agent who sniffs a lot and/or is constantly checking the scores on his BlackBerry.** Those are the kinds of guys who will suck up your dough like a street-sweeper. Ex-Kentucky Mark Jackson once had a business manager he thought he could trust. Turned out the guy was forging Jackson's signature on checks—an estimated \$2.6 million worth—to feed a gambling Jones. "And it wasn't like I was a rookie—I was a veteran," Jackson says. The only reason he says he's getting some money back is because he didn't.

**7. Sign over power of attorney.** What's it mean? Who cares? Just sign! The guy you're signing it over to knows. And while you play Xbox, he'll be buying large portions of Switzerland for himself. Kareem Abdul-Jabbar let an agent named Tom Collins have power of attorney once, and it cost Kareem \$9 million before he figured it out.

**8. Spend like the checks will never stop.** Also known as the Darren McCarthy method. Despite earning \$2.1 million a year, Red Wing McCarthy, who started a rock band called Grinder, went splat by investing in everything but fur socks (\$490,000 in unlikely-to-be-repaid loans) and gambling large (\$185,000 in casino markers). In other words, a Tuesday for John Daly. (continued)

Figure 3.1

66

Write Like This

**9. Just ball.** Don't write your own checks. Don't drive your own car. Don't raise your own kids. Just be a tall slab of skilled meat for others to feast on. Not to worry. It'll be over before you know it.

**10. Most of all, set up a huge support system around you.** It'll be years before you'll realize they call it a support system because you're the only one supporting it. They're all on full-ride scholarships at the University of You. "Guys go broke because they surround themselves with people who help them go broke," says ex-NBA center Danny Schayes, who now runs No Limits Investing in Phoenix. "I know all-time NBA, top-50 guys who sold their trophies to recover."

See, kid? You can be a top-50 guy!

So order my *How to Go Bankrupt* series now, and get this empty refrigerator box to sleep in, absolutely free!

\*[Only \$1,449 plus shipping, handling, service fee, dealer prep and undercoating. Per month.]

Figure 3.1 (continued)

Congrats, newly minted teacher!

Now you've been hired. Next comes the daily opportunity to shape the educational future of the youth of America. And that's when you must do what many teachers in our schools do: start treating students worse than Jan treats Kate.

Tearing down students' desire to learn is a long-standing tradition for our worse teachers, 70% of whom would be better suited working full time in the interrogation center in Guantanamo Bay. The other 30% should be working as funeral directors.

It's not just bad teachers who start out with the desire to become Masters of Torture. All kinds of professions—dentists, newscasters, rap stars—have people whose sole purpose in life is to make us lose our will to live. And if everyone from the Kardashians to our Governor to The Real Housewives of New Jersey can make peoples' lives miserable, so can you, new teacher. With my *How to Kill the Love of Learning* DVD series, it's easy to put students into a 9-month stupor. Ten essentials, just to get you started:

**1. Assign, don't teach.** Also known as the Mr. Morgan Approach (my high school biology teacher). Teaching takes too much time and energy. That's what worksheets, handouts, and word searches are for. You should be rewarded for that college degree. Sit on your rear and have the students do all the work.

**2. Beat a topic until it is deadlier than a doornail.** Don't move on to a new topic until the one you are teaching has less life than a John Edwards presidential campaign. Assume at all time your students are dumber than Tiger Woods. Make sure you repeat yourself until all life has been drained from the room.

**3. Talk and talk and talk.** Your students only have your class for nine short months. Make sure they hear as much of your voice as possible. When lecturing, keep your voice as monotone as humanly possible. If you talk a lot, your students are likely to become paralyzed, thus neutralizing any classroom management problems.

**4. Don't explain your grading criteria.** You are the boss now. Use grading as a weapon to sort students. No need to explain why you grade the way you do. Use the "Stairs Method" of grading—stand at the top of some stairs and throw the essays down the stairs. Those that land at the top receive A's; those at the bottom receive F's. Under no circumstances should you post grades in the classroom.

**5. Come to class unprepared.** Write your lesson plan on the back of the Starbucks napkin on the way to school. Give less thought to your lesson than was given to the Invasion of Iraq. "Winging it" might be a bad teaching strategy, but think how it will sharpen your improvisation skills! (continued)

Figure 3.2 My Essay for a Rookie Teacher, Modeled After Rick Reilly's Piece

Chapter 3: Inform and Explain

67

**6. Pretend you know stuff that you really don't know.** Show no weakness. If a student asks a question and you do not know the answer, fake it. Hey, this strategy often works for our governor! Or throw the question back at the student by asking, "What do you think it means?"

**7. Don't create any of your own lessons.** All work completed by students should come directly from a textbook or a worksheet. Why re-create the wheel? Textbook writers get paid big bucks for a reason! You are paid to be a teacher, not a creator.

**8. Play favorites.** Let it be known that you have some favorite students. Let other students know they are about as popular as animal researchers at a PETA conference. Give perks to those students you love. Tolerate the others, but barely.

**9. Try to be "cool."** Talk and dress like your students. Use phrases like "My bad" and "That's how I roll." Resist growing up at all costs. Watch *The Hills* and *That 70s Show*. Post inappropriate photos on Facebook, and invite all your students to be your friends.

**10. Jam your political views down your students' throats.** Make sure your students know who you voted for and why anyone who voted otherwise is either unpatriotic or a moron. Abandon neutrality. Impose your narrow beliefs on your students as much as possible while they are still young and impressionable.

See, new teacher? You, too, can tear down the love of learning!

So order my *How to Kill the Love of Learning* series now, and get a head start on stupefying the youth of America!

Figure 3.2 (continued)

Use this listing to figure out the “reverse” of your list from above. How could each aspect listed above be changed to result in failure? This could be a pre-write for your essay.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

## 2-I Was a Witness Lesson

Note: You can refer to page 70 of *Write Like This* for more on this lesson.

**INTRODUCTION:** Discuss with the students what it means to be a witness. Make a list of some of the things you have witnessed, e.g. a cat give birth to six kittens, a large shark captured at the end of a pier, a man “streak” naked through a shopping mall, a presidential motorcade as it drove past me, the Olympic torch as it was escorted down the street, etc. After you make your list, tell the students about one of the items on your list by informing and explaining. Then, have the students get into groups. Ask each person in every group to briefly tell a story about something they witnessed to their other group members. It could be anything that they saw and can relay the event to the others. It could be a time they witnessed a teacher fall asleep in class, or a time they saw a concert live, or a time they viewed a breakup, or a time they saw a traffic accident happen, etc.

**WRITING WORKSHOP:** Have the students read the exemplar below. It can be found on pages 70-71 of *Write Like This*. It is Neil Armstrong’s witness account of passing through the moon’s shadow. Have them notice how he informs and explains.

**The most dramatic recollections I had were the sights themselves. Of all the spectacular views we had, the most impressive to me was on the way to the Moon, when we flew through its shadow. We were still thousands of miles away, but close enough, so that the Moon almost filled our circular window. It was eclipsing the Sun, from our position, and the corona of the Sun was visible around the limb of the Moon as a gigantic lens-shaped or saucer-shaped light, stretching out to several lunar diameters. It was magnificent, but the Moon was even more so. We were in its shadow, so there was no part of it illuminated by the Sun. It was illuminated only by earthshine. It made the Moon appear blue-grey, and the entire scene looked decidedly three-dimensional. (Carey 1997, 676)**

Students should use this exemplar as a model for a paragraph about the event they described in their groups. They may do the writing of their down-drafts in their spiral or digital notebooks in the “Class Writing” section. Ask them to particular attention to not using Dead Words and replacing ‘be’ verbs in their draft. Ask them to use very vivid details. Once everyone has finished, have them get back in their groups take turns sharing their paragraphs. After someone reads their paragraph, have the rest of the group give a thumbs-up or thumbs-down to indicate if this version of the account witnessed was better or worse than the one they told earlier. Then allow two comments. If the second reading garnered all thumbs up, the comments should be specific reasons why this version was better. If there are both thumbs up and thumbs down, there should be one comment giving a specific reason why the first version was better and one giving a specific reason why the second version was better.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students use the comments from the group and the STAR or CUPS & ARMS technique to revise their paragraph. Then, students can submit the up-drafts of the I Was a Witness Essay electronically after finishing a final draft using their shared CCS Electronic Writing Portfolio or Google Classroom.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

### 3-Informing/Explaining Beyond the Classroom Lesson

**MINI-LESSON:** Create or display a three column-chart like the one below. [HERE](#) is a sharable copy. Together come up with examples of times you would use informational/explanatory writing in each column. There are some examples in the chart below, but you should display a blank one and work together to fill it in.

#### WRITING TO INFORM AND EXPLAIN

| SCHOOL   | COLLEGE & CAREER                 | LIFE                                     |
|--|----------------------------------|--|
| AIR Exams                                      | College Assignments              | Cancel Policies                          |
| English, Social Studies, Science, Speech, etc. | Applications for Degrees/Courses | Refute Bills                             |
| AP Exams                                       | Work Reports                     | Invitations (Directions/Event Specifics) |
| College Applications                           | Career Publications              | Instructions for Baby-Sitters            |
| Applications for NHS or other groups           | Letters of Recommendation        | Applications for church/social groups    |

Next, have students respond to the following prompt in the “class writing” section of their spiral or digital notebooks. **In the real-world how might you engage in writing that informs and/or explains? Why is it important to not only be able to engage in this type of writing, but to read and effectively comprehend writing that informs and/or explains?**

**READING/WRITING WORKSHOP:** Have students look at their response to the prompt in the Mini-Lesson and use what they wrote to give ideas about why they need to be able to read and effectively comprehend informative/explanatory writing to come to list a few possibilities. Let them know that this workshop will focus on reading informative/explanatory texts to produce informative/explanatory texts.

-Have students work in groups of four. Each group will need access to Chromebooks/laptops/electronic devices. In an effort to further the understanding and importance of informing and explaining, in their groups, the students will create an **A Leads to B Chart**, as explained on pages 79-81 of *Write Like This*.

**Step One:** Handout or display the **A Leads to B Chart** on pages 80 and 81. [HERE](#) is a sharable copy. Read through the examples from the chart, highlighting their connections, i.e. how A led to B. Have the group come up with two more examples through brainstorming.

**Step Two:** Separate the students into groups of four and provide each group of students with a historical time period, a period of political, religious or societal transformations (or allow them to choose). The following timelines from the CCS Humanities curriculum could be helpful resources. Books such as [The Timetables of History](#) could also be used.

- [Humanities Timeline 10,000BC-100CE](#)
- [Humanities Timeline 0-1500](#)
- [Humanities Timeline 1200-1600](#)
- [Humanities Timeline 1500-1800](#)
- [Humanities Timeline 1790-1900](#)
- [Humanities Timeline 1900-2000](#)



**Step Three:** The students should consider the following questions while researching their time period. In their groups, the students will select two historical events that they will thoroughly research.

1. What was taking place politically during this time period?
2. Were there major societal transformations during this time?
3. What took place in pop culture within this timeframe?
4. Can you identify key figures or individuals that define this time?

**Step Four:** Once the students have researched the background of their chosen two historical events they then need to consider the societal ramifications or impact. In other words, what is one event in the time period that had a direct effect. What was the effect?

**Step Five:** Each group will then prepare an **A Leads to B Chart** that demonstrates the students' research of the two events and conveys the explanation of the events' impact. They may do the writing of their **A Leads to B Chart** [down-drafts](#) electronically for easy sharing and displaying. Each group will present their finished graphics to the class electronically. Give students a copy of the [Writing Rubric LDC Info/Explanatory 9-12 PDF](#) as they write and ask them to look at the development/explanation of sources row and try to emulate the items listed in the advanced column of that row. It reads, "**Thoroughly** and accurately explains ideas and source material **to support and develop** the controlling idea." This means that A and B are thorough and accurate, AND the connection between them is supported. Ask them to particular attention to not using [Dead Words](#) and [replacing 'be' verbs](#) in their draft.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students use the [STAR](#) or [CUPS & ARMS](#) technique to revise their paragraphs in sections A and B. Then, students can submit the [up-drafts](#) electronically using their shared CCS Electronic Writing Portfolio or Google Classroom.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

## 4-Sharing Your Expertise Lesson



NOTE: This is a version of the lesson on pages 88 & 89 of *Write Like This*. Feel free to use that lesson for reference.

**INTRODUCTION:** Have the students turn to the “What Should I Write?” section of their spiral or digital notebooks and make a list titled “Experiences I Have Had That Others Are Having Now.” Tell them to put anything on that list that they now have some expertise in because they have experienced it firsthand. For example, if your students are all 9<sup>th</sup> graders, they have some expertise in being 8<sup>th</sup> graders. If your students played a JV or Varsity sport at the school, they probably have some expertise to share with students who are trying out for the team. If your students have competed in mock trial or poetry slam, they could pass on their wisdom from the experience to other interested students. Once they have completed their list, have them pick one of the experiences they have expertise in and circle it.

**WRITING WORKSHOP:** Using the item they circled in the introduction, ask the students to **compose a letter that reflects upon their experience and expertise in the subject they have chosen. The letter will inform and explain to someone about to have that experience what they could do to have a more successful experience.**

Students may use these questions to guide their writing:

- Think about your development during your experience. What went well? What went poorly?
- What do you know now that you wish you had known at the beginning of your experience?
- What is the most important lesson you learned during your experience?
- What habits should a participant have to ensure a successful experience?
- What goals should a new participant have?
- If you could do your experience over, what would you do differently?
- Which aspects of the experience were the most demanding?

They may do the writing of their down-drafts in their spiral or digital notebooks in the “Class Writing” section.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students edit their writing by removing these Dead Words and replacing ‘be’ verbs. Have students use the STAR or CUPS & ARMS technique when revising. Then, students can submit the up-drafts of their expertise letter electronically after finishing a final draft using their shared CCS Electronic Writing Portfolio or Google Classroom.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

## INFORM AND EXPLAIN

*Write Like This* Chapter Three

## EXEMPLARS/MENTOR TEXTS

### Inform and Explain Mentor Texts

There are texts here that exemplify writing for the purpose of informing and explaining. Some were used in the mini lessons/lessons and some can be used in lessons of your own choosing.

#### MINI-LESSON/LESSON MENTOR TEXTS

[“Weighed Down By Too Much Cash” by Rick Reilly](#)

[“Congrats Newly-Minted Teacher”](#)

[Neil Armstrong’s witness account of passing through the moon’s shadow](#)

[A Leads to B Example](#)

#### ADDITIONAL MENTOR TEXTS

[Easily Pronounced Names May Make People More Likable by Dave Mosher](#)

## INFORM AND EXPLAIN

*Write Like This* Chapter Three

### VOCABULARY/WRITING TERM LISTS

Here you will find Word of the Week (WOW) lessons, Vocabulary.com lists/lessons, and Vocabulary Mapping lessons that align with Chapter Three of *Write Like This*. Feel free to use these to help students expand their word study.

-**WOW lessons** will usually consist of two vocabulary words, two/three writing vocabulary words, six or more affixes, roots, or suffixes, and one to three sentence structures per week. They are to be used in conjunction with a Word of the Week (WOW) Handout. Here is a **master list** for all of the WOW lessons:

**Vocabulary Words:** abhor, admonish, antithesis, archaic, assiduous, astute, bellicose, brevity, callous, capricious, churlish, circuitous, compunction, concoct, consummate, copious, credible, defunct, deprecate, ennui, ephemeral, eradicate, excoriate, extraneous, façade, furtive, gentrify, germane, galvanize, haggard, inane, intractable, loquacious, malevolent, mendacious, misanthrope, obfuscate, obsequious, paramount, paucity, predilection, rancor, salacious, sanctimonious, supercilious, terse, throng, ubiquitous, untoward, veracity, vertigo, vilify

**Writing Vocabulary Words:** analyze, articulate, audience, cite, colloquial, context, craft, delineate, development, dichotomy, discourse, distinguish, editing, evaluate, explain, expressive, formulate, genre, heuristic, identify, infer, inform, inquiring, integrate, interpret, invention, irony, predict, proposing solutions, purpose, recursive, refer, revision, scope, seeking common ground, sequence, share and respond, subject, support, synthesize, taking a stand, thesis, tone, trace, unity, voice, writing process, writing small

**Affixes, Roots, and Suffixes:** a/ab/abs, ad/a/ac/af/ag/an/ar/at/as, anti, bi/bis, cap/capt, circum, com/con, de, dis/dif/di, epi, equi, ex/e, hyper, hypo, in, inter, mal/male, mis, mono, non, ob, omni, preter, pro, re, retro, se, sub, super, un/uni, un (pronounce uhn); bas, cap/capt, cred, dict, duc/duct, fac/fact, graph/gram, log, mort, scrib/script, spec/spect, tact, ten, therm, ver; -able/-ible, -er/-or, -fy, -ism, -ist, -less, -logue/-log -ness, -nym, -ship, -tude

**Sentence Structures:** infinitive, adjective, adverb appositive, absolute, gerund/verbal, semicolon, subordinating conjunction, conjunctive adverb, colon, coordinating conjunction, correlative conjunction, prepositional phrase, dependent clause, independent clause, free modifier, middle-branching/left-branching/right-branching, participial phrase, predicate, subject, simple sentence, compound sentence, complex sentence, compound-complex sentence, parallelism, transitive verb, intransitive verb

-**Vocabulary.com lessons** are online, interactive lessons based on a set list of words. Students get a chance to do several exercises to help them incorporate the words into their vocabulary. Students can do the exercises for free and teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a pro account.

-**Vocabulary Mapping** can be used with any of the words from the WOW or Vocabulary.com lists. Use the tool as needed.

### WOW Lessons

**Phase one:** Students will complete the Notice section of the WOW handout. An electronic template of this can be found [HERE](#). You can use this template each week to make the handout with the word lists for each week.

**Phase two:** Students will take notes on the back of the handout. You will lead them through their understanding of each of the words, partial words, and structures.

**Phase three:** Students will complete the Emulate section by writing and having their two sentences checked by the teacher.

(Additional Phase: Students can do exercises aligned to the sentence structure on **No Red Ink** listed [HERE](#).)

(Additional Phase: Students can use [Vocabulary Mapping](#) with any of the WOW words.)

**Phase four:** Students will take their weekly quiz on their Words of the Week and sentence structure.

### WOW Words

**Week Four:** bellicose, excoriate, delineate, development, ex/e, hyper, hypo, un/uni, log, -ism, subordinating conjunctions, dependent clause, SWABIs

**Week Five:** intractable, malevolent, distinguish, explain, inform, anti, in, inter, mal/male, mort, scrib/script, -ist, absolute phrase

**Week Six:** misanthrope, predilection, dichotomy, tone, mis, mono, non, spec/spect/tract, -less, correlative conjunction, prepositional phrase

**REFLECTION/FORMATIVE ASSESSMENT:** During the week, the teachers will check original sentences and help the students make corrections, as needed. Then, the students will take the weekly test, allowing for correction of their mistakes for partial credit. Weekly tests can be formulated in a manner of your choosing: pencil/paper, Google Forms, Plickers, etc. You can find sample assessments for weeks four through six in the [ASSESSMENTS](#) section of this document for Inform and Explain.

### **Vocabulary.com List/Lessons for Chapter Three of *Write Like This***

#### **Four Power Prefixes: Anti, Con, Inter, and Uni**

**A power prefix is a common prefix, one you will encounter over and over again. If you learn the four power prefixes in this lesson, you will more easily remember the meanings of all of the words you may encounter which begin with these prefixes.**

-Students may use [Vocabulary Mapping](#) in addition to the online exercises for this Vocabulary.com list.

## INFORM AND EXPLAIN

*Write Like This* Chapter Three

## NO RED INK

Here you will find No Red Ink ([noredink.com](http://noredink.com)) lessons that align with WOW, Weeks 4-6. Feel free to use these to help students expand their grammar study.

-No Red Ink lessons are online, interactive lessons based on a language rules. Students get a chance to do several exercises to help them judge their knowledge of grammatical structures and standards. Students can do the exercises for free after completing an interest survey. Teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a premium account. NOTE: The links below are not live, but list the aligned lessons at No Red Ink. To get to them, click on "Lessons" in the upper, left corner after you have logged into [No Red Ink](http://No Red Ink). That will bring up a page with the links to the lessons. Simply look for the names of the lessons listed here.

## SWABIs, Subordinating Conjunctions, Correlative Conjunctions, Dependent Clauses, Absolute Phrases, Prepositional Phrases, and Commonly Confused Word

- [Identifying SWABIs](#)
- [Front SWABIs](#)
- [Middle SWABIs](#)
- [Matching Correlative Conjunctions](#)
- [Identifying Prepositions](#)
- [Finding Dependent Clauses](#)
- [Prepositional Phrases](#)
- [To vs. Too vs. Two](#)
- [Know vs. No](#)
- [A lot vs. Alot](#)
- [Their vs. There vs. They're](#)
- ["Who" and "Whom"](#)
- [Quiet vs. Quite](#)
- [Maybe vs. May be](#)
- [Good vs. Well](#)
- [Everyday vs. Every day](#)
- [Everyone vs. Every one](#)
- [Anyone vs. Any one](#)
- [Affect vs. Effect](#)
- [Accept vs. Except](#)

## INFORM AND EXPLAIN

*Write Like This* Chapter Three

## EDITING

Here you will find an editing tip or strategy to work on while focused on writing for informing and explaining.

Replacing “be” verbs. Have students write these words in the Editing section of their spiral or digital notebooks. Have them use the list to eliminate these words and replace them with words that are more expressive and exact.

**be                being                been                is                am                are                was                were**

Consider the following sentence and its revision:

*The clouds were in the sky.*

*The clouds hung in the sky.*

The revision is a richer sentence. Do the same in your writing. Replace the bolded words above with richer words.

## INFORM AND EXPLAIN

Write Like This Chapter Three

## LANGUAGE ASSESSMENTS

Below is a copy of weeks four through six of the Word of the Week Quizzes. An electronic version of them can be found [HERE](#). Feel free to develop another format for the quizzes, such as Google Forms for easy grading.

### WOW #4 Quiz

#### Matching

*Review prefixes*

*definition*

*Review roots & suffixes*

*definition*

\_\_\_\_\_ 1. a, ab, abs

a. to, toward

\_\_\_\_\_ 10. -able, -ible

j. lead

\_\_\_\_\_ 2. ad, a, ac, af

b. around

\_\_\_\_\_ 11. cap, capt

k. make, do

\_\_\_\_\_ 3. bi, bis

c. apart, not

\_\_\_\_\_ 12. bas

l. believe

\_\_\_\_\_ 4. dis, dif, di

d. opposite, from, away

\_\_\_\_\_ 13. cred

m. one who does (n)

\_\_\_\_\_ 5. circum

e. upon, on top of

\_\_\_\_\_ 14. dict

n. low

\_\_\_\_\_ 6. com, con

f. two

\_\_\_\_\_ 15. duc, duct

o. able to (adj)

\_\_\_\_\_ 7. de

g. together, with

\_\_\_\_\_ 16. fac, fact

p. speak

\_\_\_\_\_ 8. epi

h. away, from

\_\_\_\_\_ 17. -er, -or

q. take, seize

\_\_\_\_\_ 9. equi

i. equal

\_\_\_\_\_ 18. -fy

r. to make (v)

*Prefix, root, suffix*

*definition*

\_\_\_\_\_ 19. ex, e

aa. the practice of

\_\_\_\_\_ 20. hyper

bb. out, from, forth

\_\_\_\_\_ 21. hypo

cc. single

\_\_\_\_\_ 22. un/uni

dd. word, study of

\_\_\_\_\_ 23. log

ee. under, beneath

\_\_\_\_\_ 24. -ism

ff. over, above

*Unknown word*

*definition*

\_\_\_\_\_ 25. exitance

a. subcutaneous injection of a saline solution

\_\_\_\_\_ 26. hyperthyron

b. favoritism bestowed on the basis of family

\_\_\_\_\_ 27. hypodermoclysis

c. part of the architrave which is over a door

\_\_\_\_\_ 28. unisonous

d. being in agreement

\_\_\_\_\_ 29. coprology

e. the study of feces

\_\_\_\_\_ 30. nepotism

f. the ability of a surface to emit radiation



Write your definition and a synonym or the part of speech for each of the following:

31. Delineate—

32. Development—

33. Excoriate—

34. Bellicose—

Define a Subordinating Conjunction:

35.

Write two sentences with subordinating conjunctions that containing *excoriate* and *bellicose* (underline each—one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

36.

37.

## WOW #5 Quiz

### Matching

#### Review prefixes

- \_\_\_\_\_ 1. a, ab, abs
- \_\_\_\_\_ 2. ad, a, ac, af
- \_\_\_\_\_ 3. com, con
- \_\_\_\_\_ 4. de
- \_\_\_\_\_ 5. dis, dif, di
- \_\_\_\_\_ 6. epi
- \_\_\_\_\_ 7. equi
- \_\_\_\_\_ 8. ex, e
- \_\_\_\_\_ 9. hyper
- \_\_\_\_\_ 10. hypo

#### definition

- a. over, above
- b. away, from
- c. under, beneath
- d. apart, not
- e. out, from, forth
- f. together, with
- g. opposite, from, away
- h. upon, on top of
- i. to, toward
- j. equal

#### Review roots & suffixes

- \_\_\_\_\_ 11. -ism
- \_\_\_\_\_ 12. cap, capt
- \_\_\_\_\_ 13. bas
- \_\_\_\_\_ 14. cred
- \_\_\_\_\_ 15. dict
- \_\_\_\_\_ 16. duc, duct
- \_\_\_\_\_ 17. fac, fact
- \_\_\_\_\_ 18. log
- \_\_\_\_\_ 19. -fy
- \_\_\_\_\_ 20. graph

#### definition

- k. to make (v)
- l. make, do
- m. word, study of
- n. low
- o. believe
- p. take, seize
- q. lead
- r. write
- s. speak
- t. the practice of (n)

#### Prefix, root, suffix

- \_\_\_\_\_ 21. in
- \_\_\_\_\_ 22. inter
- \_\_\_\_\_ 23. mal, male
- \_\_\_\_\_ 24. mort
- \_\_\_\_\_ 25. scrib, script
- \_\_\_\_\_ 26. -ist

#### definition

- aa. one who is occupied with
- bb. between, among
- cc. write
- dd. in, into, not
- ee. bad, ill
- ff. death

#### Unknown word

- \_\_\_\_\_ 27. Scripturalism
- \_\_\_\_\_ 28. deipnosophist
- \_\_\_\_\_ 29. malheureusement
- \_\_\_\_\_ 30. internecine
- \_\_\_\_\_ 31. antiseptic
- \_\_\_\_\_ 32. mortsafe

#### definition

- u. unluckily
- v. free of disease-causing organisms
- w. an iron cage placed over the grave
- x. destructive to two groups fighting
- y. literal adherence to the bible
- z. someone who engages in chit chat

Write your definition and a synonym or the part of speech for each of the following:

33. Distinguish—

34. Explain—

35. Malevolent—

36. Intractable—

Define an absolute phrase:

37.

Write two sentences containing *two absolute phrases* each, using *malevolent* and *intractable* (underline each) with clear context clues to show that you understand the definition of each WOW. (5 pts. each)

38.

39.

## WOW Quiz #6

### Matching

#### Review prefixes

- \_\_\_\_\_ 1. a, ab, abs
- \_\_\_\_\_ 2. ad, a, ac, af
- \_\_\_\_\_ 3. com, con
- \_\_\_\_\_ 4. de
- \_\_\_\_\_ 5. dis, dif, di
- \_\_\_\_\_ 6. epi
- \_\_\_\_\_ 7. ex, e
- \_\_\_\_\_ 8. in
- \_\_\_\_\_ 9. inter
- \_\_\_\_\_ 10. mal, male

#### definition

- a. between, among
- b. opposite, from, away
- c. away, from
- d. out, from, forth
- e. bad, ill
- f. to, toward
- g. apart, not
- h. upon, on top of
- i. together, with
- j. in, into, not

#### Review roots

- \_\_\_\_\_ 11. bas
- \_\_\_\_\_ 12. cap, capt
- \_\_\_\_\_ 13. cred
- \_\_\_\_\_ 14. dict
- \_\_\_\_\_ 15. duc, duct
- \_\_\_\_\_ 16. fac, fact
- \_\_\_\_\_ 17. log
- \_\_\_\_\_ 18. mort
- \_\_\_\_\_ 19. scrib, script

#### definition

- k. take, seize
- l. believe
- m. death
- n. speak
- o. make, do
- p. lead
- q. write
- r. low
- s. word, study of

#### Prefix, root, suffix

- \_\_\_\_\_ 20. mis
- \_\_\_\_\_ 21. mono
- \_\_\_\_\_ 22. non
- \_\_\_\_\_ 23. spec, spect
- \_\_\_\_\_ 24. tact
- \_\_\_\_\_ 25. -less

#### definition

- aa. wrong
- bb. not
- cc. see
- dd. alone, single, one
- ee. without, lacking
- ff. touch

#### Unknown word

- \_\_\_\_\_ 26. misoneism
- \_\_\_\_\_ 27. monomaniacal
- \_\_\_\_\_ 28. noncalcareous
- \_\_\_\_\_ 29. spectrofluorometer
- \_\_\_\_\_ 30. tactual
- \_\_\_\_\_ 31. bractless

#### definition

- g. destitute of specialized leaves
- h. a device for measuring the color spectrum
- j. caused by touch
- k. hatred or intolerance to change
- l. being insanelly obsessed with one thing
- m. lacking in lime deposits

Write your definition and an antonym, the part of speech, or another form of the word for each of the following:

32. Dichotomy—

33. Tone—

34. Misanthrope—

35. Predilection—

List four correlative conjunctions (4 pts.):

36. 37.

38. 39.

Write two compound sentences containing a *correlative conjunction*, and the words *misanthrope* and *predilection* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

40.

41.

## EVALUATE AND JUDGE

### *Write Like This* Chapter Four

**OVERVIEW:** How do we teach students to critically evaluate information and use it to navigate their cultural world as well as make deeper literacy connections? Start with comparison-shopping exercises, move students through other evaluative writing, and then help them flow between the work of school and the world beyond. In this section of the resource you will find sample lessons and mini-lessons, exemplars/mentor texts, vocabulary/grammar/editing links and lessons, and some assessments that align to Chapter Four of *Write Like This*. Teachers may choose items from the *Write Like This* text and from this resource to aid student mastery of Ohio’s Learning Standards.

#### Quote to Ponder

. . . [I]t is the very teaching of how to evaluate literature that sharpens our students’ ability to evaluate more important, real-world elements (113).

#### Suggested Activities

To help students understand the importance of critical reading and reasoning, start a class discussion about how too-casual reading caused them problems. Examples could be wide ranging, such as missing an appointment because they ignored the details of a note on the kitchen table, losing the chance to get a product refund because they didn’t carefully read the store’s sales policy, or getting a lousy test grade because they answered questions before fully reviewing the directions. Then, choose one or more of the exercises in the chapter to help them develop good judgment.

In this chapter, Kelly shares, “It is modeling revision—taking a rough draft and moving it to a better place—that is critical if our students are to sharpen their writing skills” (95). Building on the classroom work with modeling that you practiced from Chapter 3, share with students your efforts to improve the “stuff” of your own evaluative writing. Choose a method to make the changes visible to students to help them understand that “rewriting is where good papers emerge” (95).

## LESSONS/MINI-LESSONS

These two lessons align with Chapter Four of *Write Like This* and can help students write for the purposes of evaluating and judging.

### **1-SHOPPING LIST LESSON**

**MINI-LESSON:** Have a whole-class discussion about how and why we buy the things that we do. What are the reasons we purchase one item over another? Think about the different qualities (price, color, brand loyalty, overall quality, recommendations, etc.) that help us to know what to buy. Display the [comparison chart for computers](#) (below and [HERE](#)). Talk through the criteria on the list and see if the students would like to add any (color, plastic/metal shell, etc.) Other comparison charts and more about this lesson begin on page 91 of *Write Like This*. Then, create another chart for a product chosen by the class. If they have trouble deciding, you could use the [restaurant chart](#) below and [HERE](#). Have the class list the criteria, fill in the columns, and decide which of the compared products they would choose/buy. Have them show their choice by going to two (or three if you compared three items) different areas of the room, based on their choice. Once they are at the locations, have each group decide what made them choose the product they did and succinctly present their reasons to the other group(s).

**WRITING WORKSHOP:** Hand out and read through the [Film Evaluation Draft](#) on page 94. It is shown below and a sharable version can be found [HERE](#). Then, hand out and read through the [Film Evaluation Revision](#) (below and [HERE](#)). Have the students use it as a model to compose their own essay/chart for an item they wish they could purchase. They will need to research that item and compare at least two different varieties of it using websites, online reviews, and general descriptions. They may also use the [Amazon Comparison Chart](#) (below and [HERE](#)), to help them navigate reviews. Alternatively or in addition to the mentor text, students may use the directions on the [Evaluate and Judge Review](#) (below and [HERE](#)), to guide their writing. They should use the “Class Writings” section of their spiral or digital notebooks to make their [down-drafts](#) of the essay/chart. The teacher should also write.

**REFLECTION/FORMATIVE ASSESSMENT:** The teacher will model editing/revising using the [STAR](#) or [CUPS & ARMS](#) technique. Then students will use the same technique on their own shopping list essay. Ask them to particular attention to not using [Dead Words](#) and [replacing ‘be’ verbs](#) in their draft. Also, have them use [synonyms for “said.”](#) Then, students can submit the [up-drafts](#) of their shopping list essay using their shared CCS Electronic Writing Portfolio or Google Classroom.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

| WHICH COMPUTER SHOULD I BUY? |                               |                               |                              |
|------------------------------|-------------------------------|-------------------------------|------------------------------|
|                              | Apple 13" MacBook             | Dell Studio XPS M13           | HP Pavilion dv-7 3085dx      |
| Price                        | \$1,399.00                    | \$1,149.99                    | \$1,229.99                   |
| Memory (RAM)                 | 4GB                           | 4GB                           | 6GB                          |
| Screen                       | 13.3-inch widescreen          | 13.3-inch widescreen          | 17.3-inch widescreen         |
| Battery                      | 7 hrs w/ nonremovable battery | 3 hrs w/ nonremovable battery | 4 hrs and 30 min. w/ battery |
| Hard Drive                   | 320 GB, 5400 RPM              | 320 GB, 5400 RPM              | 500 GB, 7200 RPM             |
| Ratings                      | 4.5                           | 4                             | 4.5                          |
| Weight                       | 4.7 lbs                       | 4.93 lbs                      | 7.7 lbs                      |
| USB slot                     | Two USB 2.0                   | One USB 2.0                   | Four USB 2.0                 |
| Date Released                | June 9, 2009                  | February 2, 2009              | October 22, 2009             |
| Camera                       | Yes                           | Yes                           | Yes                          |

Figure 4.3 Que's Comparison of Computers

### Evaluate and Judge Comparison and Contrast Graphic Organizer

| Source: Yelp.com             |               |               |               |
|------------------------------|---------------|---------------|---------------|
| Criteria                     | Restaurant #1 | Restaurant #2 | Restaurant #3 |
| Food Quality                 |               |               |               |
| Convenience/Customer Service |               |               |               |
| Cost                         |               |               |               |
| Cleanliness                  |               |               |               |

I love war films. I estimate I have seen hundreds of them. Of all the war films I have seen, my three favorites are *Saving Private Ryan*, *The Thin Red Line*, and *Apocalypse Now*. This raises an interesting question: which of these three is the best war film of all time?

Picking between these films is very difficult. They were all directed by famous directors (Spielberg, Malick, Coppola) and were all authentically shot on location where the actual combat took place. In trying to decide which one I like best, I created a comparison chart:

|                                    | <i>Saving Private Ryan</i> | <i>The Thin Red Line</i> | <i>Apocalypse Now</i> |
|------------------------------------|----------------------------|--------------------------|-----------------------|
| Director                           | Steven Spielberg           | Terrance Malick          | Francis Ford Coppola  |
| Running time                       | 2 hours 49 minutes         | 2 hours 50 minutes       | 2 hours 35 minutes    |
| Action                             | 4.5                        | 4                        | 4                     |
| Cinematography                     | 5                          | 5                        | 4.5                   |
| Cast/Performances                  | 4.5                        | 4                        | 4.5                   |
| War authenticity                   | 5                          | 5                        | 5                     |
| Ending/Denouement                  | 4                          | 4.5                      | 4                     |
| Emotional Impact                   | 5                          | 5                        | 5                     |
| Rottentomatoes.com approval rating | 90%                        | 78%                      | 98%                   |
| Amazon.com rating                  | 4.5 stars (1317 reviews)   | 3.5 stars (943 reviews)  | 4 stars (725 reviews) |

Note: elements are rated on a 1-5 scale (1 = terrible; 5 = outstanding)

If you were guided solely by this chart, *Saving Private Ryan* appears to jump ahead of the other two films. It received the highest rating on Amazon and scored highest in the action category. It also received 5's for cinematography, war authenticity, and emotional impact.

A strong case could also be made for *Apocalypse Now*, which received by far the highest approval rating on rottentomatoes.com: 98%. Coppola's classic also scored 5's for war authenticity and emotional impact. I can still hear the rotor blades as the helicopters swoop in over the jungles of Vietnam.

Terrence Malick's *The Thin Red Line* fares the poorest on the chart, receiving only a 78% approval rating (rottentomatoes.com) and 3.5 stars on Amazon. If you were to be influenced by these approval ratings, *The Thin Red Line* would be judged as the least of these three films. And you would be wrong.

How can it be that this film receives the lowest rating of the three and yet remains as my favorite? That film grabbed me in a way that cannot be measured in a chart.

I don't know if I can adequately explain this in writing, but the film got under my skin. One scene, in particular, stays with me until this day. The Americans are working their way through a mountain peak when deep fog rolls in. Malick then cuts to the Japanese, who are also climbing the peak from the other direction, also shrouded in fog. The tension mounts as it becomes apparent that the opposing soldiers are going to walk right into each other. To me, this is a far more eerie and frightening scene than Spielberg's bloodbath D-day scene or Coppola's aerial napalm attacks.

This is not to downplay the other two films. Spielberg's first half hour of *Saving Private Ryan* captures the battlefield and its horrors like no other film. Coppola's *Apocalypse Now* brings the viewer into the craziness and unpredictability of jungle warfare in Southeast Asia. Both are great films.

But it is Malick's film that stays with me the most. Its music. Its mood. There is something about that film that won't let me go. And it is why it remains—out of all of the war films I've seen—my favorite.

Figure 4.5 A Draft of My Evaluative Essay on My Favorite War Films

I love war films. I estimate I have seen hundreds scores of them. Of all the war films I have seen, my three favorites are *Saving Private Ryan*, *The Thin Red Line*, and *Apocalypse Now*. This raises an interesting question: which of these three is the best war film of all time, favoring?

Picking between these films is proved very difficult. They were all directed made by famous directors (Spielberg, Malick, Coppola) and were all authentically shot on location where the actual events took place. In trying to decide which one I like best, favorite, I created a comparison chart:

|                                    | Saving Private Ryan      | The Thin Red Line       | Apocalypse Now        |
|------------------------------------|--------------------------|-------------------------|-----------------------|
| Director                           | Ryan                     | Terrance Malick         | Francis Ford Coppola  |
| Running time                       | 2 hours 49 minutes       | 2 hours 50 minutes      | 2 hours 35 minutes    |
| Action                             | 4.5                      | 4                       | 4                     |
| Cinematography                     | 5                        | 5                       | 4.5                   |
| Cast/Performances                  | 4.5                      | 4                       | 4.5                   |
| War authenticity                   | 5                        | 5                       | 5                     |
| Ending/Denouement                  | 4                        | 4.5                     | 4                     |
| Emotional Impact                   | 5                        | 5                       | 5                     |
| Rotenatomatoes.com approval rating | 90%                      | 78%                     | 98%                   |
| Amazon.com rating                  | 4.5 stars (1317 reviews) | 3.5 stars (843 reviews) | 4 stars (725 reviews) |

Note: elements are rated on a 1-5 scale (1 = terrible; 5 = outstanding)

If you were guided solely by this chart, this chart says your guide, *Saving Private Ryan* appears would appear to be the clear cut winner, ahead of the other two films. It received the highest rating on Amazon and scored highest best in the action category. It also received 5's

for cinematography, war authenticity, and emotional impact. Even today, 30 years later, these are a number of memorable scenes that have stood with me.  
A strong different case could also be made for that, *Apocalypse Now*, might be the best of the three, which as it received by far the highest approval rating on rotten tomatoes com: 98%.  
Coppola's classic also scored 5's for war authenticity and emotional impact. I can still hear WWWW's the Vietnam Philharmonic Orchestra's "Ride of the Valkyries", WWWW's as blaring from the helicopter's speakers as they swooped in to rescue the helicopters swoop in over the jungles of Vietnam.

Terrence Malick's *The Thin Red Line* fares the poorest on the chart, receiving only a 78% approval rating (rottenomatoes.com) and 3.5 stars on Amazon. It is obvious from these two measures that this is the least popular of the three with the general public, but that doesn't necessarily make it my least favorite. If you were to be by these approval ratings, *The Thin Red Line* would be judged as the best of these three films. And you would be wrong!

How can it be that this film—my favorite—receives the lowest rating of the three and yet remains as my favorite? That film gripped affected me in a way that cannot be measured in a simple is a chart.

I don't know if I can adequately explain this in writing, but the film got under my skin. One scene, in particular, still stays with me until this day. The Americans are slowly working their way through up a mountain peak when deep fog rolls in over the cliffs. Malick, the director, then cuts to the Japanese soldiers, who are also climbing traversing the peak from the other direction, also shrouded in fog. The tension mounts as it becomes apparent that the opposing soldiers are going to walk right into each other. Literally. To me, this is a for more scene and

engineering scene than Spielberg's shock at the D-day scene or Coppola's Armed helicopter attacks.  
They do, and all hell breaks loose.

This is not to downplay the other two films. Spielberg's film, half hour of *Saving Private Ryan* express the D-day invasion, captures capturing the battlefield and is honest like no other film. Coppola's *Apocalypse Now* brings the viewer into the enmeshed and gritty unpredictability of jungle warfare in Southeast Asia, breaking the viewer off balance. Both are great films.

But it is Malick's film that stays with me the most. In my mind, it is something about the mood of this film. Something that does not emerge in a comparison chart. And it is this that won't let me go. Something that does not emerge in a comparison chart. And it is this why of these films I've discussed it remains out of all of the war films I've seen—my favorite.

## Amazon.com Review Chart

1. Select two/three items to compare and look up each on Amazon.com.
2. Scroll to the bottom of the reviews and click "See all verified purchase reviews," then read the "Top positive review," the "Top critical review," and a few others.
3. Record your findings in this chart. (Add more columns if you have more than two items you are comparing.)

|                      |                      |
|----------------------|----------------------|
| Item:                | Item:                |
| Top Positive Review: | Top Positive Review: |
| Top Critical Review: | Top Critical Review: |
| Other Review:        | Other Review:        |
| Other Review:        | Other Review:        |

Figure 4.7 Revisions in My Evaluative Essay on My Favorite War Films



## Evaluate and Judge Review



### Review Outline

**Paragraph One:** Give a brief overview of each item that you evaluated and what source(s) you used. Explain why you chose the items and how they are similar and different. What was your goal?

**Paragraph Two:** Select the first criteria that you want to examine and show how each item fared in that category providing specific details from your research to support your conclusions.

**Paragraph Three:** Select a second criteria that you want to examine and show how each item fared in that category providing specific details from your research to support your conclusions.

**Paragraph Four:** Select a third criteria that you want to examine and show how each item fared in that category providing specific details from your research to support your conclusions.

**Paragraph Five:** Which item is the best/your choice and why? Why might others choose one item over others? What conclusion did you make?

## **2-PROPAGANDA EVALUATION LESSON**

**INTRODUCTION:** Show students a variety of advertisements and have them attempt to identify the purpose and target audience.

**WRITING WORKSHOP:** Provide each student with a [Propaganda Techniques Chart](#), which can be found below and on page 104 of *Write Like This*. [HERE](#) is a sharable version. Review the different types of propaganda with the students. Next, provide each student with a copy of a [Propaganda Evaluation Chart](#); students can duplicate the chart online (sharable copy [HERE](#)) or in their notebooks. Model evaluating propaganda using several sources, including political cartoons and television and print ads. Then, share a diverse range of propaganda including print and television ads, YouTube videos, and Websites. Students will need access to technology. Students will then review the numerous examples, select two, and complete two Propaganda Evaluation Charts.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students respond to the following prompt in their digital or spiral notebooks: How might being able to effectively evaluate and judge shape some of the choices you make every day? Why is this an invaluable and important skill to practice daily in your life?

### PROPAGANDA TECHNIQUES

**Appeal to Authority:** Appeals to an authority to support a position, idea, argument, or course of action. Example: *LeBron James trusts his feet to only one shoe when he is playing ball: Nike.*

**Bandwagon:** This promotes an “everyone else is doing it, you should too” appeal. *Four out of five Americans use this toothpaste. Shouldn't you?*

**Glittering Generalities:** Use of intensely emotionally appealing words so closely associated with highly valued concepts and beliefs that they carry conviction without supporting information or reason. *If you love our country, you will buy this product.*

**Time Crunch:** Creating the impression that your action is required immediately or your opportunity will be lost forever. *This offer is only good for the first one hundred callers!*

**Plain Folks:** Using people just like you and me to state a case. *If you have dandruff like I do, you'll want to use this shampoo! It worked for me!*

**Red Herring:** Highlighting a minor detail as a way to draw attention away from more important details or issues. *Order this oven now, and we'll throw in a free cutlery set.*

**Transfer:** Linking a known personal goal or ideal with a product or cause in order to transfer the audience's positive feelings to the product or cause. *For every dollar spent on our product, we will donate five percent to the American Cancer Society.*

**Snob Appeal:** Associating the product with successful and admired people to give the audience the idea if they buy or support the same things, they may also have “what it takes.” *Buy a BMW: the Ultimate Driving Machine.*

**Testimonial:** Using the testimony or statement of someone to persuade you to think or act as he or she does. *Bob Dole uses Viagra. You should too.*

**Prestige Identification:** Showing a well-known person with the object, person, or cause in order to increase the audience's impression of the importance or prestige of the object, person, or cause. *Cindy Crawford only wears Rolex watches.*

**Flag Waving:** Connecting the person, product, or cause with patriotism. *Chevrolet—as American as apple pie!*

**Card Stacking:** Telling one side of the story as though there is no opposing view. *There is simply no better vacuum cleaner on the market!*

**Obtain Disapproval:** Getting the audience to disapprove of an action or idea by suggesting the idea is popular with groups hated, feared, or held in contempt by the target audience. *Why would you vote for this candidate? He has accepted donations from the tobacco industry.*

**Vagueness:** Statements that are generally vague so that the audience may supply its own interpretations. *Everything in the store is marked off up to 70%.*

**Fear:** Appealing to a person's desire to fit in with the crowd. *Are you sure your deodorant is providing you with enough protection?*

Source: Adapted from United States Army (1979)

### Propaganda Evaluation Chart

Advertisement \_\_\_\_\_

Source \_\_\_\_\_

| Propaganda Techniques Used | Example(s)                |
|----------------------------|---------------------------|
|                            |                           |
| What does the ad say?      | What does the ad not say? |
|                            |                           |

Figure 4.13

## EVALUATE AND JUDGE

*Write Like This* Chapter Four

## EXEMPLARS/MENTOR TEXTS

### Evaluate and Judge Mentor Texts

There are texts here that exemplify writing for the purpose of informing and explaining. Some were used in the mini lessons/lessons and some can be used in lessons of your own choosing.

#### MINI-LESSON/LESSON MENTOR TEXTS

[Film Evaluation Draft](#)

[Film Evaluation Revision](#)

#### ADDITIONAL MENTOR TEXTS

[Which is My Favorite Guitar Draft](#)

[Which is My Favorite Guitar Revision](#)

## EVALUATE AND JUDGE

*Write Like This* Chapter Four

### VOCABULARY/WRITING TERM LISTS

Here you will find Word of the Week (WOW) lessons, Vocabulary.com lists/lessons, and Vocabulary Mapping lessons that align with Chapter Four of *Write Like This*. Feel free to use these to help students expand their word study.

-**WOW lessons** will usually consist of two vocabulary words, two/three writing vocabulary words, six or more affixes, roots, or suffixes, and one to three sentence structures per week. They are to be used in conjunction with a Word of the Week (WOW) Handout. Here is a **master list** for all of the WOW lessons:

**Vocabulary Words:** abhor, admonish, antithesis, archaic, assiduous, astute, bellicose, brevity, callous, capricious, churlish, circuitous, compunction, concoct, consummate, copious, credible, defunct, deprecate, ennui, ephemeral, eradicate, excoriate, extraneous, façade, furtive, gentrify, germane, galvanize, haggard, inane, intractable, loquacious, malevolent, mendacious, misanthrope, obfuscate, obsequious, paramount, paucity, predilection, rancor, salacious, sanctimonious, supercilious, terse, throng, ubiquitous, untoward, veracity, vertigo, vilify

**Writing Vocabulary Words:** analyze, articulate, audience, cite, colloquial, context, craft, delineate, development, dichotomy, discourse, distinguish, editing, evaluate, explain, expressive, formulate, genre, heuristic, identify, infer, inform, inquiring, integrate, interpret, invention, irony, predict, proposing solutions, purpose, recursive, refer, revision, scope, seeking common ground, sequence, share and respond, subject, support, synthesize, taking a stand, thesis, tone, trace, unity, voice, writing process, writing small

**Affixes, Roots, and Suffixes:** a/ab/abs, ad/a/ac/af/ag/an/ar/at/as, anti, bi/bis, cap/capt, circum, com/con, de, dis/dif/di, epi, equi, ex/e, hyper, hypo, in, inter, mal/male, mis, mono, non, ob, omni, preter, pro, re, retro, se, sub, super, un/uni, un (pronounce uhn); bas, cap/capt, cred, dict, duc/duct, fac/fact, graph/gram, log, mort, scrib/script, spec/spect, tact, ten, therm, ver; -able/-ible, -er/-or, -fy, -ism, -ist, -less, -logue/-log -ness, -nym, -ship, -tude

**Sentence Structures:** infinitive, adjective, adverb appositive, absolute, gerund/verbal, semicolon, subordinating conjunction, conjunctive adverb, colon, coordinating conjunction, correlative conjunction, prepositional phrase, dependent clause, independent clause, free modifier, middle-branching/left-branching/right-branching, participial phrase, predicate, subject, simple sentence, compound sentence, complex sentence, compound-complex sentence, parallelism, transitive verb, intransitive verb

-**Vocabulary.com lessons** are online, interactive lessons based on a set list of words. Students get a chance to do several exercises to help them incorporate the words into their vocabulary. Students can do the exercises for free and teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a pro account.

-**Vocabulary Mapping** can be used with any of the words from the WOW or Vocabulary.com lists. Use the tool as needed.

### WOW Lessons

**Phase one:** Students will complete the Notice section of the WOW handout. An electronic template of this can be found [HERE](#). You can use this template each week to make the handout with the word lists for each week.

**Phase two:** Students will take notes on the back of the handout. You will lead them through their understanding of each of the words, partial words, and structures.

**Phase three:** Students will complete the Emulate section by writing and having their two sentences checked by the teacher.

(Additional Phase: Students can do exercises aligned to the sentence structure on **No Red Ink** listed [HERE](#).)

(Additional Phase: Students can use [Vocabulary Mapping](#) with any of the WOW words.)

**Phase four:** Students will take their weekly quiz on their Words of the Week and sentence structure.

### WOW Words

**Week Seven:** obfuscate, ubiquitous, evaluate, infer, interpret, ob, omni, preter, ten, therm, -logue/-log, appositive

**Week Eight:** loquacious, veracity, trace, refer, pro, re, retro, ver, -ness, -ship, parallelism

**Week Nine:** supercilious, untoward, predict, recursive, se, sub, super, un, -tude, infinitive phrase

**REFLECTION/FORMATIVE ASSESSMENT:** During the week, the teachers will check original sentences and help the students make corrections, as needed. Then, the students will take the weekly test, allowing for correction of their mistakes for partial credit. Weekly tests can be formulated in a manner of your choosing: pencil/paper, Google Forms, Plickers, etc. You can find sample assessments for weeks four through six in the [ASSESSMENTS](#) section of this document for Inform and Explain.

**Vocabulary.com List/Lessons for Chapter Four of *Write Like This***

**Evaluating Claims**

**This list of 10 words associated with evaluating claims includes important words from Ohio's Learning Standards.**

-Students may use [Vocabulary Mapping](#) in addition to the online exercises for this Vocabulary.com list.

## EVALUATE AND JUDGE

*Write Like This* Chapter Four

## NO RED INK

Here you will find No Red Ink ([noredink.com](https://noredink.com)) lessons that align with WOW, Weeks 7-9. Feel free to use these to help students expand their grammar study.

-No Red Ink lessons are online, interactive lessons based on a language rules. Students get a chance to do several exercises to help them judge their knowledge of grammatical structures and standards. Students can do the exercises for free after completing an interest survey. Teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a premium account. NOTE: The links below are not live, but list the aligned lessons at No Red Ink. To get to them, click on "Lessons" in the upper, left corner after you have logged into [No Red Ink](#). That will bring up a page with the links to the lessons. Simply look for the names of the lessons listed here.

## Claims, Evidence, Reasoning, Appositives, Parallelism, and Infinitive Phrases

- [Recognizing Strong Topic Sentences 1: Claims](#)
- [Evaluating Evidence](#)
- [Finding Evidence to Support a Claim](#)
- [Using Strong Evidence to Support a Claim](#)
- [Identifying Claims, Evidence, and Reasoning](#)
- [Evaluating Reasoning](#)
- [Using Strong Reasoning to Connect Claims and Evidence](#)
- [What Does the Appositive Refer To?](#)
- [Identify Parallel Elements 1](#)
- [Match Parallel Elements 1](#)

## EVALUATE AND JUDGE

*Write Like This* Chapter Four

## EDITING

Here you will find an editing tip or strategy to work on while focused on writing for evaluating and judging.

Some synonyms for said:

**bellowed      threatened      replied      whined      screamed      whispered**

Google the phrase “synonyms for said” to find a list of hundreds more. Replace “said” in your writing with a more accurate synonym. Have students make a list of options for said in their spiral or digital notebooks in the Editing section.



## EVALUATE AND JUDGE

*Write Like This* Chapter Four

## LANGUAGE ASSESSMENTS

Below is a copy of weeks seven through nine of the Word of the Week Quizzes. An electronic version of them can be found [HERE](#). Feel free to develop another format for the quizzes, such as Google Forms for easy grading.

### WOW Quiz #7

#### Matching

*Review prefixes*

*definition*

*Review roots*

*definition*

\_\_\_\_\_ 1. a, ab, abs

a. between, among

\_\_\_\_\_ 13. bas

m. take, seize

\_\_\_\_\_ 2. ad, a, ac, af

b. opposite, from, away

\_\_\_\_\_ 14. cap, capt

n. believe

\_\_\_\_\_ 3. com, con

c. away, from

\_\_\_\_\_ 15. cred

o. touch

\_\_\_\_\_ 4. de

d. out, from, forth

\_\_\_\_\_ 16. dict

p. speak

\_\_\_\_\_ 5. dis, dif, di

e. bad, ill

\_\_\_\_\_ 17. duc, duct

q. make, do

\_\_\_\_\_ 6. epi

f. wrong

\_\_\_\_\_ 18. fac, fact

r. lead

\_\_\_\_\_ 7. ex, e

g. to, toward

\_\_\_\_\_ 19. log

s. write

\_\_\_\_\_ 8. in

h. upon, on top of

\_\_\_\_\_ 20. mort

t. low

\_\_\_\_\_ 9. inter

i. together, with

\_\_\_\_\_ 21. scrib, script

u. death

\_\_\_\_\_ 10. mal, male

j. apart, not

\_\_\_\_\_ 22. spec, spect

v. word, study of

\_\_\_\_\_ 11. mis

k. in, into, not

\_\_\_\_\_ 23. tact

w. see

\_\_\_\_\_ 12. mono

l. alone, single, one

*Prefix, root, suffix*

*definition*

\_\_\_\_\_ 24. ob

aa. heat

\_\_\_\_\_ 25. omni

bb. hold

\_\_\_\_\_ 26. preter

cc. everywhere, all

\_\_\_\_\_ 27. ten

dd. in front of, against

\_\_\_\_\_ 28. therm

ee. a particular way of writing or speaking

\_\_\_\_\_ 29. -logue, -log

ff. past, beyond

| <i>Unknown word</i>     | <i>definition</i>                    |
|-------------------------|--------------------------------------|
| _____ 30. obnubilate    | Δ. to go past without mention        |
| _____ 31. omnificent    | Я. a short moral story               |
| _____ 32. pretermit     | ♥. cloudy                            |
| _____ 33. tenaculum     | φ. an adhesive animal structure      |
| _____ 34. thermoremnant | ⊕. unlimited creative power          |
| _____ 35. apologue      | #. a rock cooled from a molten state |

Write your definition and an antonym, the part of speech, or another form of the word for each of the following:

36. Infer—

37. Interpret—

38. Obfuscate—

39. Ubiquitous—

41. Define an Appositive

Write complex sentences containing a *subordinating conjunction*, an *appositive* and the words *obfuscate* and *ubiquitous* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

42.

43.

## WOW #8 Quiz

### Matching

#### Review prefixes

- \_\_\_\_\_ 1. a, ab, abs
- \_\_\_\_\_ 2. ad, a, ac, af
- \_\_\_\_\_ 3. com, con
- \_\_\_\_\_ 4. de
- \_\_\_\_\_ 5. dis, dif, di
- \_\_\_\_\_ 6. epi
- \_\_\_\_\_ 7. ex, e
- \_\_\_\_\_ 8. in
- \_\_\_\_\_ 9. inter
- \_\_\_\_\_ 10. mal, male
- \_\_\_\_\_ 11. omni
- \_\_\_\_\_ 12. ob
- \_\_\_\_\_ 13. preter

#### definition

- a. in front of, against
- b. opposite, from, away
- c. bad, ill
- d. upon, on top of
- e. to, toward
- f. everywhere, all
- g. between, among
- h. together, with
- i. out, from, forth
- j. in, into, not
- k. apart, not
- l. past, beyond
- m. away, from

#### Review roots

- \_\_\_\_\_ 14. bas
- \_\_\_\_\_ 15. cap, capt
- \_\_\_\_\_ 16. cred
- \_\_\_\_\_ 17. dict
- \_\_\_\_\_ 18. duc, duct
- \_\_\_\_\_ 19. fac, fact
- \_\_\_\_\_ 20. -logue, -log
- \_\_\_\_\_ 21. mort
- \_\_\_\_\_ 22. scrib, script
- \_\_\_\_\_ 23. spec, spect
- \_\_\_\_\_ 24. tact
- \_\_\_\_\_ 25. ten
- \_\_\_\_\_ 26. therm

#### definition

- o. touch
- p. take, seize
- q. make, do
- r. speak
- s. death
- t. lead
- u. write
- v. low
- w. a particular way of writing
- x. heat
- y. see
- z. hold
- \*. believe

#### Prefix, root, suffix

- \_\_\_\_\_ 27. pro
- \_\_\_\_\_ 28. re
- \_\_\_\_\_ 29. retro
- \_\_\_\_\_ 30. ver
- \_\_\_\_\_ 31. -ness
- \_\_\_\_\_ 32. -ship

#### definition

- aa. the art or skill of (n)
- bb. the quality of (n)
- cc. forward
- dd. true
- ee. backward, behind, back
- ff. again, back

#### Unknown word

- \_\_\_\_\_ 30. prolate
- \_\_\_\_\_ 31. repristinate
- \_\_\_\_\_ 32. retrograde
- \_\_\_\_\_ 33. verisimilitude
- \_\_\_\_\_ 34. brinkmanship

#### definition

- Δ. having constant attention and diligence
- Я. probable, appearing correct
- ♥. to restore to the original state
- φ. extended
- ⊙. the policy of pushing a dangerous situation to the edge of disaster

\_\_\_\_\_ 35. assiduousness      #. reversely

Write your definition and an antonym, the part of speech, or another form of the word for each of the following:

36. Refer—

37. Trace—

38. Veracity—

39. Loquacious—

40. Define Parallelism:

Write compound sentences containing a semicolon, *a parallelism* and the words *veracity* and *loquacious* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

41.

42.

Bonus!!!!—Correctly spell and define as many words of the week on the back of the quiz. (+2 pts. Each)

## WOW #9 Quiz

### Matching

#### Review prefixes

|                        |                           |
|------------------------|---------------------------|
| _____ 1. a, ab, abs    | a. opposite, from, away   |
| _____ 2. ad, a, ac, af | b. bad, ill               |
| _____ 3. com, con      | c. everywhere, all        |
| _____ 4. de            | d. past, beyond           |
| _____ 5. dis, dif, di  | e. to, toward             |
| _____ 6. epi           | f. in front of, against   |
| _____ 7. ex, e         | g. between, among         |
| _____ 8. in            | h. backward, behind, back |
| _____ 9. inter         | i. out, from, forth       |
| _____ 10. mal, male    | j. in, into, not          |
| _____ 11. omni         | k. apart, not             |
| _____ 12. ob           | l. together, with         |
| _____ 13. preter       | m. away, from             |
| _____ 14. pro          | n. forward                |
| _____ 15. re           | o. again, back            |
| _____ 16. retro        | p. upon, on top of        |

#### definition

#### Review roots

|                             |                                |
|-----------------------------|--------------------------------|
| _____ 17. bas               | q. write                       |
| _____ 18. cap, capt         | r. a particular way of writing |
| _____ 19. cred              | s. make, do                    |
| _____ 20. dict              | t. speak                       |
| _____ 21. duc, duct         | u. death                       |
| _____ 22. fac, fact         | v. lead                        |
| _____ 23. -logue, -log      | w. take, seize                 |
| _____ 24. mort              | x. touch                       |
| _____ 25. scrib, script     | y. the art or skill of (n)     |
| _____ 26. spec, spect       | z. heat                        |
| _____ 27. tact              | aa. the quality of (n)         |
| _____ 28. ten               | bb. hold                       |
| _____ 29. therm cc. believe |                                |
| _____ 30. ver               | dd. true                       |
| _____ 31. -ness ee. low     |                                |
| _____ 32. -ship             | ff. see                        |

#### definition

#### Prefix, suffix

|                 |                    |
|-----------------|--------------------|
| _____ 33. se    | a. greater, beyond |
| _____ 34. sub   | b. not             |
| _____ 35. super | c. the state of    |
| _____ 36. un    | d. apart           |
| _____ 37. -tude | e. under           |

#### definition

Unknown word

definition

\_\_\_\_\_ 38. sectile

Δ. second

\_\_\_\_\_ 39. subaltern

Я. of lower rank

\_\_\_\_\_ 40. supertonic

♥. being tame

\_\_\_\_\_ 41. uniramous

φ. cannot be held

\_\_\_\_\_ 42. untenable

⊙. cut into small divisions

\_\_\_\_\_ 43. mansuetude

#. having a single branch

Write your definition and an antonym, the part of speech, or another form of the word for each of the following:

44. Recursive—

45. Predict—

46. Supercilious—

47. Untoward—

48. Define an infinitive:

Write two sentences containing *an infinitive* and the words *veracity* and *loquacious* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

49.

50.



## INQUIRE AND EXPLORE

*Write Like This* Chapter Five

## LESSONS/MINI-LESSONS

**OVERVIEW:** Exploratory writing “is used as a vehicle to learn and to think” (118). In this chapter, Kelly urges teachers to build better writers by helping students use writing to answer their questions, pursue their interests, or challenge conventional thinking. In this section of the resource you will find sample lessons and mini-lessons, exemplars/mentor texts, vocabulary/grammar/editing links and lessons, and some assessments that align to Chapter Four of *Write Like This*. Teachers may choose items from the *Write Like This* text and from this resource to aid student mastery of Ohio’s Learning Standards.

### Quote to Ponder

*If we want our students to develop into deeper thinkers, we must move them beyond the kind of writing that is used to simply check surface-level comprehension and have them extend their thinking in writing activities that encourage inquiry and exploration* (117).

### Suggested Activities

Using the “Burning Questions” activity on pages 126–127 as an example, ask students to choose their favorite pastime or hobby (sports, video games, playing an instrument, and so on). On a single sheet of paper with a simple two-column format, ask them to write down all the burning questions they have about the topic in the left-hand column. Set a sixty-second timer to keep the pace quick. Then, have them swap papers and ask partners to write questions about their peer’s first questions in the right-hand column. The goal is to help each student think more deeply about the topic. For example, a question seeking clarification might mean more information or explanation is needed. A question indicating curiosity might encourage the first student to provide more details to satisfy the interest. Keep this response process to sixty seconds as well. Afterward, let the two partners discuss the questions for several minutes and then give each student five more minutes to refine a topic for an exploratory writing exercise.

Collect an assortment of resources with “Can You Believe It?” themes. (Ask a librarian for help.) Choices might include *Ripley’s Believe It or Not!*, *Discover* magazine, research from [www.snopes.com](http://www.snopes.com), or excerpts from the Smithsonian Channel. Give students time to review and chat about the discoveries and then collate a list of the most memorable ones on the whiteboard or computer. Ask students to write a series of two-minute radio scripts about the factoids that they can record and post to a podcast.

These four lessons align with Chapter Five of *Write Like This* and can help students write for the purposes of inquiring and exploring.

## 1-UNANSWERED QUESTION LESSON

**MINI-LESSON:** Hand out, share electronically, or display a copy of the mentor text, “What Women Really Do in the Bathroom” and read it together. You can find it below and a sharable version [HERE](#). It is on page 119 of *Write Like This*. Next, have the students look at the “Mentor Text Introduction/My Imitation” that shows a sample of an introduction based upon the intro in “What Women Really Do in the Bathroom.” You can also model doing another introduction with input from the class. See “Mentor Text Introduction/My Imitation” below and [HERE](#).

**WRITING WORKSHOP:** Have the students compose their own Unanswered Question essay, based upon the mentor texts using the outline below. They should use the “Class Writings” section of their spiral or digital notebooks to make their [down-drafts](#) of the unanswered question essay. The teacher should also write.

### 1. Introduction

- a. Begin with the first underlined portion from the Mentor Text Introduction.
- b. Ask five questions.
- c. Add the second section of underlined writing from the Mentor Text Introduction.
- d. Ask three more questions.



- e. Add the third section of underlined writing from the Mentor Text Introduction.
  - f. Finish with your main question.
2. Write down four possible theories with a 1-2 sentence explanation.
  3. Add one more “logical” theory and explain it.
    - a. Write a 3-4 sentence explanation.
    - b. Add a survey (with name) of someone regarding your theories.
  4. Come to a conclusion.
    - a. Example in the model essay: Women spend a lot of time in the bathroom simply to aggravate guys.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students eliminate Dead Words, replace ‘be’ verbs, use synonyms for “said”, and include sentence branching, then they can submit them electronically using their shared CCS Electronic Writing Portfolio or Google Classroom. The students should work through the STAR or CUPS & ARMS technique when revising their writing.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

#### **WHAT WOMEN REALLY DO IN THE BATHROOM**

Throughout the ages, mankind has been troubled by a multitude of questions. Through perseverance and great intellectual curiosity, many of these questions have answers. Long have they pondered questions such as “Why is the sky blue?” “Why is grass green?” “Is the sky falling?” “What is the answer to life, the Universe, and Everything?” and “What is the average velocity of an unladen swallow?” Thus far, we have been successful in compiling answers. However, there are other questions such as “Where do all the socks in laundry go?” “Why are geese geese but mooses not meese?” and “What would we do without any hypothetical questions?” that have yet to be answered. However, through meditation, self-inquiry and theoretical logic, one of the unanswered questions has been answered. “What do women really do in the bathroom?”


Now, there are many theories that pertain to this. Among these is the Girl Scout theory that claims that through years of intensive Girl Scout training that the buddy system has become part of the female psyche and that when around pools of water, it has become habitual to bring a friend. Also, there is the evolutionary theory. Women have had to bring each other for protection from snakes and falling in. Over the years, it has become instinctual that they must ask or naturally follow other women to the place of restroom activities. Else, it may be a type of system to provide boredom relief therapy for the long lines to get into the bathroom where other girls are doing whatever it is that they do which causes a sort of perpetuating cycle. It is also widely accepted that women bring in other women as fashion/style consultants in order to attempt to alter their image to defer their inferiority complexes.

Logic would dictate that they would inevitably talk about the guys. However, after much debate, it has been decided that not only do they talk about the guy that they are there with but the other guys that they are not there with. Upon being charged with this crime, nearly all women will undoubtedly deny it. This does not mean it is not the truth. Jessica Pham, freshman, upon questioning of the truth of the theories stated, “No, no, yes and no, no. Sometimes . . . no.”

After much analysis by brilliant minds, it has been inferred that part of the motivation is merely to aggravate guys. This has been widely agreed upon by the majority of males; however, three out of three females surveyed consistently defer any of our theories and insist that they merely like talking. It is on consensus that they could not come up with a better excuse and are merely attempting to hide their true motives.

*Source: <http://www.123HelpMe.com/view.asp?id=126745>*

Figure 5.1 A Humorous Example of Exploratory Writing

| Mentor Text Introduction  | My Imitation   |
|---|--|
| <p><u>Throughout the ages, mankind has been troubled by a multitude of questions. Through perseverance and great intellectual curiosity, many of these questions have answers. Long have they pondered questions such as “Why is the sky blue?” “Why is grass green?” “Is the sky falling?” “What is the answer to Life, the Universe, and Everything?” and “What is the average velocity of an unladen swallow?” Thus far, we have been successful in compiling answers. However, there are other questions such as “Where do all the socks in the laundry go?” “Why are geese geese but mooses not meese?” and “What would we do without any hypothetical questions?” that have yet to be answered. However, through meditation, self-inquiry, and theoretical logic, one of the unanswered questions has been answered. “What do women really do in the bathroom?”</u></p> | <p>Throughout human history, we have been troubled by myriad existential dilemmas. <b>Through perseverance and great intellectual curiosity, many of these questions</b> can be answered. <b>Long have they pondered questions such as</b> “Why does racism still exist in the 21<sup>st</sup> century?” “How can people still not believe in facts such as evolution and global warming?” “Is there other intelligent life in the universe?” and “What does the fox say?” While philosophers and scientists debate these questions, <b>there are other questions such as</b> “Why isn’t 8 actually 6 since eight looks like two 3s hugging?” “How can anyone possibly be a Ravens fan?” and “How can people stand watching basketball on the television with all of that squeaking?” that have yet to be answered. <b>However, through meditation, self-inquiry, and theoretical logic, one of the unanswered questions has been answered.</b> “Why does it say ‘Drive Slow Children’ on signs instead of ‘Drive Slowly, Children’?”</p>  |

## 2-DEAR CECIL LESSON

**INTRODUCTION:** Talk to the students about a couple of places where they can go to have others research for them and/or answer their questions. For example, you can ask a Columbus Metropolitan librarian or post a Columbus-related question for WOSU public television at <http://wosu.org/about-curious-cbus/>. Take some time looking at the “Question Already Asked By Others” at the <http://wosu.org/about-curious-cbus/> site. Discuss the varied topics and read through one or two that interest the students. See if there is a Cbus-related question the class has and if so, submit it.

**WRITING WORKSHOP:** Hand out, share electronically, or display a copy of the mentor text, “Dear Cecil” and read it together. You can find it below and a sharable version [HERE](#). Point out that Cecil answers the question asked of him, which is followed by comments by readers of both the question and Cecil’s answer.

Have the students compose their own Dear Cecil essay based upon the “Dear Cecil” mentor text using the outline below. They need to assume all parts, the person who asks the questions, Cecil, and the commenters. They should use the “Class Writings” section of their spiral/digital notebooks or CCS Writing Portfolio or Google Classroom to make their [down-drafts](#) of the essay/chart. The teacher should provide feedback as the students work orally or electronically, if they are writing electronically. Students will likely need access to the Internet for research purposes.

**Assignment Outline:** Do you have any questions that you are curious about or do not have an answer for? For example: “Why do boys love basketball?” or “How can people actually eat peeps?” Using the “Dear Cecil” mentor text as a guide, write an “Dear Cecil” article in which you do the following:

- write an in-depth question for the expert (you)
- write an introduction where you set-up your answers
- explore three possible reasons that include made-up sample comments or ask people that you know to comment
- explore the history of the topic
- come up with the definitive answer to the question
- write two overall comments from made-up people (give them names and titles) who also answer the question (like the Circus Peanut lovers below).

*Dear Cecil:*

*I have never understood why Circus Peanuts (orange, gooey, diabetic coma-inducing, peanut-shaped candy) are still available. I have never known anyone who actually likes this candy and I have asked everyone I know. So, Cecil, can you give me a little information about who invented this candy treat, why they are colored orange, and any other interesting tidbits.*

*— Margaret Husfelt, Houston, Texas*

Cecil replies:

Cecil has mixed feelings about this. On the one hand, it's not like we're trying to put second-tier candy makers out of business. On the other hand, if you've sampled much Brand X candy, you can see why this stuff is no threat to Snickers. Based on our informal survey, consumer reaction to Circus Peanuts falls into three categories:

(1) Fear and loathing. Sample comments: "Ewwwww! I tried one once. It was like eating a dead finger." "They taste like they're stale even when they're fresh." "Like orange-flavored Styrofoam." "I think they are the horror that is the circus, that flat tin taste of fear and clowns and little lost children amid the cotton candy stink and the piles of elephant doo-doo and the clamor of the midway and the tinny sound of the circus band endlessly wheezing its way through yet another soulless circus fanfare." You get the idea. My assistant Jane found that the few stray Circus Peanut molecules escaping from an unopened package made her gag.

(2) Grudging acceptance. Sample comments: "Yeah, I like them. When they get hard enough you can use them for building material." "It wouldn't be my first pick, but if there was a bowlful at grandma's, I'd take a couple." Cecil personally falls into this category. Having done this job 25 years, I can put up with anything.

(3) Don't like 'em, but have an older/younger relative who thinks they're great. Sample comment: "The only reason I would buy them is for my nieces and nephews. I could have them in the house without temptation."

No one we heard from would admit to a personal enthusiasm (as opposed to tolerance) for Circus Peanuts. Wait, I take that back. We did get this comment: "Circus Peanuts! Nature's perfect food!" But I wouldn't take that too seriously; the guy is obviously sick.

Despite a public response that can charitably be described as tepid, Circus Peanuts are available from several companies. In other words, people compete to sell them! So apparently, what we've got here is a product that survives not because anybody is genuinely fond of it, but because less than 100 percent of the populace is totally repelled. Strange, but people have used the same principle to become president of the U.S.

Circus Peanuts are a traditional candy that's been around since the 19th century. Until the advent of polyethylene packaging in the 1940s they were sold in bulk at the penny-candy counter. For some reason, they were considered a seasonal product, available chiefly in the spring. This might explain their somewhat dense consistency. If you're trying to sell a bulk candy that's going to be sitting in the bin for months, you want something with the shelf life of a brick.

What accounts for Circus Peanuts' unusual taste and appearance? Even the makers of the product can't explain it. Here's the sum total of what Spangler Candy, "a producer of superior Marshmallow Circus Peanuts," has to say on the subject: "Over the years the best-selling item has been orange in color, banana in flavor, and peanut in shape."

### **Circus Peanut lovers**

*Dear Cecil:*

*I just read your column about Circus Peanuts. In all seriousness, I happen to like Circus Peanuts. I really do. I'm not kidding. Just thought you should know that there was someone in the world who actually likes the things.*

*— Brian, via the Internet*

*Dear Cecil:*

*I wholeheartedly (and proudly) love Circus Peanuts! Can't keep them in the house. Can't say there is a rational reason why, but stale or fresh (not that you really can tell the difference), I can't get enough of them.*

*— Christopher Leeds, assistant professor, Rush University, Chicago*

**REFLECTION/FORMATIVE ASSESSMENT:** Have students eliminate Dead Words, replace 'be' verbs, use synonyms for "said", and include sentence branching, then they can submit them electronically using their shared CCS Electronic Writing Portfolio or Google Classroom. The students should work through the STAR or CUPS & ARMS technique when revising their writing.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

### 3 REASONS WHY LESSON

**INTRODUCTION:** Tell the students that idioms that we say usually have roots that are not commonly known. In other words, most of us have no idea why we say things. For example, why do we say that we know something “by heart” when the heart has nothing to do with knowledge or when someone tells a secret they “let the cat out of the bag.” Use both of those examples to do a quick Google search in front of the class. Use the idiom and “etymology” in the search. Discuss what you find out about the origins of those sayings. Then, show them the following multiple choice question based upon the etymology of “kick the bucket” and have them vote on the correct answer. (The answer is C.)

**Which of the following is an accepted theory for the origin of the phrase “kick the bucket”?**

- A. In 1931, during the construction of the Empire State Building, a hammer fell, killing a construction worker. As the man lay dying, he convulsed, and his foot kicked a bucket.**
- B. While running across a farm, a Greek marathon runner tripped over a wooden bucket and died.**
- C. Animals were often hung from a beam (then called a bucket) before being slaughtered. They often kicked the beam when they were killed.**
- D. In a fit of anger, a sheriff in Dodge, Kansas, by the name of Bernard Bucket shot and killed a prisoner who had kicked him.**

Next, have each of the students choose one of the following idioms, or one they know, and look up its origin. Then have them meet with a fellow student. In the meeting the two students should take turns telling their idiom and giving four possible origins. One of them is the correct answer that they looked up and they should make up the other three. See if they can fool their partners with their created origins. (You can find more information about idiom activities on page 124 of *Write Like This*.)

|                                 |                                       |                                      |                            |
|---------------------------------|---------------------------------------|--------------------------------------|----------------------------|
| <b>Break the ice</b>            | <b>Throw the book at someone</b>      | <b>Make hay while the sun shines</b> | <b>As mad as a hatter</b>  |
| <b>Without rhyme or reason</b>  | <b>Make no bones about the matter</b> | <b>Throw in the towel/sponge</b>     | <b>Armed to the teeth</b>  |
| <b>Three sheets to the wind</b> | <b>Can't hold a candle to . . .</b>   | <b>It's raining cats and dogs</b>    | <b>Piece of cake</b>       |
| <b>Bite the bullet</b>          | <b>Bury the hatchet</b>               | <b>Go the whole nine yards</b>       | <b>Let one's hair down</b> |
| <b>Rub the wrong way</b>        | <b>Caught red-handed</b>              | <b>Butter someone up</b>             | <b>Big wig</b>             |

**STUDENT ACTIVITY:** Now that the students have practice with modeling inquiry and exploration, with regard to writing, provide the students with additional inquiry opportunities with the **Four Reasons Why Activity**. You can see more about this lesson beginning on page 121 of *Write Like This*.

Explain to the students that you will give them six statements aligned to articles. They will have two minutes, per each statement, to identify four reasons for each statement using their own knowledge and the article. They should write the statement and the four reasons in their “Class Writings” section of the digital or spiral notebooks. Model doing this activity with the statement and article below. The sample statement/article below comes from *USA Today* online. A good source from which to draw your articles would be NewsELA.com.

**Teacher Sample:**

**"A new study presented at the Pediatric Academic Societies Meeting in May found that the number of children and teens admitted to children's hospitals for thoughts of suicide or self-harm have more than doubled during the last decade."** (<https://www.usatoday.com/story/news/nation-now/2017/05/30/youth-suicide-rates-rising-school-and-internet-may-blame/356539001/>)

**Why Might This Be?**

- Increase in social-media usage
- Teens spend less time outside
- Teens today are more isolated from one another
- Decrease in social programs for teens due to lack of funding

Once the students have finished their four reasons for each of the six statements/articles, have them pair up with a peer to share their responses. This will allow students to see how inquiry and exploration can change based upon a different individual's perspective. Allow students to reflect upon the **Four Reasons Why Activity**. In their spiral or digital notebooks, the students should respond to the following prompt: **How did pairing up with your peer and hearing their “four reasons why” transform how you originally thought about each topic?**

Next, have the pair choose one of the six topics, or one of their own choosing, and fill in an [I'd Like to Know More About... Graphic Organizer](#) (below) and [HERE](#). Prior to their research, the students will complete the What I think I might find: (exploring) column. Students will then commence their research to complete the What I found: (inquiring) column. You can see more about this portion of this lesson on beginning on page 122 of *Write Like This*.

|   |                              |
|---|------------------------------|
| One thing I'd like to know more about...  |                              |
| What I think I might find:<br>(exploring) | What I found:<br>(inquiring) |
|   |                              |
| Source Citation                           |                              |

**REFLECTION/FORMATIVE ASSESSMENT:** Provide the students with a topic and provide the students with 60 seconds to write as many “Burning Questions” that they may have. You can see more about this activity on pages 126-127 of *Write Like This*. Then, have the students share their questions and explain why they constructed them. Lastly, have students answer this prompt: Why should individuals question images in the media? How can developing questions, when given a writing assignment, help your writing? You can use the student responses to engage in a class discussion.

#### **4-WHAT THE FUTURE HOLDS ELECTRONIC TIMECAPSULE LESSON**

**INTRODUCTION:** Tell the students that, typically, a time capsule contains items that are representative of the present for future generations. Show them [this video](#) of the opening of a 100-year-old time capsule. Let them know that for this activity, they are going to do take a slight change to the traditional time capsule. They are going to develop a time capsule that predicts what the future may present. You can see more about this lesson on page 129 of *Write Like This*.

**WRITING WORKSHOP:** From the list below, have the students choose two categories that they would like to explore and research for an electronic time capsule. For each category students will compose two paragraphs that explain what they think will happen in the future. Within the two paragraphs they must include at least one source from their research as evidence for their prediction. The cited source must be in MLA format. There must also be a drawing, graphic, or symbol that is representative of the imaginative future. The image can be designed in any medium. Let them be creative! They should use the “Class Writings” section of their spiral/digital notebooks or CCS Writing Portfolio or Google Classroom to make their [down-drafts](#) of the essay/chart. The teacher should provide feedback as the students work orally or electronically, if they are writing electronically. Students will need access to the Internet for research purposes.

Categories

|                |               |                      |
|----------------|---------------|----------------------|
| Sports         | Entertainment | Crime                |
| Pollution      | Technology    | Transportation       |
| Food/clothing  | Education     | Hobbies              |
| Military       | Government    | Population           |
| Drugs/medicine | Careers/jobs  | Relationships/dating |
| Housing        | Economy/money | Religion             |



**REFLECTION/FORMATIVE ASSESSMENT:** Have students eliminate [Dead Words](#), [replace ‘be’ verbs](#), use [synonyms for “said”](#), and include [sentence branching](#), then they can submit their paragraphs electronically using their shared CCS Electronic Writing Portfolio or Google Classroom. The students should work through the [STAR](#) or [CUPS & ARMS](#) technique when revising their writing.

-Teachers may review student work now or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

## INQUIRE AND EXPLORE

*Write Like This* Chapter Five

## EXEMPLARS/MENTOR TEXTS

Electronic versions of all mentor texts can be found here:

["What Women Really Do in the Bathroom"](#)

["Mentor Text Introduction/My Imitation"](#)

<http://wosu.org/about-curious-cbus/>

["Dear Cecil"](#)



## INQUIRE AND EXPLORE

Write Like This Chapter Five

### VOCABULARY/WRITING TERM LISTS

Here you will find Word of the Week (WOW) lessons, Vocabulary.com lists/lessons, and Vocabulary Mapping lessons that align with Chapter Five of *Write Like This*. Feel free to use these to help students expand their word study.

-**WOW lessons** for remaining weeks will consist of some vocabulary words, some writing vocabulary words, review affixes, roots, or suffixes, and one to three sentence structures per week. They are to be used in conjunction with a Word of the Week (WOW) Handout. Here is a **master list** for all of the WOW lessons:

**Vocabulary Words:** abhor, admonish, antithesis, archaic, assiduous, astute, bellicose, brevity, callous, capricious, churlish, circuitous, compunction, concoct, consummate, copious, credible, defunct, deprecate, ennui, ephemeral, eradicate, excoriate, extraneous, façade, furtive, gentrify, germane, galvanize, haggard, inane, intractable, loquacious, malevolent, mendacious, misanthrope, obfuscate, obsequious, paramount, paucity, predilection, rancor, salacious, sanctimonious, supercilious, terse, throng, ubiquitous, untoward, veracity, vertigo, vilify

**Writing Vocabulary Words:** analyze, articulate, audience, cite, colloquial, context, craft, delineate, development, dichotomy, discourse, distinguish, editing, evaluate, explain, expressive, formulate, genre, heuristic, identify, infer, inform, inquiring, integrate, interpret, invention, irony, predict, proposing solutions, purpose, recursive, refer, revision, scope, seeking common ground, sequence, share and respond, subject, support, synthesize, taking a stand, thesis, tone, trace, unity, voice, writing process, writing small

**Affixes, Roots, and Suffixes:** a/ab/abs, ad/a/ac/af/ag/an/ar/at/as, anti, bi/bis, cap/capt, circum, com/con, de, dis/dif/di, epi, equi, ex/e, hyper, hypo, in, inter, mal/male, mis, mono, non, ob, omni, preter, pro, re, retro, se, sub, super, un/uni, un (pronounce uhn); bas, cap/capt, cred, dict, duc/duct, fac/fact, graph/gram, log, mort, scrib/script, spec/spect, tact, ten, therm, ver; -able/-ible, -er/-or, -fy, -ism, -ist, -less, -logue/-log -ness, -nym, -ship, -tude

**Sentence Structures:** infinitive, adjective, adverb appositive, absolute, gerund/verbal, semicolon, subordinating conjunction, conjunctive adverb, colon, coordinating conjunction, correlative conjunction, prepositional phrase, dependent clause, independent clause, free modifier, middle-branching/left-branching/right-branching, participial phrase, predicate, subject, simple sentence, compound sentence, complex sentence, compound-complex sentence, parallelism, transitive verb, intransitive verb

-**Vocabulary.com lessons** are online, interactive lessons based on a set list of words. Students get a chance to do several exercises to help them incorporate the words into their vocabulary. Students can do the exercises for free and teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a pro account.

-**Vocabulary Mapping** can be used with any of the words from the WOW or Vocabulary.com lists. Use the tool as needed.

### WOW Lessons

**Phase one:** Students will complete the Notice section of the WOW handout. An electronic template of this can be found [HERE](#). You can use this template each week to make the handout with the word lists for each week.

**Phase two:** Students will take notes on the back of the handout. You will lead them through their understanding of each of the words, partial words, and structures.

**Phase three:** Students will complete the Emulate section by writing and having their two sentences checked by the teacher.

(Additional Phase: Students can do exercises aligned to the sentence structure on **No Red Ink** listed [HERE](#).)

(Additional Phase: Students can use [Vocabulary Mapping](#) with any of the WOW words.)

**Phase four:** Students will take their weekly quiz on their Words of the Week and sentence structure.

### WOW Words

**Week Ten:** identify, integrate, inquiring, astute, circuitous, ennui, germane, haggard, inane, rancor, salacious, free modifier, left, middle, right branching

**Week Eleven:** formulate, heuristic, scope, archaic, brevity, copious, ephemeral, mendacious, paucity, throng, vilify, adjectives, adverbs, participle phrase,

**Week Twelve:** genre, sequence, admonish, capricious, churlish, defunct, deprecate, obsequious, sanctimonious, transitive verb, intransitive verb

**REFLECTION/FORMATIVE ASSESSMENT:** During the week, the teachers will check original sentences and help the students make corrections, as needed. Then, the students will take the weekly test, allowing for correction of their mistakes for partial credit. Weekly tests can be formulated in a manner of your choosing: pencil/paper, Google Forms, Plickers, etc. You can find sample assessments for weeks ten through twelve in the [ASSESSMENTS](#) section of this document for Inquire and Explore.

#### Vocabulary.com List/Lessons for Chapter Five of *Write Like This*

##### Inquiry Terminology

**This list of 11 words associated with inquiry includes important words from Ohio's Learning Standards.**

-Students may use [Vocabulary Mapping](#) in addition to the online exercises for this Vocabulary.com list.

## INQUIRE AND EXPLORE

*Write Like This* Chapter Five

## NO RED INK

Here you will find No Red Ink ([noredink.com](http://noredink.com)) lessons that align with WOW, Weeks 10-12. Feel free to use these to help students expand their grammar study.

-No Red Ink lessons are online, interactive lessons based on a language rules. Students get a chance to do several exercises to help them judge their knowledge of grammatical structures and standards. Students can do the exercises for free after completing an interest survey. Teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a premium account. NOTE: The links below are not live, but list the aligned lessons at No Red Ink. To get to them, click on "Lessons" in the upper, left corner after you have logged into [No Red Ink](#). That will bring up a page with the links to the lessons. Simply look for the names of the lessons listed here.

## Adjectives vs. Adverbs, Branching Sentences/Commas, Transitive & Intransitive Verbs

- [What Does the Adjective Describe?](#)
- [Identify Adjectives 1](#)
- [Describing Verbs and Adjectives 1](#)
- [Identify Adverbs 1](#)
- [Adverbs and Adjectives 1](#)
- [Adverbs and Adjectives 2](#)
- [Forming Adverbs from Adjectives 1](#)
- [Comparative Adjectives](#)
- [Superlative Adjectives](#)
- [Describing Verbs and Adjectives 1](#)
- [Introductory Clauses and Phrases](#)
- [Commas Separating Adjectives](#)
- [Evaluating Use of Commas with FANBOYS](#)
- [Comma Splices and Fused Sentences](#)
- [Front SWABIs](#)
- [Middle SWABIs](#)
- [Front THAMOs](#)
- [Middle THAMOs](#)

## INQUIRE AND EXPLORE

*Write Like This* Chapter Five

## EDITING

Here you will find an editing tip or strategy to work on while focused on writing for evaluating and judging.

### Sentence Branching

Many first-draft papers have a lack of rhythm. Six words, period. Eight words, period. Six words, period. Seven words, period. With such a lack of sentence variety, a droning sensation sets in.

To improve on this, focus on sentence branching: **left, middle, and right.**

Left: \_\_\_\_\_, I drove my car to school.

Middle: I drove my car, \_\_\_\_\_, to school.

Right: I drove my car to school, \_\_\_\_\_.

Left branch:

Hurriedly, I drove my car to school.

With my wife next to me, I drove my car to school.

Because my motorcycle was not running, I drove my car to school.

Middle branch:

I drove my car, radio blasting, to school.

I drove my car, a '12 Rav4, to school.

I drove my car, with expired tags, to school.

Right branch:

I drove my car to school, screaming at all the idiots along the way.

I drove my car to school, unaware of the policeman behind me.

I drove my car to school, hoping I would be able to get through the day.

Have students practice adding branches to sentences in the Editing section of their spiral or digital notebooks.

## INQUIRE AND EXPLORE

Write Like This Chapter Five

## LANGUAGE ASSESSMENTS

Below is a copy of weeks ten through twelve of the Word of the Week Quizzes. An electronic version of them can be found [HERE](#). Feel free to develop another format for the quizzes, such as Google Forms for easy grading.

### WOW Quiz #10

#### Matching

Review prefixes, roots & suffixes      definition

\_\_\_\_\_ 1. a, ab, abs

a. speak

\_\_\_\_\_ 2. bas

b. to make

\_\_\_\_\_ 3. dict

c. the quality of

\_\_\_\_\_ 4. -ness

d. low

\_\_\_\_\_ 5. -fy

e. upon, on top of

\_\_\_\_\_ 6. epi

f. opposite, from, away

Review WOW

\_\_\_\_\_ 7. loquacious

\_\_\_\_\_ 8. compunction

\_\_\_\_\_ 9. malevolence

\_\_\_\_\_ 10. obfuscate

\_\_\_\_\_ 11. abhorred

definition

g. to make confusing

h. talkative

i. remorse

j. wishing harm; being evil

k. hated

Unknown word

definition

\_\_\_\_\_ 12. abasia

Δ. having spatial largeness

\_\_\_\_\_ 13. basafixed

Я. the outermost layer of skin

\_\_\_\_\_ 14. dictabelt

♥. creating a sense of richness

\_\_\_\_\_ 15. capaciousness

φ. a recording device with a plastic sleeve around a steel drum

\_\_\_\_\_ 16. finify

⊕. inability to walk

\_\_\_\_\_ 17. epiblem

#. antlers attached at the bottom

Fill in the blank with one of the review Words of the Week (numbers 7-11 above).

I had no \_\_\_\_\_ about telling one of my friends that she was \_\_\_\_\_. Her conversations were \_\_\_\_\_

(18)

(19)

unending and abstruse. I did not \_\_\_\_\_ my disdain for her confusing way of speaking,

(20)

(21)

but there was no \_\_\_\_\_ in my words; I didn't want to hurt her, but I had to be straightforward.

(22)

WOW word

definition

\_\_\_\_\_ 23. astute

aa. stupid

\_\_\_\_\_ 24. circuitous

bb. having ability to read situations accurately

\_\_\_\_\_ 25. haggard

cc. bitterness

\_\_\_\_\_ 26. inane

dd. obscene

\_\_\_\_\_ 27. rancor

ee. roundabout journey

\_\_\_\_\_ 28. salacious

ff. exhausted

Write your definition and an antonym, the part of speech, or another form of the word for each of the following:

29. Identify—

30. Integrate—

31. Inquiry-

32. Ennui—

33. Germane—

34. Define free modifier:

35. Define left, middle, and right branching sentences:

Write two left or right branching sentences containing free modifiers and the words *ennui* and *germane* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

37.

38.

## WOW #11 Quiz

### Matching

*Review prefixes, roots & suffixes*      *definition*

- |                    |                     |
|--------------------|---------------------|
| _____ 1. ad, a, ac | a. the practice of  |
| _____ 2. mal, male | b. without, lacking |
| _____ 3. cap, capt | c. true             |
| _____ 4. ver       | d. bad, ill         |
| _____ 5. -ism      | e. to, toward       |
| _____ 6. -less     | f. take, seize      |

*Review WOW*

- |                      |
|----------------------|
| _____ 7. gentrify    |
| _____ 8. intractable |
| _____ 9. veracity    |
| _____ 10. credible   |
| _____ 11. bellicose  |

*definition*

- |   |
|---|
| g. ready, eager to fight                |
| h. stubborn                             |
| i. believable                           |
| j. truly is                             |
| k. improve to middle<br>class standards |

*Unknown word*

*definition*

- |                       |  |
|-----------------------|--|
| _____ 12. adhibit     | Δ. that system of ethics which defines moral obligation by its relation to happiness |
| _____ 13. malediction | Я. to admit a person   |
| _____ 14. capacious   | ♥. a person that is unreliable   |
| _____ 15. verily      | φ. an old word used to confirm the correctness of a statement                        |
| _____ 16. eudaemonism | ⊕. a word said when wishing harm to someone  |
| _____ 17. feckless    | #. large enough to contain many things at once                                       |

Fill in the blank with one of the review Words of the Week (numbers 7-11 above):

We were attempting to \_\_\_\_\_ our neighborhood by painting some of the houses and landscaping the  
(18)

yards, but one \_\_\_\_\_ neighbor refused to let us clean up his yard. There was a \_\_\_\_\_  
(19) (20)

to the rumor that there was a mountain of dog poop in his yard that he never scooped. I became extremely

\_\_\_\_\_ when he told me to get off of his porch or he would beat me up. His threats against me were not  
(21)

\_\_\_\_\_, however; he was an old drunken man and would soon be dead.  
(22)

WOW word

definition

\_\_\_\_\_ 23. archaic

aa. conciseness

\_\_\_\_\_ 24. brevity

bb. lasting for a very short time

\_\_\_\_\_ 25. ephemeral

cc. speak ill of

\_\_\_\_\_ 26. vilify

dd. lying

\_\_\_\_\_ 27. mendacious

ee. very old

\_\_\_\_\_ 28. throng

ff. a large crowd

Write your definition and an antonym, the part of speech, or another form of the word for each of the following:

29. formulate —

30. heuristic—

31. scope--

32. Copious—

33. Paucity—

34. What is the difference between adverbs and adjectives:

Write two sentences containing *participle phrases acting as adjectives* and the words *copious* and *paucity* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

35.

36.



## WOW #12 Quiz

### Matching

*Review prefixes, roots & suffixes*      *definition*

- |                      |            |
|----------------------|------------|
| _____ 1. bi, bis     | a. able to |
| _____ 2. circum      | b. around  |
| _____ 3. cred        | c. to make |
| _____ 4. ten         | d. two     |
| _____ 5. -fy         | e. believe |
| _____ 6. -able,-ible | f. hold    |

*Review WOW*

- |                        |
|------------------------|
| _____ 7. ubiquitous    |
| _____ 8. astute        |
| _____ 9. inane         |
| _____ 10. misanthrope  |
| _____ 11. predilection |

*definition*

- |                    |
|--------------------|
| g. hater of humans |
| h. smart           |
| i. stupid          |
| j. a liking for    |
| k. everywhere      |

*Unknown word*

*definition*

- |                         |  |
|-------------------------|--|
| _____ 12. bifurcated    | Δ. a small hook used to secure arteries during surgery |
| _____ 13. circumambient | Я. to turn into an acid                                |
| _____ 14. credent       | ♥. unable to make tired                                |
| _____ 15. tenaculum     | φ. being on all sides                                  |
| _____ 16. acetify       | ⊕. having authority or credit                          |
| _____ 17. indefatigable | #. split in half                                       |

*WOW word*

*definition*

- |                         |                                   |
|-------------------------|-----------------------------------|
| _____ 18. capricious    | aa. full of changing moods        |
| _____ 19. churlish      | bb. expressive disapproval        |
| _____ 20. defunct       | cc. holier-than-thou attitude     |
| _____ 21. deprecate     | dd. rude and mean-spirited        |
| _____ 22. sanctimonious | ee. no longer existing or working |

Use two review or new WOW words—with context clues to show that you understand the meaning—to write two sentences in the following forms (5 pts. each):

23. a sentence with to be:

24. a sentence with a linking verb:

Write your definition and an antonym, the part of speech, or another form of the word for each of the following:

25. Genre—

26. Sequence—

27. Obsequious—

28. Admonish—

Write two compound sentences containing *a transitive verb* and *an intransitive verb* the words *obsequious* and *admonish* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

29. a sentence with a transitive verb:

30. a sentence with an intransitive verb:

## ANALYZE AND INTERPRET

*Write Like This* Chapter Six

## LESSONS/MINI-LESSONS

**OVERVIEW:** Recognizing how writing can evolve from simple summarization to rich analysis and interpretation can strengthen students' thinking and writing skills and enable them to make deeper connections as readers. In this section of the resource you will find sample lessons and mini-lessons, exemplars/mentor texts, vocabulary/grammar/editing links and lessons, and some assessments that align to Chapter Four of *Write Like This*. Teachers may choose items from the *Write Like This* text and from this resource to aid student mastery of Ohio's Learning Standards.

### Quote to Ponder

*Teaching students how to analyze and interpret literature should be seen as a starting point. If we are really going to develop our students' ability to think, we need to move them beyond the literature and give them ample opportunities to analyze and interpret the real world (172–173).*

### Suggested Activities

In this chapter, Kelly provides a framework for moving students into analysis and interpretation, from reading nursery rhymes to making more sophisticated literary probes.

With your teaching team or collegial study group, analyze some questions from your recent class tests. Each participant can share examples. Identify simple "What?" questions and brainstorm ways to turn them into "How?" and "Why?" questions that will help students become deeper thinkers. If you included some good "How?" and "Why?" questions on your tests, discuss how you layered the learning for students to prepare them for these types of questions. How well did they do?

Choose one or more of the dozen writing ideas to sharpen students' analytical and interpretation skills, which Kelly offers starting on page 152, and practice with your classes. Share the results at your next gathering.

These four lessons align with Chapter Six of *Write Like This* and can help students write for the purposes of analyzing and interpreting.

### 1-"READING" AN IMAGE LESSON

**LESSON:** "Reading" images can help students get engaged in analysis and interpretation. In this lesson, the students study a complex painting such as *The Surrender* by Joseph Griffith (located below and [HERE](#)). To prepare for the lesson, have images of the entire painting and images of the four quadrants of the painting (as if it was separated into four images by dissecting horizontally and vertically) which can also be found below and [HERE](#). You can see more information about this lesson beginning on page 142 of *Write Like This*.

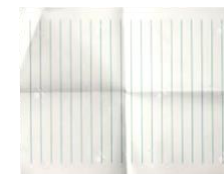
-Have students draw two lines on a paper in the "Class Writings" section of their spiral or digital notebooks to make four equal quadrants on the page OR share the **"Reading" a Visual Image** graphic organizer with them. You can find it below and [HERE](#).

-**Down Draft:** Show the entire painting and give the students one minute to study it. They should look at it discerningly, but not write anything.

For this painting, the students will mostly be able to recognize many of these characters are in the painting, but less so every year.

Next, show each of the four quadrant images for a couple of minutes each. As the students view the images, say "As you study each part of the image, jot down your notes in the corresponding square on your notebook sheet or in the graphic organizer. Use all of the time I give you for each image to list details. Keep writing down anything you see. Do not try to interpret what is shown, just write down what is there. Here are some ideas about what to write:

-What do you notice about **setting**: objects, landscape, weather, light, buildings, people, animals, plants, etc. What do you see in the background? At the edges? Is it urban/rural, indoor/outdoor? What is the time of day, season, year, period or century?



-What do you notice about the **people**: clothes, facial expressions, feelings, personality, jobs, importance, and relationships? Is there one person or a group of people? What are the people's gender, age, and relationships to each other?

-What do you notice about the **action or activities**: What seems to be happening here? Who is doing what? Notice those who are active versus inactive. What event is taking place? What goals, emotions, or motivations are suggested by the image?

Finally, show the entire image again for a few minutes. Ask them to begin to analyze the image by writing down their thoughts to these questions:

-What questions do you have as you look at this the image? What can you infer about the artist?

-Up Draft: Have the students get into groups of four. They should discuss the similarities and differences in their down drafts. Then they should answer these questions:

-What are the most important details your group noticed?

-What conclusions about the image can you draw from these details?

-If you were to give this image a title, what would it be?

-What claim can be made based upon the image?

Have each group turn their claim into a paragraph supported by their details. You can use the following example as a mentor text.

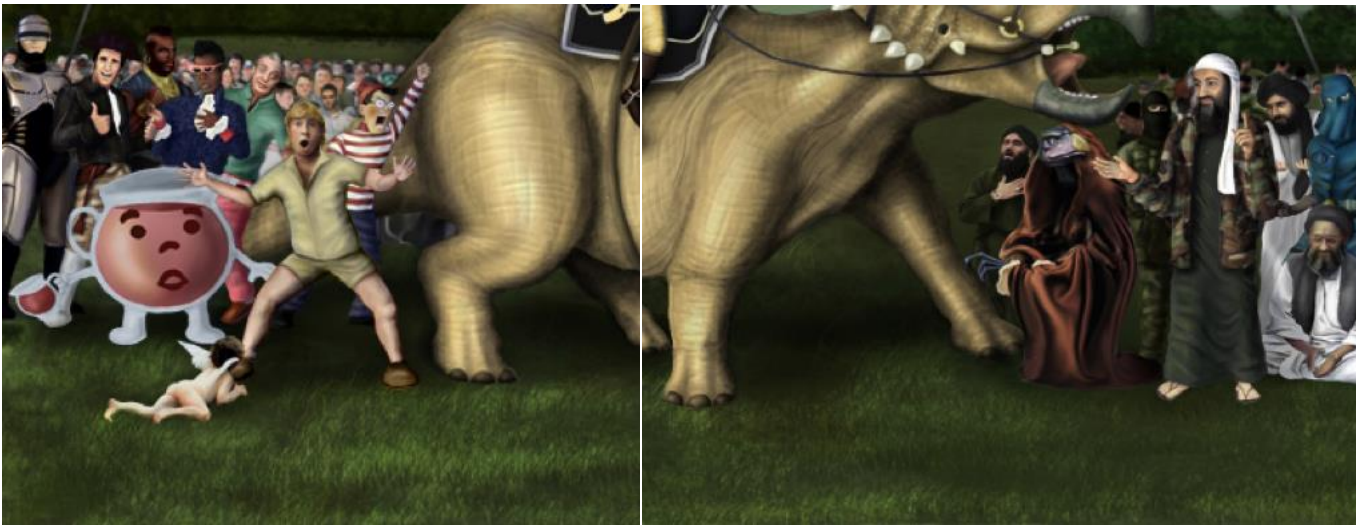
**Joseph Griffith's painting titled *The Surrender* claims that the United States is a shallow country that cares more about random famous people than military troops and religious leaders. The symbols that represent our culture, e.g. Waldo and Mr. Kool-Aid, are stupid. The United States is worshipping pop culture icons who should not mean that much to a society. The painting is suggesting that our frivolous culture is taking over the world, as noted by the white surrender flag on the Muslim side of the image. It is very critical toward the US and evokes sympathy for the Muslims, who seem to be more religious.**

**REFLECTION/FORMATIVE ASSESSMENT:** Let the students know their claim paragraphs provide analysis and interpretation writing. However, point out that they could have never gotten those paragraphs without first breaking down the painting into parts and details. This is the heart of analysis, a breaking down to tie to a whole. In this instance, they broke down the images and details of the painting to tie it to a claim. They should follow the same process of breaking down to tie to a whole in all analytical writing.

Have each group look through their claim paragraph writing to eliminate Dead Words, replace 'be' verbs, use synonyms for "said", and include sentence branching and brush strokes. The students should work through the STAR or CUPS & ARMS technique when revising their writing. Then they can submit them electronically through Google docs or Google Classroom.







## “Reading” A Visual Image

Full Image-First Look: Take in the entire image.

Spend the minute looking, but not writing.

Use These Prompts to Write About Each Quadrant:

**-Setting:** What do you notice about **setting**: objects, landscape, weather, light, buildings, people, animals, plants, etc. What do you see in the background? At the edges? Is it urban/rural, indoor/outdoor? What is the time of day, season, year, period or century?

**-People:** What do you notice about the **people**: clothes, facial expressions, feelings, personality, jobs, importance, and relationships? Is there one person or a group of people? What are the people’s gender, age, and relationships to each other?

**-Action/Activities:** What do you notice about the **action or activities**: What seems to be happening here? Who is doing what? Notice those who are active versus inactive. What event is taking place? What goals,

top, left quadrant

bottom, left quadrant

top, right quadrant

bottom, right quadrant





|  |  |
|--|--|
|  |  |
|--|--|

## 2-FROM HUMPTY DUMPTY TO RICHARD CORY LESSON

**MINI-LESSON:** Re-introduce students to the “Humpty Dumpty” nursery rhyme.

**Humpty Dumpty sat on a wall,  
Humpty Dumpty had a great fall.  
All the king's horses and all the king's men  
Couldn't put Humpty together again.**

Next, provide students with a few minutes to turn and talk to a neighbor to explain their general understanding of this nursery rhyme. They should use these **Guiding Questions**:

1. Who are the main characters in the nursery rhyme?
2. What is the major event(s) that takes place in the nursery rhyme?
3. Overall, what is the nursery rhyme about? Is there a lesson that the nursery rhyme seeks to teach?

Once the students finish talking with their neighbor, have a few of the students share their general understanding.

Then, show this [video](#) about the true meaning of “Humpty Dumpty.”

Have the students respond to the following prompt in their digital or spiral notebooks: How did your understanding of “Humpty Dumpty” differ from the nursery rhyme’s actual meaning?

▪ **WRITING WORKSHOP:** Hand out, share electronically, or display a copy of the poem, [“Richard Cory”](#) and the [Close Reading Unlocking Poetry](#) guide. [HERE](#) is a sharable version.

**Richard Cory by Edwin Arlington Robinson**  
Whenever Richard Cory went down town,  
We people on the pavement looked at him:  
He was a gentleman from sole to crown,  
Clean favored, and imperially slim.

And he was always quietly arrayed,  
 And he was always human when he talked;  
 But still he fluttered pulses when he said,  
 "Good-morning," and he glittered when he walked.

And he was rich—yes, richer than a king—  
 And admirably schooled in every grace:  
 In fine, we thought that he was everything  
 To make us wish that we were in his place.

So on we worked, and waited for the light,  
 And went without the meat, and cursed the bread;  
 And Richard Cory, one calm summer night,  
 Went home and put a bullet through his head.

**-Down Draft:** Let the students know that they are going to analyze and interpret “Richard Cory” using close reading strategies. They will read the poem several times to break it down, then they will use what they have found out from their close reading to tie that knowledge to a whole, in this case, a theme.

First Reading: Read the poem aloud to the class and have them do step 1 on the “Unlocking Poetry” guide. They can write their QCCs in the margins.

Second Reading: Have the students read the poem to themselves and do steps 2 and 3 from the “Unlocking Poetry” guide.

Third Reading: Have the students read the poem to themselves and do steps 4 and 5 from the “Unlocking Poetry” guide.

Fourth Reading: Have the students read the poem to themselves and do steps 6-8 from the “Unlocking Poetry” guide.

Then, have them draw and complete a dramatic situation chart (step 12).

Ask the students to find a partner and discuss their close reading of “Richard Cory.” Have them discuss how isolating characters, vocab, sentences, etc. helped their understanding of the poem. In particular, have them come up with a theme for “Richard Cory.” Provide students with a visual of the characteristics of theme and main idea or as a shareable document [HERE](#). Let the students know that a theme and main idea are not the same. Also, let them know that a theme is not a topic. It should not be one word, but rather a sentence that makes a claim about humanity. For example, *Love* is not a theme. *Love leads to loss* is a theme.

| Theme  | Main Idea  |
|--|--|
| <ul style="list-style-type: none"> <li>✓ The moral or universal lesson</li> <li>✓ The argument (claim) about humanity made by the text</li> <li>✓ Can apply to many texts</li> <li>✓ Does not include specific details about one text</li> <li>✓ Questions to find theme:               <ul style="list-style-type: none"> <li>-What lesson did the main character in the story learn or fail to learn?</li> <li>-What is the moral of the story? What lesson is the author trying to teach?</li> <li>-Which idea in the story can relate to everyday life?</li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>✓ What the story is mostly about; its subject</li> <li>✓ Related only to that story</li> <li>✓ Use the <b>WIN</b> strategy to help determine the main idea:               <ul style="list-style-type: none"> <li><b>W=WHO/WHAT</b> Figure out the most important <b>who</b> or <b>what</b></li> <li><b>I=INFORMATION</b> Figure out the most important <b>information</b> about the who or what</li> <li><b>N=NUMBER OF WORDS</b> Write the main idea using the fewest possible <b>number</b> of words</li> </ul> </li> <li>✓ Sentence stem: This text is mainly about _____</li> </ul> |

- ✓ Theme is developed through character's actions, key plot details, and conflict
- ✓ Sentence stem: The author believes \_\_\_\_\_

**-Up Draft:** In pairs, have the students co-write a paragraph that makes a claim about the theme of the poem and uses their analysis of the poem to support their claim. They should use a shared electronic document to do the writing. If the students need a Mentor Text for their theme paragraph, use the following one for "Humpty Dumpty."

**The theme of the nursery rhyme "Humpty Dumpty" is that loss can be permanent. In life, there are times when situations cannot be repaired, such as when you break-up with a boyfriend and do not get back together or you break an ancient vase and it cannot be repaired or replaced. In "Humpty Dumpty," a great canon has fallen off a wall and cannot be repaired. Even though the rhyme is juvenile with its repetition, vocabulary, and alliteration, the fact that the "king's men" could not repair Humpty gives the reader insight that it is not a whimsical loss. The canon was important to the country's war efforts. Humpty was not a child's toy, but a country's ammunition. Maybe, they will lose battles and wars because Humpty is broken, thus making the loss even more permanent.**

**REFLECTION/FORMATIVE ASSESSMENT:** Have each pair look through their theme paragraph to eliminate Dead Words, replace 'be' verbs, use synonyms for "said", and include sentence branching and brush strokes. Have students should work through the STAR or CUPS & ARMS technique when revising their writing. Then they can submit them electronically through Google docs or Google Classroom.

### **3-A TALE OF TWO LESSON**

**INTRODUCTION:** Handout and read as a class the Mentor Text: Rick Reilly's "A Tale of Two Little Leaguers" found below or HERE. You can also find the text and lesson information beginning on page 149 of *Write Like This*. Have the students reread the mentor text trying to distinguish the two "tales" in the article. Have them use the Close Reading Unlocking Prose guide (sharable version HERE). They should do steps 1-3, 8 and 11. For each "tale," ask the students to draw and fill in a dramatic situation chart. Discuss their analysis of the mentor text.

**WRITING WORKSHOP:** Ask students to make a list of topics that they would like to compare and contrast in the same manner as the mentor text. You should do the same, then use one of your topics to model writing an introduction based upon the mentor text. You could use the sample one on page 151 in *Write Like This* shown below and HERE. Students should then use the mentor text and the teacher's model to write down-drafts of their own story of "A Tale of Two \_\_\_\_\_." They should use the "Class Writings" section of their spiral/digital notebooks or CCS Writing Portfolio or Google Classroom. The teacher should provide feedback as the students work orally or electronically, if they are writing electronically. Students may need access to the Internet for research purposes.

### Reilly's Original Essay

If you're looking for a way to kill Little League, you should call a woman named Jean Gonzalez of Staten Island, N.Y. I think she's found it.

A little more than five years ago her 12-year-old son, Martin, got a hit and the first-base coach waved him on to second. The problem was, Martin did not generally get many doubles. In fact, he'd never slid in a game before. So when he got to second, he slid clumsily, wrenching his knee, ripping his ACL and tearing his meniscus.

So what did his mom do?

She sued.

She sued the manager. She sued the first-base coach. She sued the local Little League. She sued Little League Baseball, Incorporated. She sued everybody but the kid who cuts the outfield.

She said the manager—Leigh Bernstein—hadn't taught Martin the proper way to slide. (The coach said he had.) She said the local Little League had the wrong kind of bases—Soft Touch detachable bases. (But the bases were on Little League's approved list of bases. They detach when you hit them with too much force.) She said it was everybody's fault but Martin's.

And just over two weeks ago, she settled for \$125,000.

### Mr. Gallagher's Draft

If you are looking for a way to despise baseball, you should call a player named Barry Bonds of San Francisco, California. I think he's found it.

A little more than three years ago, Bonds was setting the baseball world afire with a never-before-seen onslaught of hitting home runs. In fact, Bonds became the all-time home run king. It turns out, however, that Bonds had quite a bit of pharmacological help in setting the new record. Apparently, it is not normal for a man in the twilight of his career to hit with that much power. As it turns out, Bonds was indicted in 2007 by a federal jury for lying about his use of steroids.

So what did Bonds do?

He denied.

He denied, and he lawyered up. He denied, went into hiding and let his attorneys do the talking for him. He remained belligerent with the press and with the fans. He walked away from a chance to come clean and to be a good role model by admitting his mistakes.

He said he didn't know what he was putting in his body. He said he trusted his trainer. He said it was everybody's fault but his own.

And in March he will be put on trial.

**REFLECTION/FORMATIVE ASSESSMENT:** Have each student edit their stories for Dead Words, replacing 'be' verbs, synonyms for "said", sentence branching, and brush strokes. The students should work through the STAR or CUPS & ARMS technique when revising their writing. Then they can submit them electronically through Google docs or Google Classroom.

## 4-GRAMMY WINNERS LESSON

**INTRODUCTION:** Let the students know that the award given to the best songs each year is called a Grammy. (They probably already know this☺) See if they can name any Grammy winners from recent years. Go to <https://www.grammy.com/grammys/awards> and display and talk through some of the most recent winners.

**WRITING WORKSHOP:** As a class choose a decade or span of 5-8 years to focus on and look up the Grammy Song of the Year from those years HERE. Pull up and display the lyrics to each of the Songs of the Year from the time span selected. Have each student choose one of those songs to interpret using the following questions:

- Who wrote the song? What can you tell the reader about the artist(s)?
- Why did the songwriter(s) choose that title for the song?
- What was the possible inspiration behind the song?
- When and where was the song written? What was the social/political context surrounding the songwriter(s)?
- What is the thesis or truth about humanity that is expressed in the song?

- What lyrics in the song support the idea of the author’s thesis?
- How does the music contribute to the song’s message?

Students can use the following mentor text, Loi’s Essay Interpreting the Song “Megalomaniac” by Incubus (page 173 of *Write Like This* and [HERE](#)), and the above questions to write [down-drafts](#) that interpret the song of their choice. They should use the “Class Writings” section of their spiral/digital notebooks or CCS Writing Portfolio or Google Classroom. The teacher should provide feedback as the students work orally or electronically, if they are writing electronically. Students may need access to the Internet for research purposes. For added atmosphere, have the chosen songs playing while the students write.

#### Loi’s Essay Interpreting the Song “Megalomaniac” by Incubus

No matter how hard I try, I can’t seem to wash his smug smile from my memory. Standing above me, his condescending eyes reigned down on me, turning my insides out and making me quiver. I had just encountered the first, and only, bully of my life, and it did not feel at all the way television shows said it would. As I walked home, an uneasy feeling rose up in me, but I couldn’t identify what it was. Suddenly, a strange noise blasted from the second story window of an apartment building that was close to the school. I stopped and stood there right in the middle of the sidewalk while the lyrics of Incubus’ “Megalomaniac” cradles me and eased my anger away. Once the last note was played, I walked off as a new person—free from the hatred I had been feeling.

Incubus consists of Brandon Boyd, Mike Einzinger, Jose Pasillas, Chris Kilmore, and Ben Kenney. Based out of Calabasas, California, the high school friends never expected to have over a dozen singles top the Billboard charts. “Megalomaniac” hit Billboard’s top spot in the U.S. It is seen as an anti-government anthem by many people because of the video that accompanies it, but the band maintains that the song has nothing to do with politics.

The song was released in 2003 when all the panic about terrorism was reaching its peak. The time was filled with chaos, hatred, and prejudice. Many dictators and power hungry individuals were ruling at the time, which could explain the central theme of the song (even though the lyrics are timeless). The song itself is a rant about how the megalomaniacs of the time are really no more special than the rest of the people in the world, because “all of us were heaven sent.”

The speaker in the song is an individual who has finally risen up against his megalomaniac and is justifying why he won’t be oppressed any more. The character starts off by explaining how the megalomaniac should not feel as special as he should, singing that if “I met you in a scissor fight/I’d cut of both your wings on principle alone.” Wings that can be cut off so easily cannot be divine. The megalomaniac’s wings allude to how Icarus, in his egotism, put on wax wings so he could fly to the sun. But Icarus’ wings melted and brought him to a tragic death. The singer brings on more of a helpful, lecturing tone by saying that he’d cut off the megalomaniac’s wings so they wouldn’t burn up as he got closer to total power. This makes the singer seem older and wiser and portrays the megalomaniac as the childish individual.

The chorus of the song is a rant that hopes to bring the megalomaniac to realize he is nothing divine. “You’re no Jesus” is sung to prove that no human can be as important as the divine Christ.

The second verse is more of an explanation by the character to why the megalomaniac should be so power hungry. “I’d hold open your eyes/so you would see/that all of us are heaven sent” gives the idea that the character only wishes the megalomaniac would realize his mistakes; that he would come to the understanding that all people are special.

No individual should have the ability to rule over his own peers. We are all equal, and as such, we all deserve to be treated fairly. Incubus captures this idea powerful in “Megalomaniac.”

**REFLECTION/FORMATIVE ASSESSMENT:** Have each student edit their song interpretations for [Dead Words](#), [replacing ‘be’ verbs](#), [synonyms for “said”](#), [sentence branching](#), and [brush strokes](#). The students should work through the [STAR](#) or [CUPS & ARMS](#) technique when revising their writing. Then they can submit them electronically through Google docs or Google Classroom.

## ANALYZE AND INTERPRET

*Write Like This* Chapter Six

## EXEMPLARS/MENTOR TEXTS

Electronic versions of all mentor texts can be found here:

[\*The Surrender\* by Joseph Griffith](#)

[The Surrender paragraph](#)

["Richard Cory" by Edwin Arlington Robinson](#)

["Humpty Dumpty"](#)

["Humpty Dumpty" paragraph](#)

[Rick Reilly's "A Tale of Two Little Leaguers"](#)

[Loi's Essay Interpreting the Song "Megalomaniac" by Incubus](#)

## ANALYZE AND INTERPRET

*Write Like This* Chapter Six

## VOCABULARY/WRITING TERM LISTS

Here you will find Word of the Week (WOW) lessons, Vocabulary.com lists/lessons, and Vocabulary Mapping lessons that align with Chapter Six of *Write Like This*. Feel free to use these to help students expand their word study.

-**WOW lessons** for remaining weeks will consist of some vocabulary words, some writing vocabulary words, review affixes, roots, or suffixes, and one to three sentence structures per week. They are to be used in conjunction with a Word of the Week (WOW) Handout. Here is a **master list** for all of the WOW lessons:

**Vocabulary Words:** abhor, admonish, antithesis, archaic, assiduous, astute, bellicose, brevity, callous, capricious, churlish, circuitous, compunction, concoct, consummate, copious, credible, defunct, deprecate, ennui, ephemeral, eradicate, excoriate, extraneous, façade, furtive, gentrify, germane, galvanize, haggard, inane, intractable, loquacious, malevolent, mendacious, misanthrope, obfuscate, obsequious, paramount, paucity, predilection, rancor, salacious, sanctimonious, supercilious, terse, throng, ubiquitous, untoward, veracity, vertigo, vilify

**Writing Vocabulary Words:** analyze, articulate, audience, cite, colloquial, context, craft, delineate, development, dichotomy, discourse, distinguish, editing, evaluate, explain, expressive, formulate, genre, heuristic, identify, infer, inform, inquiring, integrate, interpret, invention, irony, predict, proposing solutions, purpose, recursive, refer, revision, scope, seeking common ground, sequence, share and respond, subject, support, synthesize, taking a stand, thesis, tone, trace, unity, voice, writing process, writing small

**Affixes, Roots, and Suffixes:** a/ab/abs, ad/a/ac/af/ag/an/ar/at/as, anti, bi/bis, cap/capt, circum, com/con, de, dis/dif/di, epi, equi, ex/e, hyper, hypo, in, inter, mal/male, mis, mono, non, ob, omni, preter, pro, re, retro, se, sub, super, un/uni, un (pronounce uhn); bas, cap/capt, cred, dict, duc/duct, fac/fact, graph/gram, log, mort, scrib/script, spec/spect, tact, ten, therm, ver; -able/-ible, -er/-or, -fy, -ism, -ist, -less, -logue/-log -ness, -nym, -ship, -tude

**Sentence Structures:** infinitive, adjective, adverb appositive, absolute, gerund/verbal, semicolon, subordinating conjunction, conjunctive adverb, colon, coordinating conjunction, correlative conjunction, prepositional phrase, dependent clause, independent clause, free modifier, middle-branching/left-branching/right-branching, participial phrase, predicate, subject, simple sentence, compound sentence, complex sentence, compound-complex sentence, parallelism, transitive verb, intransitive verb

-**Vocabulary.com lessons** are online, interactive lessons based on a set list of words. Students get a chance to do several exercises to help them incorporate the words into their vocabulary. Students can do the exercises for free and teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a pro account.

-**Vocabulary Mapping** can be used with any of the words from the WOW or Vocabulary.com lists. Use the tool as needed.

## WOW Lessons

**Phase one:** Students will complete the Notice section of the WOW handout. An electronic template of this can be found [HERE](#). You can use this template each week to make the handout with the word lists for each week.

**Phase two:** Students will take notes on the back of the handout. You will lead them through their understanding of each of the words, partial words, and structures.

**Phase three:** Students will complete the Emulate section by writing and having their two sentences checked by the teacher.

(Additional Phase: Students can do exercises aligned to the sentence structure on **No Red Ink** listed [HERE](#).)

(Additional Phase: Students can use [Vocabulary Mapping](#) with any of the WOW words.)

**Phase four:** Students will take their weekly quiz on their Words of the Week and sentence structure.

## WOW Words

**Week Thirteen:** callous, concoct, façade, analyze, synthesize, unity, voice, writing process, writing small, semicolon

**Week Fourteen:** consummate, paramount, terse, vertigo, colloquial, irony, subject, support, colon

**Week Fifteen:** editing, invention, revision, thesis, antithesis, assiduous, eradicate, extraneous, subject, predicate

**REFLECTION/FORMATIVE ASSESSMENT:** During the week, the teachers will check original sentences and help the students make corrections, as needed. Then, the students will take the weekly test, allowing for correction of their mistakes for partial credit. Weekly tests can be formulated in a manner of your choosing: pencil/paper, Google Forms, Plickers, etc. You can find sample assessments for weeks thirteen through fifteen in the [ASSESSMENTS](#) section of this document for Analyze and Interpret.

**Vocabulary.com List/Lessons for Chapter Six of *Write Like This***

[Write Like This, Chapter Six](#)

**This list of 11 words are aligned to tasks in Chapter Six of *Write Like This*.**

-Students may use [Vocabulary Mapping](#) in addition to the online exercises for this Vocabulary.com list.



## ANALYZE AND INTERPRET

*Write Like This* Chapter Six

### NO RED INK

Here you will find No Red Ink ([noredink.com](http://noredink.com)) lessons that align with WOW, Weeks 13-15. Feel free to use these to help students expand their grammar study.

-No Red Ink lessons are online, interactive lessons based on a language rules. Students get a chance to do several exercises to help them judge their knowledge of grammatical structures and standards. Students can do the exercises for free after completing an interest survey. Teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a premium account. NOTE: The links below are not live, but list the aligned lessons at No Red Ink. To get to them, click on "Lessons" in the upper, left corner after you have logged into [No Red Ink](#). That will bring up a page with the links to the lessons. Simply look for the names of the lessons listed here.

## Colons, Semicolons, Thesis, Subject, and Predicate

- [Connecting Clauses](#)
- [Connecting Clauses with THAMOs](#)
- [Identifying Topic Sentences to Support a Thesis](#)
- [Fact vs. Opinion](#)
- [Identifying Complete Subjects 1](#)
- [Identifying Pronouns as Subjects](#)

## ANALYZE AND INTERPRET

Write Like This Chapter Six

## EDITING

Here you will find an editing tip or strategy to work on while focused on writing for analyzing and interpreting.

### Brush Strokes

| Brush Stroke   | Basic Sentence  | Revised with Brush Stroke   |
|--|---|---|
| Paint with participles   | The player dribbled through the defense to make the winning basket. | Slicing and dicing, the player dribbled through the defense to make the winning basket. |
| Paint with absolutes (a two-word combination—a noun and an <i>ing</i> or <i>ed</i> verb) | The surfer braved the cold water.                                   | Lips trembling, knees knocking, the surfer braved the cold water.                       |
| Paint with appositives (a noun that adds a second meaning to the preceding noun)         | John surprisingly voted for the Republican candidate.               | John, a Democrat, surprisingly voted for the Republican candidate.                      |
| Paint with adjectives shifted out of order.  | The sleek, long, red automobile was beautiful.                      | The red automobile, sleek and long, was beautiful.                                      |

Have students practice adding participles, absolutes, appositives, and shifted adjectives to sentences in the Editing section of their spiral or digital notebooks.

## ANALYZE AND INTERPRET

Write Like This Chapter Six

## LANGUAGE ASSESSMENTS

Below is a copy of weeks thirteen through fifteen of the Word of the Week Quizzes. An electronic version of them can be found [HERE](#). Feel free to develop another format for the quizzes, such as Google Forms for easy grading.

### WOW Quiz #13

#### Matching

Review prefixes, roots & suffixes      definition

- |                    |                 |
|--------------------|-----------------|
| _____ 1. mis       | a. the state of |
| _____ 2. pro       | b. lead         |
| _____ 3. duc, duct | c. wrong        |
| _____ 4. bas       | d. low          |
| _____ 5. -er, -or  | e. forward      |
| _____ 6. -tude     | f. one who does |

Review WOW

- |                        |                      |
|------------------------|----------------------|
| _____ 7. excoriate     | g. showing arrogance |
| _____ 8. veracity      | h. relevant          |
| _____ 9. germane       | i. truthfulness      |
| _____ 10. supercilious | j. to flay verbally  |
| _____ 11. admonish     | k. to scold          |

Unknown word

definition

- |                       |   |
|-----------------------|---|
| _____ 12. misfeasance | Δ. a person who lies                                      |
| _____ 13. prodrome    | Я. a bridge connected to the bottom of a ravine           |
| _____ 14. ductible    | ♥. doing a proper act in an injurious manner              |
| _____ 15. bascule     | φ. an early symptom that show a disease is about to occur |
| _____ 16. dissembler  | ⊙. a saying that has lost all meaning                     |
| _____ 17. platitude   | #. capable of being drawn out                             |

Use the review WOW (#7-11) to fill in the blanks below.

The \_\_\_\_\_ of my anger could not have been more evident. I wanted to \_\_\_\_\_ one of  
(18) (19)

my students (both literally and figuratively) for bullying a student with special needs. His \_\_\_\_\_  
(20)

smirk irritated me the most—sitting there thinking he was better than someone else. I had to \_\_\_\_\_ him in  
(21)

front of the who class. Luckily, this scolding was \_\_\_\_\_ to our discussion on cyberbullying.  
(22)

WOW word

definition

\_\_\_\_\_ 23. callous

aa. the front of a building

\_\_\_\_\_ 24. façade

bb. the cohesiveness of an essay

\_\_\_\_\_ 25. concoct

cc. unfeeling, heatless

\_\_\_\_\_ 26. unity

dd. evidence of the author's personality on the written page

\_\_\_\_\_ 27. voice

ee. make by assembling various items

Write your definition and an antonym, the part of speech, or another form of the word for each of the following:

28. analyze—

29. synthesize—

30. writing process—

31. writing small—

32. When does a sentence need a semicolon?

Write two sentences containing *semicolons* and the words *callous* and *façade* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

33.

34.

## WOW Quiz #14

### Matching

*Review prefixes, roots & suffixes*      *definition*

- |                |                             |
|----------------|-----------------------------|
| _____ 1. mono  | a. one who is occupied with |
| _____ 2. un    | b. touch                    |
| _____ 3. mort  | c. one                      |
| _____ 4. tact  | d. not                      |
| _____ 5. -ist  | e. death                    |
| _____ 6. -less | f. without, lacking         |

*Review WOW*

- |                    |                          |
|--------------------|--------------------------|
| _____ 7. paucity   | g. hard                  |
| _____ 8. ennui     | h. few                   |
| _____ 9. callous   | i. many                  |
| _____ 10. untoward | j. boredom               |
| _____ 11. copious  | k. socially unacceptable |

*definition*

*WOW*

*definition*

- |                      |                                      |
|----------------------|--------------------------------------|
| _____ 12. consummate | l. complete or perfect               |
| _____ 13. paramount  | m. more important than anything else |
| _____ 14. terse      | n . using few words                  |
| _____ 15. vertigo    | o. dizziness                         |

Write your definition and an antonym, the part of speech, or another form of the word for each of the following:

16. Irony—

17. Colloquial—

18. Subject

19. Support

20. Why would you use a colon in a sentence?

Write two sentences containing *a colon* and the words *consummate* and *terse* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

21.

22.

## WOW #15 Quiz

### Matching

*Review prefixes, roots & suffixes*      *definition*

- |                    |                     |
|--------------------|---------------------|
| _____ 1. com, con  | a. take, seize      |
| _____ 2. ex, e     | b. the state of     |
| _____ 3. cap, capt | c. out, from, forth |
| _____ 4. tact      | d. touch            |
| _____ 5. -tude     | e. to make          |
| _____ 6. -fy       | f. together, with   |

*Review WOW*

- \_\_\_\_\_ 7. haggard  
\_\_\_\_\_ 8. intractable  
\_\_\_\_\_ 9. defunct  
\_\_\_\_\_ 10. sanctimonious  
\_\_\_\_\_ 11. concoct

*definition*

- g. uppity  
h. out of business  
i. make up  
j. tired  
k. stubborn

*Use these review WOW to match the words with their antonym.*

*Review WOW*

*antonym*

- |                       |                |
|-----------------------|----------------|
| _____ 12. malevolent  | aa. enthusiasm |
| _____ 13. intractable | bb. subdued    |
| _____ 14. bellicose   | cc. obsequious |
| _____ 15. loquacious  | dd. loving     |
| _____ 16. ennui       | ee. peaceful   |

*WOW*

*definition*

- |                      |               |
|----------------------|---------------|
| _____ 17. antithesis | a. enthusiasm |
| _____ 18. assiduous  | b. subdued    |
| _____ 19. eradicate  | c. obsequious |
| _____ 20. extraneous | d. loving     |

Write your definition and an antonym, synonym, or part of speech for each of the following:

21. revision—

22. editing—

23. invention—

**24. thesis—**

Write two sentences containing the words *extraneous* and *eradicate* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. Highlight the subject and predicate using two different colors in each sentence. (5 pts. each)

25.

26.



## TAKE A STAND/PROPOSE A SOLUTION

*Write Like This* Chapter Seven

## LESSONS/MINI-LESSONS

**OVERVIEW:** This chapter shares strategies to help students consider multiple perspectives when writing. Understanding counterarguments is essential to good argumentation writing and encourages students not to rush to an opinion before they have thoroughly considered the other side of an issue. In this section of the resource you will find sample lessons and mini-lessons, exemplars/mentor texts, vocabulary/grammar/editing links and lessons, and some assessments that align to Chapter Four of *Write Like This*. Teachers may choose items from the *Write Like This* text and from this resource to aid student mastery of Ohio's Learning Standards.

### Quote to Ponder

*It's hard work, but having my students stand next to me and watch how I write has elevated their writing more than any other strategy I have employed in the classroom. "I go, then you go" works (200).*

### Suggested Activities

With your colleagues, discuss your most successful experience with getting students to develop writing stamina. If you have not been successful, what professional development would help you?

Review the four-part response on page 195 that Kelly uses with his students to help them organize problem-solution essays. How could you use this strategy to avoid getting stacks of "stilted, five-paragraph essays" from your students, which contributes to a form of inauthentic writing that Kelly says makes him "want to jump off a bridge" (200)?

These three lessons align with Chapter Seven of *Write Like This* and can help students write for the purposes of taking a stand and proposing a solution.

### **1-OPINION WRITING LESSON**

**ACTIVITY ONE:** Students will read the following essay and complete the activities listed to encourage thinking about how authors frame their opinion writing inside of a story. Hand out a copy of "Want a gun . . ." (below) and in sharable, digital version [HERE](#).

Give the students these directions:

**Highlight your confusion in yellow. Highlight the author's claim or thesis in blue. Then, highlight in pink each of the author's main supports for their claim.**

(Note: If you are not doing the highlighting digitally, you may use other color highlighters or underline in three different pencil colors, if you do not have yellow, blue, and pink highlighters.)

FRIDAY, OCT 16, 2015 04:18 PM

["Want a gun? Take a bullet: Take this, gutless NRA cowards — you can have a gun, once you understand the pain of being shot"](#) by D. WATKINS in Salon.com.

As a teen, I watched Chris Rock brilliantly address America's gun problem during his Bigger and Blacker stand up. "We don't need gun control," Rock pleaded to a packed house, "We need bullet control—if bullets were \$5000, people would think before they shot some one! You gotta really piss someone off for them to dump \$50,000 worth of bullets into you!" And just like the crowd, my brother, some friends and I erupted in laughter.

Rock was definitely on point; \$5000 bullets would be great but I'd take it a step further—I believe that being shot should be requirement for gun ownership in America. It's very simple. You need to have gun, like taking selfies with pistols, can't live without it? Then take a bullet and you will be granted the right to purchase the firearm of your choice.

If we could successfully implement this rule, I guarantee the mass shootings will stop. Watching cable news now days makes me physically ill. Week in and week out we are forced to learn about another coward, who can't stand to deal with the same rejection that most of us face— so they strap themselves with guns and then cock and spray at innocent people. Heartbroken survivors and family member images go viral, as our elected officials remain clueless.

The Democrats faced off for the first time this week. Clinton led with a stat that was just as staggering as it was sad, “90 people a day die due to gun violence!” followed by the rhetoric that has been tossed around for years—more rigorous gun laws coupled with a stricter screening process and plans that are never clear or properly fleshed out. She and Bernie traded blows on who’s tougher but still—no solutions on aggressively addressing this matter.

People like Dr. Ben Carson make matters worse with the same tired sayings that offer guns as a solution to everything—even historic tragedies like the Holocaust and recommending that fire arms be present in elementary classrooms. I know that if you want to win a Republican nomination, you must be a rifle-hugging Christian. However, Carson’s responses to our nation’s gun problem, along with statements from the rest of the gang that make up the Republican candidates on these mass shootings have been some of the most disrespectful, insensitive things I ever heard in my life and represent why many in our nation are disenchanted with party politics.

I expect the disconnect from a guy like Trump who has probably never met a poor person in his life, but Carson spent years in my hometown of Baltimore. The nation knows that people in Baltimore are quick to reach for their guns, as our per capita murder ranks among the highest in the country every year. Carson worked at Johns Hopkins, a place that treated many victims of senseless gun violence and even tells the story of the time a dude in Popeye’s whipped out on him. If that dude would have shot him, his view on gun control would be completely different.

Bullets are extremely hot and they hurt. I saw them paralyze, cut through faces, pierce children, and take life. I have had friends, relatives, and loved ones who have been gunned down. Guns break apart families and ruin lives. Other than giving a coward the heart to stand tall, what’s the positive part of gun ownership? Other than the people in rural areas who use them to hunt for food, I have only seen them destroy, both in the suburbs and in our inner cities.

Gun culture is American culture —it’s historic, stitched into the fabric of our country and can’t be assigned to regions or ideologies. Thomas Jefferson’s vice president Aaron Burr murdered Alexander Hamilton, the guy on your \$10 bill, over political disagreements. President Andrew Jackson loved guns and was itchy to use them as a tool to settle disputes. And then there is the untimely deaths of our revolutionaries and icons.

Huey Newton was shot to death. Fred Hampton, a guy with enough power to end gang violence in Chicago was shot. Guns killed Lennon, Kennedy— Medgar and Martin and Malcolm. 2Pac and Biggie, national treasures and pioneers of an original art form created in America both gunned down before their time with Columbine, that movie theater in Colorado, the elementary school in Connecticut, VA Teach, the military center in Chattanooga, Emanuel African Methodist Episcopal Church in Charleston, Umpqua in Oregon, and a laundry list of other places as the back drop. The fact is that our country isn’t responsible enough for firearms. They always end up in the wrong hands.

Gun praisers are just like the people who were in favor of slavery back in the day— the elite, lazy, and ignorant who weren’t being beaten, raped, or in the field doing the work, so they were perfectly okay with involuntary servitude, which is a problem and why I think gun owners need to feel more—they need a taste of the other side.

So, if you love guns, if they make you feel safe, if you hold and cuddle with them at night, then you need to be shot. You need to feel a bullet rip through your flesh, and if you survive and enjoy the feeling —then the right to bear arms will be all yours.

**After reading, answer the questions below.**

What is the author’s claim?

What are the author’s main supports for this claim?

Is his argument effective? Does it make sense? Why?

How do you feel about gun control or guns in our society?

**ACTIVITY TWO:** Authors often use a story or stories in opinion papers. Hand out a copy of ““Our fears, our guns, and our children” (below) and in sharable, digital version [HERE](#).

**Have students read the essay below and highlight the narrative or story in the writing. They should highlight where the author is telling a story as opposed to giving his opinion.**

“Our fears, our guns, and our children” by LEONARD PITTS JR.

It was the kind of statistic that would have left a sane country stunned and shamed. This country barely noticed it. It came last month, courtesy of *The Washington Post*, which reported that, as of mid-October, toddlers in America have been shooting people this year at a rate of one a week.

You know how the story goes. Little one finds an inadequately secured gun and starts playing with it, too young to know that death lurks inside. The thing goes off with a bang, leaving a hole — sometimes a fatal one — in human flesh. Sometimes it’s Da-da. Sometimes, it’s Nana. Sometimes, it’s the toddler himself.

That’s how it was for Darnal Mundy II. As detailed by Charles Rabin in Tuesday’s *Miami Herald*, Darnal, age 3, was looking for an iPad one morning in early August when he climbed a chair and opened the top drawer of his father’s dresser. Instead of a tablet computer, he found a Smith & Wesson. With the gun pointing directly at his face, he pulled the trigger. A .40-caliber bullet struck him between the eyes, exiting the left side of his skull. Improbably, Darnal survived. More improbably after brain surgery and rehab, he is walking, talking, laughing and playing and has recently begun feeding himself. Darnal still lacks full use of his right arm and leg, but seems, in most other respects, to be perfectly fine, not counting the depressed area on the left side of his head where doctors removed a piece of his skull. He and his family, it seems superfluous to say, were very lucky. Indeed, they were blessed. The gun that so nearly proved fatal is now kept disassembled in a safe. We do not know why Darnal’s father, who works as a fitness attendant, feels the need to own it in the first place. But who would be shocked if it turned out that he keeps it for home security?

Putting aside the crackpots who think they’re going to have to defend Texas against the U.S. Army, that seems the most common rationale for gun ownership. People fear being caught empty-handed when the bad guys come. It is, of course, a fear completely at odds with statistical fact. Like the fact that, according to the FBI, crime has fallen to historic lows and your life, property and person are safer now than they have been in decades. Like the fact that, according to the Brady Center to Prevent Gun Violence, for every gun that is used to wound or kill in self-defense, four are used in accidental shootings. Like the fact that toddlers are now shooting themselves and others at the rate of one a week.

But it’s not just that fact is no match for fear; it’s that we live in a media culture that has the effect of maintaining fear in perpetuity, keeping it a low-grade fever simmering within the body politic, a heat that abides, but never abates. A 2014 study by the Annenberg Public Policy Center at the University of Pennsylvania, for instance, found that exposure to violent crime on TV dramas intensifies the fear that one may become a victim. *CSI* anyone? And a 2003 study from the same source found that the more people watch local TV news — where if it bleeds, it leads — the greater their fear of crime.

And here, it bears repeating: We have less to fear from crime now than we’ve had in many years. But, though lacking cause to fear, we fear just the same, fear all the more, making life-and-death decisions about personal security based on perceptions that have little to do with reality. We fixate on stopping the stranger kicking in the front door. Meantime, there goes the toddler, balancing atop the chair, chubby little hands closing on the gun in the top drawer.

The irony is as sharp as the bang of a gunshot down the hall. We fear so many things.

But some things, we don’t fear nearly enough.

**After reading, answer the questions below.**

What is the author’s opinion?

What are the author’s main supports for this claim?

How does the story parts of the essay (your highlighted sections) affect the opinion/claims?

### ACTIVITY THREE: Opinion Essay Chart and Writing

Have students make the following chart in their notebooks. You can share it with them [HERE](#). After they fill it out, have them use it as a guide to write [down-drafts](#) of their opinion essay. They should use the “Class Writings” section of their spiral/digital notebooks or CCS Writing Portfolio or Google Classroom. The teacher should provide feedback as the students work orally or electronically, if they are writing electronically. Students may need access to the Internet for research purposes. Use writing workshop time to give immediate feedback to students during the writing process.

#### Opinion Essay Chart

|   |  |
|---|--|
| What are five possible topics/issues about which you could write an opinion essay?<br>(Look back at the “ <b>What Should I Write?</b> ” section of your notebooks for ideas and/or go to <a href="http://www.procon.org/debate-topics.php">http://www.procon.org/debate-topics.php</a> .) | <b>Example: Golf is NOT a sport.</b><br>1.<br>2.<br>3.<br>4.<br>5. |
| Now choose one of the above topics/issues and write how you feel about it.  |  |
| Write down three reasons/supports for your opinion.   | 1.<br>2.<br>3.   |
| Next, write down at least one reason why someone would feel the opposite from you about this issue.   |  |
| Then, write down a rebuttal—an argument that goes against their argument—for the other person’s reason.   |  |
| Write down your call to action. In other words, write down what you think should be done now and why.   |  |

**REFLECTION/FORMATIVE ASSESSMENT:** Have students look through their writing for [Dead Words](#), [replacing ‘be’ verbs](#), [synonyms for “said”](#), [sentence branching](#), [brush strokes](#), and [adding details](#). The students should work through the [STAR](#) or [CUPS & ARMS](#) technique when revising their writing. Then they can submit them electronically through Google docs or Google Classroom.

## **2-WOULD YOU RATHER LESSON**

**INTRODUCTION:** Play snippets of the following videos without telling the students why. Just ask the students to pay close attention to them. Then, ask them this question: Would you rather have a voice like Iago in *Aladdin* played by Gilbert Godfrey ([Video One](#)) or have a voice like Elmo ([Video Two](#))? Have them turn to a neighbor and discuss their choices and reasoning behind choosing the voice they did. You can see more about this lesson starting on page 175 of *Write Like This*.

**WRITING WORKSHOP:** Let the students know that although the Iago/Elmo is a rather silly “Would You Rather” question, but those kinds of questions can lead to solid discussions that cause people to express opinions and take stands.

Ask each person to come up with two “Would You Rather” questions. Then, have students meet in groups of four and discuss each of the questions they created. When a group member chooses a side, he/she must give at least one reason why before the next person answers. Here are some ideas you can share to help students understand the kinds of questions to create.

1. Would you rather be able to pause the world around you or to silence it?
2. Would you rather be able to fast forward life or to rewind it?
3. Would you rather live in a world without cell phones or a world without computers?
4. Would you rather spend a five-hour car ride with 2Pac or with Chance the Rapper?

Share the following mentor text of a response to a “Would You Rather” question. Then, have the students use it as a model to write [down-drafts](#). [HERE](#) is a sharable copy. They should use the “Class Writings” section of their spiral/digital notebooks or CCS Writing Portfolio or Google Classroom. The teacher should provide feedback as the students work orally or electronically if they are writing electronically. Students may need access to the Internet for research purposes. Use writing workshop time to give immediate feedback to students during the writing process.

**Would you rather be able to pause the world around you or to silence it?**

**I would rather pause the world. In today’s world, things happen so quickly that you cannot attune yourself to everything that happens. Being able to pause it would give you time to process and plan. It would also give you extra time to catch up if you get behind. For example, if I have a volleyball game on a night that I have a ton of homework, I could just pause time and use that paused time to do the homework. Although silencing the world could provide peace, I would worry about missing important events. Pausing the world is a much better option. It would provide a much-needed respite from the crazy schedule of life, without missing vital experiences.**

**REFLECTION/FORMATIVE ASSESSMENT:** Have students look through their writing for [Dead Words](#), [replacing ‘be’ verbs](#), [synonyms for “said”](#), [sentence branching](#), [brush strokes](#), and [adding details](#). The students should work through the [STAR](#) or [CUPS & ARMS](#) technique when revising their writing. Then they can submit them electronically through Google docs or Google Classroom.

### **3-FOUR-SQUARE ARGUMENT LESSON**

**INTRODUCTION:** Hand out or share digitally copies of the Proposition 25 mentor text from page 184 of *Write Like This*. Be sure to eliminate the label that is directly underneath the model. You can find a copy below and [HERE](#). Let the students know that the mentor text has the body paragraphs (no intro or conclusion) for an argument to vote for Proposition 25. Read it aloud with the students, then have them read it a second time silently. Then, ask them how they would categorize the sentences that have been bolded. Once they have come up with the answer that they are counterclaims/counterarguments, discuss why you should include those when writing a paper where you take a stand or a position on an issue. Also, have them note that the counterclaims come in different parts of the paragraphs, either at the beginning or in the middle—never the end. Discuss why this is true, allowing them to see that counterclaims must be overcome, not just stated in an argument paper.

Proposition 25 is simple reform that will break the gridlock and ensure that budgets will be passed on time. This is important because when last year's budget ran late, the state issued 450,000 IOUs to small businesses, state workers, and other who do business with the state. This ended up costing taxpayers over \$8 million in interest payments alone. Passing Proposition 25 will discourage this from happening again, as it holds legislators accountable when they don't do their jobs (actually docking their salaries every day the budget is late). **Opponents of this proposition scream that this is misleading because politicians would never support an initiative that would cost them money from their own wallets.** They are wrong. The language of the budget clearly states they will have their pay reduced, and what's more, they cannot legally recover any of this lost money after a budget is finally passed. Because of this possible loss of personal income, Proposition 25 will motivate lawmakers to agree on a timely budget.

**Those who oppose Prop 25 claim that passing it will give lawmakers more of an opportunity to raise our taxes. Without a required two-thirds majority, they argue, we will be much more endangered by higher taxes.** This argument, however, does not hold water. If you read the initiative closely, you will notice that the two-thirds requirement to raise taxes is actually still in place. That will not change. What does change is that lawmakers will be able to pass budgets without having to get a two-thirds majority. This is needed under the current system because no one is held accountable when a budget the gridlocked. Schools suffer. Businesses suffer. But lawmakers continue getting paid. Prop 25 will change this by hitting lawmakers where it hurts—their wallets. The people who oppose this initiative are using the prospect of higher taxes as a scare tactic. "Higher taxes" is a red herring designed to get people to take their eyes off the real issues.

Another benefit to passing Prop 25 is that it removes power from the small number of legislators who hold the budget for "ransom" every year. Because two-thirds vote is needed, some lawmakers hold out for special perks for themselves, often spending our money on their pet projects, or by giving billions in tax breaks to narrow corporate interests. **Opponents argue that passing Prop 25 will not eliminate this problem, that there will still be lawmakers who will attempt to hold the budget ransom.** Changing the law to a simple majority law will not change this, they argue. Though there is some truth to this argument, common sense says this problem will be lessened when budgets are easier to pass. There may be some situations where this remains a problem, but, clearly, passing Prop 25 will make it far less likely this "hostage taking" will occur.

According to the voting guide, "Late budgets waste tax money and inflate the costs of building schools and roads." Last year, for example "when the budget was late, road projects were shut down then restarted days later, costing taxpayers millions of dollars and further damaging California's credit rating." **Some might argue this is the price we have to pay to ensure that a reasonable budget gets passed,** but I disagree. As the voter's guide states, "Real people suffer when legislators play games with the budget." Taxpayers are punished, funding for schools is delayed, public safety is underfunded, and health care and services for seniors are used as bargaining chips. Prop 25 won't make all of these issues disappear, but it will certainly encourage lawmakers to address them in a more timely manner.

**MINI-LESSON:** Let the students know that they will be composing an argument (taking a stand) essay on a topic of their choosing that deals with human welfare. To begin, they will look at this four-square argument graphic organizer for an essay that takes a stand that the killing of African Albinos should be stopped. You can find it below and [HERE](#).

**Topic: The killing of African Albinos should be stopped**

**What are the main points of your argument?**

- The killing of African Albinos is modern day genocide

**What are the main arguments of the opposition?**

- This is not a human welfare issue because African Albinos are not human



|  |   |
|--|---|
| <ul style="list-style-type: none"> <li>• These individuals are born albino and are not inherently evil or good-luck charms</li> <li>• The killings are inhumane (dismemberment for body parts)</li> <li>• The United Nations should intervene because this is a human welfare issue</li> </ul>   | <ul style="list-style-type: none"> <li>• Killing African Albinos for body parts is a cultural tradition that can lead to mythical and monetary changes</li> <li>• There is already protection for Albinos from family and communities.</li> </ul>   |
| <p><b>What are the counterarguments from the opposition?</b></p> <ul style="list-style-type: none"> <li>• Killing African Albinos is not considered genocide since only a few die each year and they are not considered human</li> <li>• The bones of Albinos can bring good luck and quick money</li> <li>• Intervention from the United Nations will not have any effect on the issue since other government interventions have been unsuccessful</li> </ul> | <p><b>What are the counterarguments from your side?</b></p> <ul style="list-style-type: none"> <li>• All individuals should be treated humanely</li> <li>• Education is needed to root out the cultural belief system that advances Albino killings</li> <li>• This is something that could potentially start happening to other groups of people whom we consider different if we don't stop it</li> <li>• There has been a surge in these types of killings and the problem will only escalate</li> </ul> |

Hand out or share digitally some articles on the topic from the graphic above. Have students gather in groups to see if they can find any other arguments or counterarguments for either side. Here are some articles you could use: [In parts of Africa, people with albinism are hunted for their body parts. The latest victim: a 9-year-old boy](#), [The 'silent killer' of Africa's albinos](#), [Albinos are being hunted in Africa and 'harvested' for their body parts](#), and [Why albinos are being abducted, mutilated, raped and killed in Africa](#). You can also allow students to do a Google search for more articles.

**WRITING WORKSHOP:** Let the students know that they will be taking a stand in their own argument papers using the Proposition 25 mentor text as guide. They will first need to choose a topic, close read articles on the topic, and fill-in a four-square argument graphic organizer.

**Phase One:** Ask the students to do a [down-draft](#) of the body paragraphs of their essays. It may seem strange to them to not start with an intro. Tell them they need to write four body paragraphs based upon ideas they pulled from the articles and put into their graphic organizers. The paragraphs must be in either “hamburger” or “set them up, knock them down” organization. Share the information below to help students understand the two organizational styles.

*The Hamburger:* In this approach, the writer takes a stand, recognizes the opposition, and then counters the opposition. (This is shown in paragraph one of the mentor text on Proposition 25.)

*Set Them Up; Knock Them Down:* In this approach, the writer begins with a counterargument and then spends the rest of the paragraph knocking it down. (This is shown in paragraph two of the mentor text on Proposition 25.)

They should include [MLA 8](#) citations in their body paragraphs. (Do a mini-lesson on this, if needed.)

**Phase Two:** Have students engage in this [Writing Workshop Peer Feedback](#). It can also be found [HERE](#) as a sharable document. As you are setting up the activity, include these three items as the criteria for feedback.

NOTES AND EVALUATES HOW WELL AUTHOR DEVELOPS CLAIMS AND COUNTERCLAIMS FAIRLY, SUPPLYING EVIDENCE FOR EACH.



NOTES AND ANALYZES HOW THE AUTHOR DISTINGUISHES THE CLAIMS FROM COUNTERCLAIMS AND CREATES AN ORGANIZAION (HAMBURGER OR SET UP/KNOCK DOWN) THAT ESTABLISHES CLEAR RELATIONSHIPS AMONG CLAIMS, COUNTERCLAIMS, REASONS, AND EVIDENCE.

NOTES IF THE AUTHOR PROVIDES VALID REASONING AND SUFFICIENT EVIDENCE FOR THE STAND HE/SHE TAKES.

Ask students to use the peer feedback they received to edit and revise their body paragraphs.

**REFLECTION/FORMATIVE ASSESSMENT:** Have students compose an intro and conclusion for their body paragraphs. Then, they should look through their writing for [Dead Words](#), [replacing 'be' verbs](#), [synonyms for "said"](#), [sentence branching](#), [brush strokes](#), and [adding details](#). The students should work through the [STAR](#) or [CUPS & ARMS](#) technique when revising their writing. Then they can submit them electronically through Google docs or Google Classroom.

## TAKE A STAND/PROPOSE A SOLUTION

*Write Like This* Chapter Seven

## EXEMPLARS/MENTOR TEXTS

Electronic versions of all mentor texts can be found here:

[“Want a gun? Take a bullet: Take this, gutless NRA cowards — you can have a gun, once you understand the pain of being shot”](#) by D. WATKINS in Salon.com

[“Our fears, our guns, and our children”](#) by LEONARD PITTS JR.

[Would you rather be able to pause the world around you or to silence it?](#)

[Proposition 25 Mentor Text](#)

## TAKE A STAND/PROPOSE A SOLUTION

*Write Like This* Chapter Seven

## VOCABULARY/WRITING TERM LISTS

Here you will find Word of the Week (WOW) lessons, Vocabulary.com lists/lessons, and Vocabulary Mapping lessons that align with Chapter Seven of *Write Like This*. Feel free to use these to help students expand their word study.

-**WOW lessons** for remaining weeks will consist of some vocabulary words, some writing vocabulary words, review affixes, roots, or suffixes, and one to three sentence structures per week. They are to be used in conjunction with a Word of the Week (WOW) Handout. Here is a **master list** for all of the WOW lessons:

**Vocabulary Words:** abhor, admonish, antithesis, archaic, assiduous, astute, bellicose, brevity, callous, capricious, churlish, circuitous, compunction, concoct, consummate, copious, credible, defunct, deprecate, ennui, ephemeral, eradicate, excoriate, extraneous, façade, furtive, gentrify, germane, galvanize, haggard, inane, intractable, loquacious, malevolent, mendacious, misanthrope, obfuscate, obsequious, paramount, paucity, predilection, rancor, salacious, sanctimonious, supercilious, terse, throng, ubiquitous, untoward, veracity, vertigo, vilify

**Writing Vocabulary Words:** analyze, articulate, audience, cite, colloquial, context, craft, delineate, development, dichotomy, discourse, distinguish, editing, evaluate, explain, expressive, formulate, genre, heuristic, identify, infer, inform, inquiring, integrate, interpret, invention, irony, predict, proposing solutions, purpose, recursive, refer, revision, scope, seeking common ground, sequence, share and respond, subject, support, synthesize, taking a stand, thesis, tone, trace, unity, voice, writing process, writing small

**Affixes, Roots, and Suffixes:** a/ab/abs, ad/a/ac/af/ag/an/ar/at/as, anti, bi/bis, cap/capt, circum, com/con, de, dis/dif/di, epi, equi, ex/e, hyper, hypo, in, inter, mal/male, mis, mono, non, ob, omni, preter, pro, re, retro, se, sub, super, un/uni, un (pronounce uhn); bas, cap/capt, cred, dict, duc/duct, fac/fact, graph/gram, log, mort, scrib/script, spec/spect, tact, ten, therm, ver; -able/-ible, -er/-or, -fy, -ism, -ist, -less, -logue/-log -ness, -nym, -ship, -tude

**Sentence Structures:** infinitive, adjective, adverb appositive, absolute, gerund/verbal, semicolon, subordinating conjunction, conjunctive adverb, colon, coordinating conjunction, correlative conjunction, prepositional phrase, dependent clause, independent clause, free modifier, middle-branching/left-branching/right-branching, participial phrase, predicate, subject, simple sentence, compound sentence, complex sentence, compound-complex sentence, parallelism, transitive verb, intransitive verb

-**Vocabulary.com lessons** are online, interactive lessons based on a set list of words. Students get a chance to do several exercises to help them incorporate the words into their vocabulary. Students can do the exercises for free and teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a pro account.

-**Vocabulary Mapping** can be used with any of the words from the WOW or Vocabulary.com lists. Use the tool as needed.

## WOW Lessons

**Phase one:** Students will complete the Notice section of the WOW handout. An electronic template of this can be found [HERE](#). You can use this template each week to make the handout with the word lists for each week.

**Phase two:** Students will take notes on the back of the handout. You will lead them through their understanding of each of the words, partial words, and structures.

**Phase three:** Students will complete the Emulate section by writing and having their two sentences checked by the teacher.

(Additional Phase: Students can do exercises aligned to the sentence structure on **No Red Ink** listed [HERE](#).)

(Additional Phase: Students can use [Vocabulary Mapping](#) with any of the WOW words.)

**Phase four:** Students will take their weekly quiz on their Words of the Week and sentence structure.

## WOW Words

**Week Sixteen:** proposing solutions, purpose, seeking common ground, share & respond, complex sentence, compound-complex sentence

**Week Seventeen: (no new words—review week or choose your own words)**

**Week Eighteen: (no new words—review week or choose your own words)**

**REFLECTION/FORMATIVE ASSESSMENT:** During the week, the teachers will check original sentences and help the students make corrections, as needed. Then, the students will take the weekly test, allowing for correction of their mistakes for partial credit. Weekly tests can be formulated in a manner of your choosing: pencil/paper, Google Forms, Plickers, etc. You can find sample assessments for weeks thirteen through fifteen in the [ASSESSMENTS](#) section of this document for Take a Stand or Propose a Solution.

**Vocabulary.com List/Lessons for Chapter Seven of *Write Like This***

[Evaluating Problem/Solution & Argumentative Writing](#)

**This list of 12 words are aligned to tasks for taking a stand and proposing a solution.**

-Students may use [Vocabulary Mapping](#) in addition to the online exercises for this Vocabulary.com list.

## TAKE A STAND/PROPOSE A SOLUTION

*Write Like This Chapter Seven*

## NO RED INK

Here you will find No Red Ink ([noredink.com](https://noredink.com)) lessons that align with WOW, Weeks 16-18. Feel free to use these to help students expand their grammar study.

-No Red Ink lessons are online, interactive lessons based on a language rules. Students get a chance to do several exercises to help them judge their knowledge of grammatical structures and standards. Students can do the exercises for free after completing an interest survey. Teachers can sign up for free accounts. However, to get a digital dashboard of the students' results, teachers would need a premium account. NOTE: The links below are not live, but list the aligned lessons at No Red Ink. To get to them, click on "Lessons" in the upper, left corner after you have logged into [No Red Ink](#). That will bring up a page with the links to the lessons. Simply look for the names of the lessons listed here.

## Building Compound and Complex Sentences

- [Identifying FANBOYS](#)
- [ID the Function of FANBOYS](#)
- [Evaluating Use of Commas with FANBOYS](#)
- [Comma Splices and Fused Sentences](#)
- [Identifying THAMOs](#)
- [Front THAMOs](#)
- [Middle THAMOs](#)
- [Identifying SWABIs](#)
- [Front SWABIs](#)
- [Middle SWABIs](#)

## TAKE A STAND/PROPOSE A SOLUTION

*Write Like This* Chapter Seven

### EDITING

Here you will find an editing tip or strategy to work on while focused on writing for taking a stand or proposing a solution.

#### Adding Details

Adding details and modifiers to your writing can both create imagery and specificity. In order to assist your reader in painting a mental image of your writing, it is helpful to add adjectives to describe your nouns and adverbs to show how your verbs are being done.

*The boy ran toward his house.*

*The small boy quickly ran toward his run-down house.*

*Because she mumbled her words, I was lost when trying to follow her directions.*

*Because she mumbled her mushy words, I was hopelessly lost when trying to follow her possibly helpful directions.*

Have students practice adding details and modifiers to sentences in the Editing section of their spiral or digital notebooks.

## TAKE A STAND/PROPOSE A SOLUTION

*Write Like This* Chapter Seven

## ASSESSMENTS

Below is a copy of week sixteen Word of the Week Quiz. An electronic version of them can be found [HERE](#). Feel free to develop another format for the quizzes, such as Google Forms for easy grading. You can make review quizzes for weeks 17-18 or just have students use those weeks to prepare for Post-Assessment.

### WOW Quiz #16

#### Matching

*Review prefixes, roots & suffixes*    *definition*

- |                       |                    |
|-----------------------|--------------------|
| _____ 1. super        | a. the practice of |
| _____ 2. sub          | b. able to         |
| _____ 3. bas          | c. speak           |
| _____ 4. dict         | d. under           |
| _____ 5. -ism         | e. greater, beyond |
| _____ 6. -able, -ible | f. low             |

*Review WOW*

- |                        |
|------------------------|
| _____ 7. predilection  |
| _____ 8. ubiquitous    |
| _____ 9. archaic       |
| _____ 10. supercilious |
| _____ 11. inane        |

*definition*

- |                  |
|------------------|
| g. stupid, silly |
| h. old-fashioned |
| i. arrogant      |
| j. a liking for  |
| k. everywhere    |

Write your definition for each of the following:

12. proposing solutions

13. purpose

14. seeking common ground

15. share and respond

Write two sentences, one complex and one compound-complex containing in each and the words *churlish* and *sanctimonious* (underline each, one per sentence) using clear context clues to show that you understand the definition of each WOW. (5 pts. each)

16.

17.



**W.9-10.1**

WRITE ARGUMENTS TO  
SUPPORT CLAIMS IN AN  
ANALYSIS OF SUBSTANTIVE  
TOPICS OR TEXTS, USING  
VALID REASONING AND RELEVANT AND  
SUFFICIENT EVIDENCE.

CCR ANCHOR: WRITE ARGUMENTS TO SUPPORT CLAIMS IN AN ANALYSIS OF  
SUBSTANTIVE TOPICS OR TEXTS, USING VALID REASONING AND RELEVANT  
AND SUFFICIENT EVIDENCE.

**Essential Components**  
**W.9-10.1.a-e**

- a. Establish a clear and thorough thesis to present an argument.
- b. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
- c. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
- d. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the argument presented.

**Academic**  
**Vocabulary/Language**

- ABTATO, PETs, TOO (or comparable organizational structures for writing arguments with developed intros, bodies, and conclusions)
- analyze/analysis    -anticipates
- argument            -cite
- claim/counterclaim
- clarify                -clauses
- cohesion             -credible
- demonstrate        -distinguish
- establish             -evidence
- formal style         -inference
- logos/pathos/ethos
- maintain             -phrases
- precise               -reasons
- relevant              -substantive
- sufficient            -textual evidence
- thesis                -valid                    -warrant

**ULTIMATE  
LEARNING  
TARGET TYPE:  
PRODUCT**

**BROAD LEARNING TARGET:**

The student can write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**Underpinning Knowledge Learning Targets:**

The student can define, identify, and use thesis, argument, claim, warrant, and counterclaim.

The student can recognize and use strategies and techniques for introducing, organizing, and concluding arguments.

The student can recognize and use strategies and techniques for introducing precise claims, distinguishing them from opposing counterclaims, while establishing clear relationships among claims, counterclaims, reasons, and evidence through use of words, phrases, and clauses.

The student can recognize and use strategies and techniques for developing claims and counterclaims, supplying them with evidence, and pointing out strengths and limitations for audience needs.

**Underpinning Reasoning Learning Targets:**

The student can analyze the accurateness and credibility of sources and evaluate the validity, relevance, and sufficiency of reasons and evidence.

The student can distinguish between formal and informal writing styles and use formal style in argument writing.

The student can distinguish between logos, pathos, and ethos; and use logical reasoning for argument writing.

The student can analyze a substantive topic/text through argument writing.

**Underpinning Product Learning Targets:** The student can use correct MLA format for in-text citations and works cited pages.

**W.9-10.2**

WRITE INFORMATIVE/  
EXPLANATORY TEXTS TO  
EXAMINE AND CONVEY  
COMPLEX IDEAS, CONCEPTS,  
AND INFORMATION CLEARLY AND ACCURATELY  
THROUGH THE EFFECTIVE SELECTION,  
ORGANIZATION, AND ANALYSIS OF CONTENT.

CCR ANCHOR: WRITE INFORMATIVE/EXPLANATORY TEXTS TO  
EXAMINE AND CONVEY COMPLEX IDEAS AND INFORMATION  
CLEARLY AND ACCURATELY THROUGH THE EFFECTIVE SELECTION,  
ORGANIZATION, AND ANALYSIS OF CONTENT.

**Essential Components****W.9-10.2.a-f**

- a. Establish a clear and thorough thesis to present information.
- b. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia to aid comprehension, if needed.
- c. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- d. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- e. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
- f. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- g. Provide a concluding statement or section that follows from and supports the information or explanation presented.

**Essential Understanding**

-MLA Formatting for in-text citations and works cited pages

**Academic****Vocabulary/Language**

- ABTATO, PETS, TOO (or comparable organizational structures for writing informative/explanatory text with developed intros, bodies, and conclusions)
- analyze/analysis
- clarify
- complex ideas
- concrete
- credible
- develop
- domain-specific/tier three vocab
- establish
- formal/informal styles
- informative/explanatory text
- maintain
- organizational strategies (definition, classification, comparison/contrast, cause/effect)
- preview
- precise
- sufficient
- topic
- cite
- cohesion
- concepts
- convey
- demonstrate
- distinctions
- examine
- multimedia
- relevant
- thesis
- transitions

**ULTIMATE LEARNING  
TARGET TYPE:  
PRODUCT**

**BROAD LEARNING TARGET:**

The student can write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**Underpinning Knowledge Learning Targets:**

The student can define, identify, and use varied cohesive and appropriate transitions, precise language, and domain-specific vocabulary to manage the complexity of the topic and clarify relationships among complex ideas and concepts.

The student can recognize and use strategies and techniques for introducing (including previewing and thesis), organizing (definition, classification, comparison/contrast, cause/effect, etc.), and concluding informative/explanatory texts that clearly and accurately examine and convey complex ideas, concepts, and information.

**Underpinning Reasoning Learning Targets:**

The student can analyze the credibility and accuracy of sources and relevant content in those sources for inclusion in informative/explanatory writings.

The student can distinguish between formal & informal writing styles and use formal style in informative/explanatory writing.

The student can examine complex ideas, concepts, and information through informative/explanatory writing by selecting sufficient and relevant facts, extended definitions, concrete details, quotations, or other examples appropriate to audience.

**Underpinning Product Learning Targets:**

The student can include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension of informative/explanatory texts.

The student can use correct MLA format formatting papers, in-text citations, and works cited pages.

**W.9-10.3**

WRITE NARRATIVES TO DEVELOP  
REAL OR IMAGINED EXPERIENCES  
OR EVENTS USING EFFECTIVE  
TECHNIQUE, WELL-CHOSEN  
DETAILS, AND WELL-STRUCTURED

EVENT SEQUENCES.

CCR ANCHOR: WRITE NARRATIVES TO DEVELOP REAL OR IMAGINED  
EXPERIENCES OR EVENTS USING EFFECTIVE TECHNIQUE, WELL-CHOSEN  
DETAILS, AND WELL-STRUCTURED EVENT SEQUENCES.

**Essential Components**  
**W.9-10.3.a-e**

- a.** Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b.** Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c.** Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- d.** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e.** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**\*Extended Understanding**

-Extend a short narrative into a novella or novel

**Academic**  
**Vocabulary/Language**

- analyze
- characters/characterization
- clauses      -coherent
- convey      -detail
- develop      -elaborate
- elements of plot (exposition, rising action, climax, falling action, denouement, resolution, conflict, protagonist/antagonist, etc.)
- elements of prose (diction, syntax, imagery, figurative language, style, theme, tone, etc.)
- engage      -establish      -event
- illustrate      -interact      -narrative
- narrative techniques (dialogue, pacing, description, flashback, foreshadow, framing device, multiple plot lines, reflection, shift, time frame, point of view, etc.)
- narrator      -orient      -phrases
- point of view      -precise      -progression
- reflection      -relevant      -sensory language
- sequence      -setting      -signal
- unfold      -vivid

**ULTIMATE LEARNING  
TARGET TYPE:  
PRODUCT**

**BROAD LEARNING TARGET:**

The student can write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**Underpinning Knowledge Learning Targets:**

The student can define, identify, and use elements of prose (style, theme, tone . . .), elements of plot (conflict, climax, protagonist . . .), and narrative techniques (dialogue, pacing, description, reflection, multiple plot lines, . . .) to develop experiences, events, and characters.

The student can define, identify, and use a variety of transitional words, phrases, and clauses to connect sequences of events, shifts in time, changes in settings, and relationships among experiences and events.

The student can define, identify, and use precise, grade-level appropriate vocabulary, sensory language, and figurative language to convey a vivid picture of the experiences, events, setting, and/or characters.

**Underpinning Reasoning Learning Targets:**

The student can engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, introducing a narrator and/or characters, and creating a smooth progression of experiences or events.

The student can provide a conclusion that follows from and reflects on the narrated experiences or events.

**W.9-10.4**

PRODUCE CLEAR AND COHERENT WRITING IN WHICH THE DEVELOPMENT, ORGANIZATION, AND STYLE ARE APPROPRIATE TO TASK, PURPOSE, AND AUDIENCE.

**Essential Understanding**  
 -Identify and understand writing task, purpose, and audience  
 -Produce clear and coherent writing through development, organization, and style  
 -Match development, organization, and style of writing to task, purpose, and audience

**\*Extended Understanding**  
 -Produce clear and coherent writing that addresses multiple tasks, purposes, and/or audiences

**Academic Vocabulary/Language**

-analyze      -appropriate  
 -clear          -coherent  
 -determine  
 -development (analysis, synthesis, summary, evaluative)  
 -organization (causation, narration, sequential, descriptive, comparison)  
 -purpose (to inform, argue, defend, etc.)  
 -style (formal, informal, diction, syntax, mood, tone, figurative language, patterns, repetitions . . .)  
 -task  
 -writing types (argument, informational/expository, narrative)

CCR ANCHOR: PRODUCE CLEAR AND COHERENT WRITING IN WHICH THE DEVELOPMENT, ORGANIZATION, AND STYLE ARE APPROPRIATE TO TASK, PURPOSE, AND AUDIENCE.

**ULTIMATE  
LEARNING TARGET  
TYPE: PRODUCT**

**BROAD LEARNING TARGETS:**

**The student can produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.**

**Underpinning Knowledge Learning Targets:**

**The student can identify and understand varied writing tasks, purposes, and audiences.**

**The student can identify and understand varied methods of writing development, organization, and style.**

**Underpinning Reasoning Learning Targets:**

**The student can determine the writing task, purpose, and audience.**

The student can match varied methods of development, organization, and style of writing to varied tasks, purposes, and audiences.

OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS, ENGLISH LANGUAGE ARTS-WRITING, GRADES 9-10

**W.9-10.5**

DEVELOP AND STRENGTHEN WRITING AS NEEDED BY PLANNING, REVISING, EDITING, REWRITING, OR TRYING A NEW APPROACH, FOCUSING ON ADDRESSING WHAT IS MOST SIGNIFICANT FOR A SPECIFIC PURPOSE AND AUDIENCE.

**Essential Component**

-Demonstrate command of grade-level language standards (L.9-10.1-3)

**Essential Understanding**

- Use planning templates and revising & editing techniques to develop and strengthen writing
- Rewrite or try a new approach to develop and strengthen writing
- Understand and analyze how syntax, paragraphing, sectioning (intros, bodies, and conclusions), grammar, style, diction, language, organizational structures, etc. contribute to the development and strength of writing
- Identify and understand writing task, purpose, and audience
- Plan, revise, edit, rewrite, or try a new approach to strengthen focus on what is most significant for a specific purpose and audience

**Academic**

**Vocabulary/Language**

- analyze      -approach
- audience      -develop
- diction      -editing
- organizational structure (chronological, comparison, cause/effect, problem/solution, etc.)
- planning      -purpose
- revising      -rewriting
- sentence (telegraphic, short, medium, long, simple, complex, compound, compound-complex, cumulative, periodic)
- strengthen
- syntax (parallelism, chiasmus, zeugma, repetitive structure, phrases, clause, inverted/natural structure, etc.)
- style

CCR ANCHOR: DEVELOP AND STRENGTHEN WRITING AS NEEDED BY PLANNING, REVISING, EDITING, REWRITING, OR TRYING A NEW APPROACH.

**ULTIMATE LEARNING TARGET TYPE: REASONING**

**BROAD LEARNING TARGETS:**

The student can develop and strengthen writing through planning, revising, editing, rewriting, or trying a new approach.

The student can focus on addressing what is most significant for a specific purpose and audience in his/her writing.

**Underpinning Knowledge Learning Targets:**

The student can understand how to use planning templates, revising & editing techniques, and rewrites & new approaches to develop and strengthen writing.

**Underpinning Reasoning Learning Targets:**

|   |   |  |   |
|---|---|--|---|
|   | <p>The student can analyze how syntax, paragraphing, sectioning (intros, bodies, and conclusions), grammar, style, diction, language, organizational structures, etc. contribute to the development and strength of writing.</p> <p>The student can determine the writing purpose and audience.</p> <p><u><b>Underpinning Skill Targets:</b></u></p> <p>The student can demonstrate command of grade-level language standards (L.9-10.1-3).</p> |  |   |
| OHIO’S LEARNING STANDARDS-CLEAR LEARNING TARGETS, ENGLISH LANGUAGE ARTS-WRITING, GRADES 9-10  |   |  |   |
| <div>W.9-10.6</div> <p>USE TECHNOLOGY, INCLUDING THE INTERNET, TO PRODUCE, PUBLISH, AND UPDATE INDIVIDUAL OR SHARED WRITING PRODUCTS, TAKING ADVANTAGE OF TECHNOLOGY’S CAPACITY TO LINK TO OTHER INFORMATION AND TO DISPLAY INFORMATION FLEXIBLY AND DYNAMICALLY.</p> | <p>CCR ANCHOR: USE TECHNOLOGY, INCLUDING THE INTERNET, TO PRODUCE AND PUBLISH WRITING AND TO INTERACT AND COLLABORATE WITH OTHERS.</p>  | <p><u><b>Essential Understanding</b></u></p> <ul style="list-style-type: none"><li>-Understand how to access and use technology, including the Internet, e-mail, and social &amp; academic media sites for research, communication, presentation, and collaboration</li><li>-Understand how to access and use word processing, communication, collaboration, and presentation software for sharing, integrating, formatting, producing, editing, and publishing writing</li><li>-Know how to link, download, save, upload, share, and attach varied formats of files and sources</li><li>-Cite sources in-text and on works cited pages using MLA formatting</li></ul> | <p><u><b>Academic Vocabulary/Language</b></u></p> <ul style="list-style-type: none"><li>-academic media</li><li>-access</li><li>-capacity</li><li>-cite</li><li>-collaborate</li><li>-communication</li><li>-download/upload/attach/</li><li>-e-mail</li><li>-formatting</li><li>-Internet</li><li>-link/hyperlink</li><li>-MLA Format</li><li>-produce</li><li>-publish</li><li>-research</li><li>-social media</li><li>-technology</li><li>-word processing</li></ul> |
| <p><b>ULTIMATE LEARNING TARGET TYPE: SKILL</b></p>  | <p><u><b>BROAD LEARNING TARGETS:</b></u></p> <p>The student can use technology, including the Internet, to produce, publish, and update individual or shared writing products.</p> <p>The student can use technology, including the Internet, to link to and display information flexibly and dynamically.</p> <p><u><b>Underpinning Knowledge Learning Targets:</b></u></p>  |  |   |

The student can understand how to access and use the Internet, varied word processing, presentation, and communication software, & social/academic media sites for interacting/collaborating/sharing with others, presenting relationships/creating links between information and ideas, and formatting/producing/editing/ publishing/presenting writing.

The student can understand and use MLA formatting for page set-up, in-text citations, and works cited pages.

**Underpinning Skill Learning Targets:**

The student can download, save, upload, share, attach, and link varied formats of files and sources.

OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS, ENGLISH LANGUAGE ARTS-WRITING, GRADES 9-10

**W.9-10.7**

CONDUCT SHORT AS WELL AS MORE SUSTAINED RESEARCH PROJECTS TO ANSWER A QUESTION (INCLUDING A SELF-GENERATED QUESTION) OR SOLVE A PROBLEM; NARROW OR BROADEN THE INQUIRY WHEN APPROPRIATE; SYNTHESIZE MULTIPLE SOURCES ON THE SUBJECT, DEMONSTRATING UNDERSTANDING OF THE SUBJECT UNDER INVESTIGATION.

**Essential Understanding**

- Identify, research, and integrate information from several sources to answer a research question or solve a problem
- Conduct short and more sustained research projects for teacher-given and self-generated questions
- Generate original research questions and additional related, narrowed or broadened questions based upon analysis of research
- Synthesize multiple sources on a subject
- Demonstrate understanding of a subject through research projects

**Academic**

**Vocabulary/Language**

- analyze      -appropriate
- conduct      -demonstrate
- exploration      -inquiry
- integrate      -investigate
- issue      -media
- more sustained
- refocus
- research question
- self-generated
- solve a problem
- synthesize

CCR ANCHOR: CONDUCT SHORT AS WELL AS MORE SUSTAINED RESEARCH PROJECTS BASED ON FOCUSED QUESTIONS, DEMONSTRATING UNDERSTANDING OF THE SUBJECT UNDER INVESTIGATION.

**ULTIMATE  
LEARNING TARGET  
TYPE: REASONING**

**BROAD LEARNING TARGETS:**

The student can conduct short and more sustained research projects to answer a teacher-given or self-generated question, narrowing or broadening the inquiry when appropriate.

The student can synthesize multiple sources on the same subject, demonstrating understanding of that subject.

**Underpinning Knowledge Learning Targets:**

|  |   |
|--|---|
|  | <p>The student can identify information pertinent to an inquiry gained through researching several sources.</p> |
|--|---|

**Underpinning Reasoning Learning Targets:**

The student can determine when to narrow or broaden inquiry for research projects.

The student can generate original research questions for short and more sustained research projects.

**Underpinning Skill Learning Targets:**

The student can demonstrate proficient use of research skills.



**W.9-10.10**

**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.**

**Essential Understanding**  
**-Produce varied writing pieces (paragraphs, essays, reports, arguments, narratives, informational/explanatory texts, etc.) for a range of tasks, a variety of purposes, and diverse audiences.**

**Academic Vocabulary/Language**

-audience    -extended  
 -purpose    -range  
 -reflection    -research  
 -revision    -routinely  
 -tasks    -time frame  
 -writing process

CCR ANCHOR: 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.

**\*Extended Understanding**  
**-Evaluate your own writing**

**ULTIMATE LEARNING  
TARGET TYPE: SKILL**

**BROAD LEARNING TARGETS:**

**The student can write routinely for a range of tasks, purposes, and audiences over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two).**

**Underpinning Knowledge Learning Targets:**

**The student can identify tasks, purposes, and audience for shorter and extended time frame writings.**

**Underpinning Reasoning Learning Targets:**

**The student can reflect on and revise his/her own writing.**

**Underpinning Skill Learning Targets:**

**The student can research proficiently.**

**Underpinning Product Learning Targets:**

**The student can produce writings appropriate for shorter and extended time frames in a variety of text types.**

## L.9-10.1

### DEMONSTRATE COMMAND OF THE CONVENTIONS OF STANDARD ENGLISH GRAMMAR AND USAGE WHEN WRITING OR SPEAKING.

CCR ANCHOR: DEMONSTRATE COMMAND OF THE  
CONVENTIONS OF STANDARD ENGLISH GRAMMAR AND  
USAGE WHEN WRITING OR SPEAKING.

#### Essential Components

##### L.9-10.1.a-b

a. Use parallel structure  
b. Use various types of phrases  
(noun, verb, adjectival, adverbial,  
participial, prepositional,  
absolute) and clauses  
(independent, dependent; noun,  
relative, adverbial) to convey  
specific meanings and add variety  
and interest to writing or  
presentations

##### \*Extended Understanding

-Recognize when appropriate to  
break conventions for effect

#### Academic Vocabulary/Language

- absolute phrase
- adjectival phrases and clauses
- adverbial phrases and clauses
- appositive phrase
- command
- convention
- coordinating/subordinating clauses
- demonstrate
- grammar
- independent/dependent clauses
- noun phrases and clauses
- parallel structure
- participial phrase
- prepositional phrase
- relative clause
- sentence structure (simple, compound, complex, compound-complex)
- verb phrase
- verbals (gerunds, participles, infinitives)
- gerund phrase
- infinitive phrase

#### ULTIMATE LEARNING TARGET TYPE: SKILL

##### BROAD LEARNING TARGET:

The student can demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

##### Underpinning Knowledge Learning Targets:

The student can identify and understand types of sentences (simple, compound, complex, compound-complex).

The student can identify and understand parallel structure.

The student can identify and understand types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute, appositive, gerund, infinitive).

The student can identify and understand types of clauses (independent, dependent; coordinating, subordinating; noun, relative, adverbial, adjectival).

##### Underpinning Skill Learning Targets:

The student can use parallel structure.

The student can use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute, appositive, gerund, infinitive) and clauses (independent, dependent; coordinating/subordinating; noun, relative, adverbial, adjectival) to convey specific meanings and add variety and interest to writing or presentations.

**L.9-10.2****DEMONSTRATE  
COMMAND OF THE  
CONVENTIONS OF****STANDARD ENGLISH CAPITALIZATION,  
PUNCTUATION, AND SPELLING WHEN  
WRITING.**CCR ANCHOR: DEMONSTRATE COMMAND OF THE CONVENTIONS  
OF STANDARD ENGLISH CAPITALIZATION, PUNCTUATION, AND  
SPELLING WHEN WRITING.**Essential Components****L.9-10.2.a-c****a. Use a semicolon (and perhaps  
a conjunctive adverb) to link two  
or more closely related  
independent clauses.****b. Use a colon to introduce a list  
or quotation.****c. Spell correctly.****Essential Understanding****-Rules of capitalization****-Rules of punctuation****-Spelling conventions****\*Extended Understanding****-Use hyphens correctly****Academic****Vocabulary/Language**

-capitalization

-colon

-command

-conjunctive adverb (see list at  
[http://grammar.yourdictionary.com/parts-  
of-speech/adverbs/list-of-conjunctive-  
adverbs.html](http://grammar.yourdictionary.com/parts-of-speech/adverbs/list-of-conjunctive-adverbs.html))

-convention

-demonstrate

-grammar

-punctuation

-semicolon

-spelling conventions

**ULTIMATE  
LEARNING  
TARGET TYPE:  
SKILL****BROAD LEARNING TARGETS:****The student can demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.****Underpinning Knowledge/Reasoning Learning Targets:****The student can identify and understand the varied uses for colons and semicolons.****The student can identify and correct misspelled words, as well as recall and apply spelling conventions.****The student can identify and correct mistakes in punctuation and capitalization, as well as recall and apply punctuation and capitalization rules.****Underpinning Reasoning Learning Targets:****The student can distinguish between dependent and independent clauses.****Underpinning Skill Learning Targets:****The student can correctly use colons to introduce a list or quotation.****The student can correctly use semicolons to link two or more closely related independent clauses, with or without conjunctive adverbs.**

**L.9-10.6**

ACQUIRE AND USE ACCURATELY GENERAL ACADEMIC AND DOMAIN-SPECIFIC WORDS AND PHRASES, SUFFICIENT FOR READING, WRITING, SPEAKING, AND LISTENING AT THE COLLEGE AND CAREER READINESS LEVEL; DEMONSTRATE INDEPENDENCE IN GATHERING VOCABULARY KNOWLEDGE WHEN CONSIDERING A WORD OR PHRASE IMPORTANT TO COMPREHENSION OR EXPRESSION.

**Essential Understanding**

-Acquire and use of general academic and domain-specific words and phrases, sufficient for college and career readiness  
-Independently gather vocabulary knowledge during reading comprehension

**Academic****Vocabulary/Language**

-acquire  
-college and career ready  
-comprehension  
-consider  
-demonstrate  
-domain  
-expression  
-gather  
-phrases  
-sufficient  
-tier two words (general academic)  
-tier three words (domain-specific)  
-vocabulary

CCR ANCHOR: ACQUIRE AND USE ACCURATELY A RANGE OF GENERAL ACADEMIC AND DOMAIN-SPECIFIC WORDS AND PHRASES SUFFICIENT FOR READING, WRITING, SPEAKING, AND LISTENING AT THE COLLEGE AND CAREER READINESS LEVEL; DEMONSTRATE INDEPENDENCE IN GATHERING VOCABULARY KNOWLEDGE WHEN CONSIDERING A WORD OR PHRASE IMPORTANT TO COMPREHENSION OR EXPRESSION.

**\*Extended Understanding**

-Acquire and use accurately above grade-appropriate general academic and domain-specific words and phrases

**ULTIMATE  
LEARNING  
TARGET TYPE:  
REASONING**

**BROAD LEARNING TARGETS:**

**The student can acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.**

**The student can demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.**

**Underpinning Reasoning Learning Targets:**

**The student can apply and use knowledge of vocabulary when considering words and phrases important to comprehension or expression.**

**The student can select appropriate resources to aid in gathering vocabulary knowledge.**

## ACKNOWLEDGEMENTS

This Teacher Resource was created during the spring and summer of 2017 as part of an initiative to increase course offerings and student writing success. Note: This is a semester-long course designed for Grades 9 or 10.

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## Supplemental Resources for *English Composition*

NOTE: The lessons/ideas included in these supplemental resources offer writing extensions that are not included in the course lessons.

[Time 4Writing](#)

[Grounds for Argument](#)

[National Writing Project](#)

[Developing Writers: A Workshop for High School Teachers](#)