Module 3
Participant Guide

Supporting All Students in Writing and Research

Connecticut Core Standards for English Language Arts and Literacy

Grades K–5

Systems of Professional Learning

Connecticut Core Standards Systems of Professional Learning

The material in this guide was developed by Public Consulting Group in collaboration with staff from the Connecticut State Department of Education and the RESC Alliance. The development team would like to specifically thank Ellen Cohn, Charlene Tate Nichols, and Jennifer Webb from the Connecticut State Department of Education; Leslie Abbatiello from ACES; and Robb Geier, Elizabeth O'Toole, and Cheryl Liebling from Public Consulting Group.

The Systems of Professional Learning project includes a series of professional learning experiences for Connecticut Core Standards District Coaches in English Language Arts, Mathematics, Humanities, Science, Technology, Engineering, Mathematics (STEM), and Student/Educator Support Staff (SESS).

Participants will have continued support for the implementation of the new standards through virtual networking opportunities and online resources to support the training of educators throughout the state of Connecticut.

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- Writing Grounded in Evidence from Text

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- Research in CCS-aligned Units
- Supporting All Students in Writing
- Routine and Daily Writing
- Reflection and Planning

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Introductory Activities

Introductory Activities

Pre-Assessment–CCS-ELA & Literacy

Instructions: Check the box on the scale that best represents your knowledge or feelings about the CCS-ELA & Literacy in your classroom**.**

Self-Assessment Questions	No	Somewhat	Yes	Absolutely, and I could teach it to someone else
	1	2	3	4
I know the research base and rationale for the CCS-ELA & Literacy Writing Standards.				
I know the vertical progression of writing expectations and skills in grades K–5 CCS-ELA & Literacy.				
I know best practices in writing instruction, including writing grounded in text.				
I know the research requirements and the use of digital tools and other technologies required by the CCS-ELA & Literacy Writing Standards.				
I understand how writing and research are incorporated into CCS-aligned ELA & Literacy units and lessons.				
I understand how to support all students in writing aligned with the CCS-ELA & Literacy.				
I am able to facilitate collaborative conversations and professional learning for my colleagues related to understanding the CCS-ELA & Literacy Writing Standards and best practices in writing and research.				

NOTEPAD

Use the *Notepad* section titled *Introductory Activity: Quick Write for Sharing* on page 61 of your Participant Guide to jot down some information or thoughts you might share with other Core Standards District Coaches regarding conversations or professional learning activities in your school district relative to the Systems of Professional Learning Modules 1 & 2.

Part 1: Sharing Our Successes and Challenges

Part 1: Sharing Our Successes and Challenges

Activity 1: Sharing about Modules 1 and 2

DESCRIPTION

Participants will explain in small groups their experiences in sharing the messages of Modules 1 and 2.

DIRECTIONS

1. Locate three other coaches with cards corresponding to the number on your card (to make ”4 of a Kind”).
2. Introduce yourself.
3. Using your *Notepad* notes from the Introductory Activities, talk with others about how you shared the messages of Modules 1 and 2 with others from your school or district.

Part 2: A Close Look at the Writing Standards

Part 2: A Close Look at the Writing Standards

Activity 2: Types of Writing in the CCS-ELA & Literacy Standards

DESCRIPTION

Using the Text Rendering Protocol, participants examine the different types of writing explained in the Common Core State Standards, *Appendix A*. They then use discussion prompts to share their understandings.

DIRECTIONS

Using the Text Rendering Protocol below, you will read closely, use evidence, and participate in a discussion. Each member of your team will read about one type of writing from *Appendix A* of the Common Core State Standards (located in the Appendix at the end of your Participant Guide). You will annotate your reading, record your thinking based upon evidence from the text, then discuss.

Text Rendering Protocol

1. Select:

- **A Facilitator.** This person will keep the group on task. This person should read aloud the following instructions and keep the group moving through the steps.
- **A Timekeeper.** This person will help the group transition at the appropriate times.
- **A Recorder.** This person will take notes on answers to Step 5's questions on the following page.
- **A Reporter.** At the end of the exercise, this person will share with the larger group a significant point of discussion at the table.

2. Read about your assigned type of writing from *Appendix A* of the Common Core State Standards.

- Reader 1: Argument (p. 23)
- Reader 2: Informational/Explanatory (p. 23)
- Reader 3: Narrative (and Creative) (pp. 23–24)
- Reader 4: The Special Place of Argument in the Standards (pp. 24–25)

Take 3 minutes for this activity.

3. Read a second time, focusing on these guiding questions:

- What is the purpose of this type of writing?
- What is important to remember?

Note that Reader 4 will have a slightly different focus, with more emphasis on the second discussion prompt question below.

On the second reading, highlight and record in your *Notepad* section titled *Activity 2: Types of Writing in the CCS-ELA & Literacy* on page 61:

- A significant sentence (related to the focus questions)
- A significant phrase
- A significant word
- Take 3 minutes for this activity.

4. In three rounds, the facilitator should give everyone an opportunity to offer a sentence, then a phrase, then a word, and briefly explain their thinking about the choice.

Take 5 minutes for this activity.

5. The recorder should synthesize the group's discussion of the questions below.

Take 10 minutes for this activity.

Discussion Prompts

In short, what is the purpose of each type of writing?

How do Argumentation and Explanation differ?

How do Argument and Persuasion differ?

What types of writing are missing from the Standards? How will they be accounted for?

What is the rationale for the Standards' emphasis on Argument?

6. The entire group will join for a "share out." The reporter for each group will share one significant point from the discussion above. The group will then discuss:

   How might you use the Text Rendering Protocol with colleagues or in the classroom?

Take 10 minutes for this activity.

EngageNY. (2013). Adapted from EngageNY, Expeditionary Learning, *Session 6A: 3. Text Rendering Protocol*, http://www.engageny.org/resource/professional-development-turnkey-kit-ela-3-8-july-2013; adapted from original source *Text Rendering Experience,* National School Reform Faculty, from http://www.nsrfharmony.org/protocol/a_z.html

RESOURCES

- Common Core State Standards, *Appendix A* (pp. 23-25). http://www.corestandards.org/assets/Appendix_A.pdf

Activity 3: Examining the Grade Level Expectations of the Writing Types and Texts

DESCRIPTION

Participants examine differences in grade level expectations of the CCS Writing Standards for Opinion/Argument, Informative/Explanatory, or Narrative Writing by looking at a progression of "On-Demand" student writing from the *In Common: Effective Writing for All Students* collection. Participants will annotate student writing using the language of the standards.

DIRECTIONS

1. Using *In Common: Effective Writing for All Students,* choose one set of K–5 sample student writing: Opinion/Argument, Informative/Explanatory, or Narrative (separate handouts).
2. Begin with the unannotated set of papers at the beginning of the packet. Annotate writing samples using the language of the applicable grade level standard: W.1, W.2, or W.3 (found on pages 14-16 of this guide). For example, if you are reviewing the packet of Narrative samples, use W.3 for each of the grade levels K–5.
3. Compare your annotations with those of the annotated version of the same sample which follows in the second half of the packet.
4. Discuss first with a partner who reviewed the same type of writing, and then with your table, using the guiding questions on the following page.

Guiding Questions for *In Common*
With your partner: What do you notice about the progression of student writing from grade level to grade level? Are these good examples of student writing for the grade level and type of writing? Why or why not?
With your table: What are the similarities in student writing at the same grade level across types of writing? Are the CCS realistic in terms of their expectations for student writing?
With the whole group: How might you use the *In Common: Effective Writing for All Students* collection with teachers? With students?

NOTEPAD

After the closing discussion about this activity, use the *Notepad* section on page 61 titled *Activity 3: Examining the Grade Level Expectations of the Writing Types and Texts* to jot down notes about anything you think was significant from this activity that can be applied to CT Core Standards work in your school or district.

RESOURCES

- Learning by Example – PD Activity from Achieve the Core. Retrieved from http://achievethecore.org/page/507/in-common-effective-writing-for-all-students
- Vertical Progression of the CCS-ELA & Literacy Writing Standards (located on the following pages)
- Student writing samples from *In Common* from Achieve the Core (separate handouts). Retrieved from http://achievethecore.org/page/507/in-common-ee-writing-for-all-students

Vertical Progression of the CCS-ELA & Literacy Writing Standards

Strand: K-5 Writing Standards (W)	
Cluster 1: Text Types and Purposes	
CCR Anchor Standard for Writing 1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
W.5.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
W.5.1a	Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
W.5.1b	Provide logically ordered reasons that are supported by facts and details.
W.5.1c	Link opinion and reasons using words, phrases, and clauses (e.g.*, consequently, specifically*).
W.5.1d	Provide a concluding statement or section related to the opinion presented.
W.4.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
W.4.1a	Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
W.4.1b	Provide reasons that are supported by facts and details.
W.4.1c	Link opinion and reasons using words and phrases (e.g., *for instance, in order to, in addition*).
W.4.1d	Provide a concluding statement or section related to the opinion presented.
W.3.1	Write opinion pieces on topics or texts, supporting a point of view with reasons.
W.3.1a	Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.
W.3.1b	Provide reasons that support the opinion.
W.3.1c	Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.
W.3.1d	Provide a concluding statement or section
W.2.1	Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., *because*, *and*, *also*) to connect opinion and reasons, and provide a concluding statement or section.
W.1.1	Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.
W.K.1	Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book *(e.g., My favorite book is . . .)*.

Strand: Writing Standards (W)	
Cluster 1: Text Types and Purposes	
CCR Anchor Standard for Writing 2	Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
W.5.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
W.5.2a	Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
W.5.2b	Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
W.5.2c	Link ideas within and across categories of information using words, phrases, and clauses (e.g., *in contrast, especially*).
W.5.2d	Use precise language and domain-specific vocabulary to inform about or explain the topic.
W.5.2e	Provide a concluding statement or section related to the information or explanation presented.
W.4.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
W.4.2a	Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
W.4.2b	Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
W.4.2c	Link ideas within categories of information using words and phrases (e.g., *another, for example, also, because*).
W.4.2d	Use precise language and domain-specific vocabulary to inform about or explain the topic.
W.4.2e	Provide a concluding statement or section related to the information or explanation presented.
W.3.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
W.3.2a	Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.
W.3.2b	Develop the topic with facts, definitions, and details.
W.3.2c	Use linking words and phrases (e.g., *also, another, and, more, but*) to connect ideas within categories of information.
W.3.2d	Provide a concluding statement or section.
W.2.2	Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.
W.1.2	Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.
W.K.2	Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.

Strand: Writing Standards (W)	
Cluster 1. Text Types and Purposes	
CCR Anchor Standard for Writing 3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
W.5.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
W.5.3a	Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
W.5.3b	Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
W.5.3c	Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
W.5.3d	Use concrete words and phrases and sensory details to convey experiences and events precisely.
W.5.3e	Provide a conclusion that follows from the narrated experiences or events.
W.4.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
W.4.3a	Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
W.4.3b	Use dialogue and description to develop experiences and events or show the responses of characters to situations.
W.4.3c	Use a variety of transitional words and phrases to manage the sequence of events.
W.4.3d	Use concrete words and phrases and sensory details to convey experiences and events precisely.
W.4.3e	Provide a conclusion that follows from the narrated experiences or events.
W.3.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
W.3.3a	Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
W.3.3b	Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
W.3.3c	Use temporal words and phrases to signal event order.
W.3.3d	Provide a sense of closure.
W.2.3	Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.
W.1.3	Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.
W.K.3	Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

Part 3: Writing Grounded in Evidence from Text

Part 3: Writing Grounded in Evidence from Text

Activity 4: Writing about Text

DESCRIPTION

Participants use the Jigsaw Protocol to read and debrief Tim Shanahan's chapter "Best Practices in Writing about Text" by examining the following sections: "Introduction," "Writing to Text Models," "Summarizing Text," "Writing about Text," and "Text Synthesis."

Jigsaw Protocol

DIRECTIONS

1. Your table will be assigned one section of the handout "Best Practices in Writing about Text." Individually, read your table's assigned section, using sticky notes to annotate and mark key ideas. (Please do not write on the handout; this is a new publication with limited permission for reproduction. We will be reusing these at other sessions.)
2. Summarize the section together using the space provided below, and decide how you will teach that section to other participants. Using the "Teaching Tool," on the next page, create a graphic or illustration to help you do so. Each person at the table will need to "duplicate" the graphic because he or she will be teaching another group and will need the visual aid. Use the space on the following page.
3. Regroup with new people at new tables so that each section of the reading has been read by at least one member.
4. Take turns "teaching" the other participants about your section.
5. Return to your original table and discuss.

Summary:

_____

_____

_____

_____

Teaching Tool for 'Best Practices in Writing about Text,' Section _____

Use the space below to record your graphic, illustration, or key points.

Discussion Prompts

How can these activities be adapted for early elementary students?

What types of support will students need?

What types of support will teachers need?

NOTEPAD

Use the *Notepad* section titled *Activity 4: Writing about Text* on page 62 to record your take-aways from this activity.

RESOURCES

- Shanahan, T. (2013). Best practices in writing about text. In S. Graham, C. A. MacArthur, & J. Fitzgerald (Eds.), *Best practices in writing instruction* (2nd ed., ch. 14, pp. 334-350). New York: Guilford Press
- Teaching Tool for 'Best Practices in Writing about Text,' Section _____

Activity 5a: Viewing a Video and Having a "Written Conversation"

DESCRIPTION

Participants watch a video lesson on developing argument writing in a third grade classroom. They have a "Written Conversation," following the directions below.

DIRECTIONS

1. View the video, *Text Evidence to Support an Argument.* Take notes in the *Notepad* section titled *Activity 5a: Viewing a Video and Having a "Written Conversation"* on page 62, using the focus question, **What steps does the teacher take to support students to write with evidence?**

Take 15 minutes for this activity.

2. Identify a partner for a "Written Conversation."
3. "Written Conversation:" You and your partner will write simultaneous communications to one another about the video using the "Written Conversation" Notes Sheet on the following page. The notes could be anything you would say if you were having a face-to-face discussion. The notes may be narrative in nature, represent new thoughts, or act as responses to what your partner has written. At the facilitator's signal, you will trade notes every 2–3 minutes, for a total of 3 exchanges. **This is done in silence.**

Take 10 minutes for this activity.

4. When the facilitator gives the signal, you can talk aloud with your partner.
5. Pairs will share with the large group a highlight or thread of their conversation.

RESOURCES

- "Written Conversation" Protocol, from "Teaching Practices and Protocols," *Grades 3-5 ELA Curriculum: Appendix 1* from http://www.engageny.org/resource/grades-3-5-ela-curriculum-appendix-1-teaching-practices-and-protocols
- "Written Conversation" Notes Sheet

Video

- *Text Evidence to Support an Argument* from America Achieves. Retrieved from http://commoncore.americaachieves.org/module/17

"Written Conversation" Notes Sheet

Activity 5b: Looking at Student Work

DESCRIPTION

Participants will briefly review student work generated as a result of the lesson sequence in the video *Text Evidence to Support an Argument* and discuss responses to a focus question about evidence of the instructional sequence in the student writing samples.

DIRECTIONS

1. Scan one or two samples of student writing generated from the lesson (from the video you just watched). Focus on the use of evidence to support an argument. Student writing samples are located in the Appendix at the end of your Participant Guide.

2. At your table, discuss:

What evidence of the instructional sequence do you see in the student writing?

NOTEPAD

Use the *Notepad* section titled *Activity 5b: Looking at Student Work* on page 62 to record your take-aways from this activity.

RESOURCES

- Student work samples from: *Text Evidence to Support an Argument*
  http://commoncore.americaachieves.org/module/17

Video

- *Text Evidence to Support an Argument* from America Achieves (sign-in required). Retrieved from
  http://commoncore.americaachieves.org/module/17

Part 4: Research in CCS-ELA & Literacy

Part 4: Research in CCS-ELA & Literacy

Activity 6: Research in CCS-aligned Units

DESCRIPTION

Participants will review several CCS exemplar units to see how research is developed. Each research "team" will create a poster to describe their unit and participate in a Hosted Gallery Walk to view the posters.

DIRECTIONS

1. Organize into teams of 4–5 members.
2. Each team will be assigned a particular grade level unit/module. Your team will be provided printed copies of your unit.
3. With your team, determine how the unit/module is organized. If it is long or complex, divide it up or work in pairs on sections.
4. Read through the unit using the "Developing Research" Organizer on page 27 to take notes.
5. As a team, create a poster on chart paper using words and symbols that illustrate the research process and how research is taught in your unit. Be certain to note where you believe important steps have been omitted or could have been taught more effectively. Be creative with your poster!
6. Post your team's poster on a wall in the room.
7. Form a new group with one member from each research team. Stand with your new group by any poster. There should be only one group by each poster.
8. When you come to the poster your team created, act as "host" to the rest of the group by explaining how research is taught, and the research process in your unit, including anything that is missing.
9. At the facilitator's signal, each group will move to the next poster and the new "host" will explain the research process represented.

RESOURCES

- Exemplar Units:
    - **Grade 1:** Informational Text, Research, and Inquiry Circles: Animals and Habitats http://www.doe.mass.edu/candi/model/files.html

- **Grade 2:** Informational Text: Reading for Inquiry and Writing a Report
  http://www.doe.mass.edu/candi/model/files.html
- **Grade 4:** Reading and Writing Informational Texts: Negro League Baseball
  http://www.doe.mass.edu/candi/model/files.html

- "Developing Research" Organizer
- Hosted Gallery Walk Protocol adapted from Expeditionary Learning.
  www.engageny.org/.../attachments/hosted_gallery_walk_protocol.doc

"Developing Research" Organizer

Day/Lesson	Research-related Activity	Purpose	Connection to Earlier or Later Activity

Part 5: Supporting Students in Writing

Part 5: Supporting Students in Writing

Activity 7: Viewing a Video

DESCRIPTION

In Activity 7, participants return to the video lesson viewed in Module 2*, Analyzing Text, Putting Thoughts on Paper* and look at a third segment of the lesson in which students begin to write. They reflect upon the teaching and learning activities they see there.

DIRECTIONS

1. View the *Putting Thoughts on Paper* segment of the video lesson, *Analyzing Text*.
2. Use the *Notepad* section titled *Activity 7: Viewing a Video* on page 63 to jot down notes for the discussion prompts.
3. Use the prompts below to discuss at your table.

Discussion Prompts

In what ways did the lesson sequence prepare students to be confident and competent in evidence-based writing?

What were some of the strategies and supports you saw and heard the teacher use?

What did you notice about student participation and responses?

To what extent did this teacher and the lesson sequence prepare students to be competent and confident in their writing?

What do teachers need to know and be able to do in order to be able to effectively prepare students to write?

RESOURCES

Video

- Brewer, S. *Analyzing Texts: Putting Thoughts on Paper.* Retrieved from https://www.teachingchannel.org/videos/analyzing-text-writing

Activity 8a: Examining a Framework

DESCRIPTION

Participants will examine a framework for scaffolding writing to sources and assess advantages and disadvantages of using frameworks to scaffold writing tasks.

DIRECTIONS

1. Review the framework described in "Writing to Sources: Guided Instruction," on the following pages. Note the sequence of instruction and the purpose of each step.

Take 8 minutes for this activity.

2. With a partner, choose one of the two sample lessons that follow the Writing to Sources guide – either "Lou Gehrig, The Luckiest Man," beginning on page 43 or "The Night of San Juan", beginning on page 51.

3. Read the sample lesson and annotate to indicate the steps described in "Writing to Sources: Guided Instruction."

4. Turn and talk to your partner:

What are the benefits of using a framework like this to scaffold a writing task? Are there disadvantages?

RESOURCES

- Achieve the Core. Student Achievement Partners. *Writing to Sources: Guided Instruction*. Retrieved from http://www.solution-tree.com/media/pdf/WriteLikeReportersK_5FREYCFF335.pdf
- "Writing Task for Lesson on 'Lou Gehrig'" and "Writing Task for Lesson on 'San Juan.'" Retrieved from http://achievethecore.org/page/209/knowing-thinking-and-writing-detail-pg

Writing to Sources: Guided Instruction

Written by SAP & CGCS to Accompany BAP Writing Lessons

Writing about a text after doing a careful read is an important opportunity for students to synthesize their knowledge about that text. When they write clearly and thoughtfully about a text, even if the piece of writing is relatively short, they construct meaning of that text in a way that sticks.

Sometimes, of course, we use writing to *assess* students' understanding of the text. More often, we use writing to *help students build deeper meaning* of the text. In addition, we use writing about a text to help students learn to write clearly, logically, and thoughtfully. In this way, the writing not only helps students synthesize meaning of the text – it helps them think clearly and thoughtfully about other texts.

These exemplars are designed to use text-dependent questions to help students, through careful reading, to a deep understanding of the text. They are also designed to help students write about that understanding clearly and thoughtfully. Each exemplar includes:

- A set of student worksheets, designed to lead the student step by step through the process.
- A set of teacher reference sheets, which offer a sample of student responses to note taking and writing activities.

These text specific sheets are meant to be used with the more general description of the process in this document.

All of the writing tasks created for this project are highly guided and scaffolded - it is assumed that the concept of writing to sources will be new and challenging for most students and teachers. However, the materials provided are meant to introduce a process that students (and teachers!) will eventually make their own. As you and your students become more comfortable with text based writing, be sure to modify your process to encourage independence. With careful instruction, much practice and gradual release of responsibility, all of your students will enrich and improve, not only their writing, but the way they think about and interact with what they read.

The following estimated 2 – 3 day sequence provides a template for guiding students through this process. Use it in combination with the specific *Read, Think and Write!* student sheets that accompany each text.

Writing to Sources: Guided Instruction

DAY ONE *(approximately 45 minutes)*

- ***Writing begins with the third read***

The first read of the sequence establishes a first familiarity with the text. In the second read the teacher guides students slowly and carefully through the text, prodding their thinking with text-dependent questions. On the third read, students read with a specific purpose, to gather information that will allow them to answer a Focusing Question for writing.

- ***Pose the Focusing Question for writing***

Before the third read, the teacher poses the Focusing Question for writing. Each selection has a single, carefully crafted, Focusing Question that will be answered by gathering and synthesizing evidence from the text. The teacher makes this question visible for all the students to see, and makes sure they all understand the question. The Focusing Question is always written at the top of the graphic organizer/notes sheet, reminding the students of the focus of their inquiry into this text.

- ***Review the notes sheet / organizer***

For students, taking notes captures the knowledge that they will be generating on this third read and using as they write their response to the focusing question. The graphic organizers provided for each Focusing Question guide students in gathering, organizing and synthesizing evidence from the text. Every story has a graphic organizer / note sheet to cue students about what knowledge they will be looking for, and to help them make sense of that knowledge both as they go, and after the notes have been taken. For younger students or less experienced students, the teacher should create a large class note chart that can be used to model the process of taking notes. This can be done simply by enlarging the student chart and reproducing it on chart paper, a whiteboard or with a document camera.

- ***Capture the knowledge, gather the notes***

This is the longest step. As the teacher takes students through the third read, she stops frequently to take notes *related to the Focusing Question.* The purpose of this step is to gather evidence from the text that students will use in writing. Depending on the grade level and the text, these notes may be generated by the class and recorded by the teacher (and often copied later by the students) or taken by the students as they go along, with as much conversation and guidance as they need to gather good, useful evidence from the text for writing. *NOTE: you may want to have students paraphrase notes or quote directly from the text. In fourth grade, paraphrased reference to text is at standard; by fifth grade, the CC standards remind us that students need to also know how to accurately quote from a text.*

- ***Review the notes, develop a Focus Statement for writing***

It's essential that all students have a Focusing Statement (or "Claim") for their writing that addresses the Focusing Question. The Focus Statement, or "Claim," is a concise sentence (or sometimes two) that expresses the central idea of the writing piece and will be supported by the evidence they have gathered in the notes. The teacher helps guide this process. Depending on the writing task, the Focus Statement may be developed *before* gathering evidence (as a sort of hypothesis that students seek to prove using evidence from the text) or *after* gathering evidence (as a source of inquiry into the Focusing Statement). In both cases, the resulting Focus Statement needs to be clear, and needs to point the student clearly to the writing that will follow.

One or more sample Focus Statements are provided for each story. It's quite possible, even probable, that everyone will have the same Focus Statement. That's fine. Remember, this is not an assessment – this is instruction! If you have taken group / public notes, make sure that at this point every student copies the Focus Statement individually.

DAY TWO *(approximately 45 minutes)*

- ***Model the thinking / writing***

It's important for students to know what this kind of thinking looks like in writing. How will they use the evidence (with reasoning) to develop / support their Focus Statement? Begin by rereading the Focus Statement (or claim) students have written down.

Then, depending on the Focus Question, the text, the age of the students, and the familiarity of the students with this type of task, the teacher and the students create some part of the writing together. This might be a couple of sentences, or it might be a paragraph. The point is that, if students are going to be successful with this type of thinking / writing, they need to see what it looks like, and they need to know how to proceed. Make sure that every student copies this "model." It will become part of their finished writing piece.

- ***Have students orally "talk the writing" for the rest of the piece***

Using their notes, students "talk the writing" before they write it. This might be in partners; it might be in somewhat larger groups; it could be a circle setting of some sort. The point is, students need to be able to orally verbalize their thinking before they write it. Writing is hard: it's important to make sure, that when every student sits down with a pencil or at the keyboard, he is able to say to himself, "Hey, I get this. I know what I'm doing!"

- ***Write the body of the piece***

Either with a pencil or a keyboard, using their notes and the model, students write the body of the piece (up to the conclusion). For each Focusing Question, a sample piece designed to illustrate the type of writing and thinking expected has been provided. This sample is not meant to be shared with students; it is included primarily to clarify the goals of the lesson for the teacher.

- ***Write a concluding statement or section***

The teacher helps students conclude. Depending on the Focusing Statement, the age of the students, the text itself, and the students' familiarity with the process, the conclusion could vary from a simple re-statement to an extension or reflection of some sort. For a more thoughtful conclusion, the teacher will often need to pose a relevant question or two and make sure students have ample opportunity for processing that idea together. Many lessons include suggestions for a reflective question to extend student thinking.

These two sections, along with the introduction, go together to provide a "clear and effective organizational structure that has a variety of transitional strategies, logical progression of ideas from beginning to ending, and an effective introduction and conclusion." This is taken from the SBAC rubric being used for the Writing Formative.

- **Optional Activity** *(recommended, but may sometimes be omitted due to time constraints)***:**

Share, proofread and revise the piece

In partners or in some larger setting, students read their work aloud, checking meaning and correcting conventions. The teacher may use a variety of approaches for this; no matter what approach she uses, she is available to check for meaning and proofreading.

Think and Write!

Day 1

Name Date

Title of story **"Lou Gehrig: The Luckiest Man"**

Lou Gehrig was a baseball player for the Yankees. This story tells us what a great player he was, and what huge challenges he faced with his illness. Yet not long before he died, Lou Gehrig described himself as "the luckiest man on the face of the earth." What do Lou Gehrig's actions show us about his attitude towards life?

1. What will you be writing about? **Underline** the Focusing Question in the assignment above.

2. What information will you need to be able to answer the Focusing Question and to explain your answer? Turn to a partner. **Look** carefully at the graphic organizer as you **discuss** the answers to the questions below. **Color in** the circle next to each question after you have talked about it.

   - What information will you put in the first two columns?
   - Where will you get this information?

   - What information will go in the third column?
   - Where will this information come from?

   - Why are you gathering all this information? What are you trying to figure out?

Lou Gehrig faced huge challenges with his illness, yet he described himself as "the luckiest man on the face of the earth." What do Lou Gehrig's actions show us show us about his attitude towards life?

Evidence **What Lou Gehrig did**	*Page*	***Elaboration / explanation*** **What this shows about his attitude**	*Used in your piece?*
Example... kept working for the team even when he could no longer play ---------- Quote "Before each game...make sure he didn't fall."	112	positive, could have quit did what he could do	
Example ---------- Quote			
Example ---------- Quote			
Example ---------- Quote			

3. When the class is ready, your teacher will reread the story aloud. Your job is to **listen carefully** for information that will help you to complete the graphic organizer. During the read aloud, every time you hear some evidence from the text that you think belongs on the chart, **raise your hand**. The class will stop to discuss what you have noticed and decide whether to add that evidence to the chart.

   You may have noticed that there is not much room to write in each box! Don't worry, your teacher will show you how to **"take notes"** in that small space using just key words and phrases.

4. Once you have taken notes, **look** back at your assignment, **copy** the Focusing Question onto your Writing Draft Sheet. **Think** about the evidence you found. How could you answer the Focusing Question in a single sentence? Turn and **tell** your partner how you might answer.

5. The answer to a Focusing Question is called a Focus Statement. With your teacher, **develop** a class Focus Statement. Then, **copy** that focus statement on the Writing Draft Sheet right underneath the Focusing Question.

Think and Write!

Day 2

Name Date

Title of story **"Lou Gehrig: The Luckiest Man"**

1. **Look** at your Writing Draft Sheet from yesterday. With a partner, take turns. Have one person **read** the Focusing Question and the other person **read** the Focus Statement. Then **switch**, so that you each have read both.

2. **Look** at your graphic organizer. **Listen** carefully as your teacher gives an example of how to write the first evidence paragraph of your response. Where are these sentences coming from? On your graphic organizer, **check the box** next to the evidence your teacher used to write this part.

3. Now comes the fun part! Talk your piece! Use your graphic organizer. **Point** to each row of the chart and **tell** your partner what you will write. Then listen as your partner explains what he/she will write.

On your own...

4. **Look** at your Writing Draft Sheet. **Re-read** what you have written so far. Then, **write** about each piece of evidence. **Check off** each piece of evidence on the graphic organizer as you write.

5. A Concluding Statement restates the focus of the piece. **Look** at your Focus Statement. How could you **restate** it? Use the same idea, but different words. **Write** your Concluding Statement at the end of your piece.

6. Now, **think** about this question: *"Knowing what we know about Lou Gehrig, why might the Yankees have retired his number after he died?"* Your teacher will lead a **discussion** to help you improve and expand your conclusion. When you are ready, **add a few sentences** to your conclusion that show your thinking about this.

7. With a pencil in your hand, **read** your piece aloud to a partner. **Revise and edit** as you read.

Name Date

Title of story: **"Lou Gehrig: The Luckiest Man"**

Writing Draft

Teacher Pages

Sample Graphic Organizer (Students may add additional evidence.)

FOCUSING QUESTION: *What do Lou Gehrig's actions show us about his attitude towards life?*

Evidence **What Lou Gehrig did**	*Page*	***Elaboration / explanation*** **What this shows about his attitude**	*Used in your piece?*
Example... kept working for the team even when he could no longer play ---------- Quote "Before each game...make sure he didn't fall."	112	positive, could have quit did what he could do	
Example Very sick, had to leave baseball made amazing speech ---------- Quote "...luckiest man on earth..."	113	Positive, focused on the good things in his life, not bad	
Example Worked with prisoners ---------- Quote "...job would enable him to do something for the city..."	115	Positive, thinking about what he could do for others, not himself	

POSSIBLE FOCUS STATEMENT: *Lou Gehrig was a baseball player who faced huge challenges with his illness, yet he described himself as "the luckiest man on the face of the earth." This shows what a positive attitude he had towards life.*

Additional notes to the teacher about this piece:

- For this particular story, it will probably make sense to use **two** sentences to answer the Focusing Question, one to set the context and one to directly answer the question:
  What do Lou Gehrig's actions show us about his attitude towards life?

- An extension / reflection question for the conclusion of this piece might be, "Knowing what we know about Lou Gehrig, why might the Yankees have retired his number after he died?"

Writing Sample

NOTE: This is for the teacher's use only, not for students. The purpose is to show the teacher what the final piece might look like when students have completed their work.

Lou Gehrig was a baseball player who faced huge challenges with his illness, yet he described himself as "the luckiest man on the face of the earth." This shows what a positive attitude he had towards life.

One example of what a positive Gehrig attitude had was when he kept working with his team, the Yankees, even when he could no longer play. The author writes, "Before each game, Lou brought the Yankee lineup card to the umpire at home plate. A teammate or coach walked with him to make sure he didn't fall" (p. 112). This shows how positive Gehrig was. He could have just quit, but instead he concentrated on what he could still do, and how he could help his team.

Another example of Gehrig's positive attitude was when he finally had to leave baseball. The Yankees held a special day in his honor, on July 4, 1939. By now he was very sick, but he still told the cheering crowd, "You have been reading about a bad break I got. Yet today I consider myself the luckiest man on the face of the earth" (p.113). Instead of complaining about how awful it was to be so sick at such a young age, Lou Gehrig talked about his "many blessings". Again, it takes a very positive attitude to do this. He paid attention to the good things in his life, instead of the very bad illness that was destroying him.

Finally, Lou Gehrig's positive attitude showed when he went to work with former New York City prisoners after leaving baseball. He could have made more money doing something else, but the author writes that "he believed this job would enable him to do something for the city that had given him so much" (p. 115). Once again, Lou Gehrig was being positive. He was thinking about the good he could do for others, and not about himself. Lou Gehrig's positive attitude was shining through.

In conclusion, Lou Gehrig held onto a positive attitude throughout his short life, despite the huge challenges of his illness. No wonder the Yankees retired his number after he died, so nobody would ever use it again. There are not many people who come along in life like Lou Gehrig. He was an incredible role model for everyone.

Think and Write!

Day 1

Name Date

Title of story **"The Night of San Juan"**

In "The Night of San Juan," the three sisters want to take their friend, Jose Manuel, to the beach. This is not easy because his grandmother does not let him go out much. What challenges do the sisters face in getting Jose Manuel to the beach, and how do they resolve them?

1. What will you be writing about? **Underline** the Focusing Question in the assignment above.

2. What information will you need to be able to answer the Focusing Question and to explain your answer? Turn to a partner. **Look** carefully at the graphic organizer as you **discuss** the answers to the questions below. **Color in** the circle next to each question after you have talked about it.
   - What information will you put in the first two columns?
   - Where will you get this information?
   - What information will go in the third column?
   - Where will this information come from?
   - Why are you gathering all this information? What are you trying to figure out?

What challenges do the sisters face in getting Jose Manuel to the beach, and how do they resolve them?

Evidence **The challenges the sisters faced**	*Page*	***Elaboration / explanation*** **How they resolved the challenges**	*Used in your piece?*
Example needed to find way to get message to Jose Manuel ---------- Quote "I had an idea. Maybe there was a way we could ask him to join us."	81, 82	Example Used a vegetable basket to get him a message about inviting him to the beach ---------- Quote "What if we send Jose Manuel a note in his grandma's basket inviting him to go to the beach with us tonight?" I offered	
Example ---------- Quote		Example ---------- Quote	
Example ---------- Quote		Example ---------- Quote	

3. When the class is ready, your teacher will reread the story aloud. Your job is to **listen carefully** for information that will help you to complete the graphic organizer. During the read aloud, every time you hear some evidence from the text that you think belongs on the chart, about the challenges the sisters faced or how they resolved them, **raise your hand**. The class will stop to discuss what you have noticed and decide whether to add that evidence to the chart.

   You may have noticed that there is not much room to write in each box! Don't worry, your teacher will show you how to **"take notes"** in that small space using just key words and phrases.

   Sometimes, you will use the author's exact words, which is called "quoting the text." Other times, you will use your own words, which is called "paraphrasing."

4. Once you have taken notes, **look** back at your assignment, **copy** the Focusing Question onto your Writing Draft Sheet. **Think** about the evidence you found. How could you answer the Focusing Question in a single sentence? Turn and **tell** your partner how you might answer.

5. The answer to a Focusing Question is called a Focus Statement. With your teacher, **develop** a class Focus Statement. Then, **copy** that focus statement on the Writing Draft Sheet right underneath the Focusing Question.

Think and Write!

Day 2

Name Date

Title of story **"The Night of San Juan"**

1. **Look** at your Writing Draft Sheet from yesterday. With a partner, take turns. Have one person **read** the Focusing Question and the other person **read** the Focus Statement. Then **switch**, so that you each have read both.

2. **Look** at your graphic organizer. **Listen** carefully as your teacher gives an example of how to write the first evidence paragraph of your response. Where are these sentences coming from? On your graphic organizer, **check the box** next to the evidence your teacher used to write this part.

3. Now comes the fun part! Talk your piece! Use your graphic organizer. **Point** to each row of the chart and **tell** your partner what you will write. Then listen as your partner explains what he/she will write.

On your own...

4. **Look** at your Writing Draft Sheet. **Re-read** what you have written so far. Then, **write** about each piece of evidence. **Check off** each piece of evidence on the graphic organizer as you write.

5. A Concluding Statement restates the focus of the piece. **Look** at your Focus Statement. How could you **restate** it? Use the same idea, but different words. **Write** your Concluding Statement at the end of your piece.
6. Now, think about this question: *"Knowing what we know about how the story ends, do you think the Night of San Juan really is a time when dreams come true?"* Your teacher will lead you in a **discussion** to help you think about this question, which will help you improve and expand your conclusion. When you are ready, **add a few sentences** to your conclusion to show your thinking about this question.

7. With a pencil in your hand, **read** your piece aloud to a partner. **Revise and edit** as you read.

Name Date

Title of story: **"The Night of San Juan"**

Writing Draft

Teacher Pages

Sample Graphic Organizer (Students may add additional evidence.)

FOCUSING QUESTION: *What challenges do the sisters face in getting Jose Manuel to the beach, and how do they resolve them?*

Evidence **What challenges the sisters faced**	*Page*	***Elaboration / explanation*** **How they resolved the challenges**	*Used in your piece?*
Example needed to find way to get message to Jose Manuel ---------- Quote "I had an idea. Maybe there was a way we could ask him to join us."	82	Example Used a vegetable basket to get him a message about inviting him to the beach ---------- Quote: "What if we send Jose Manuel a note in his grandma's basket inviting him to go to the beach with us tonight?" I offered.	
Example Aitza, one sister, doesn't think they can succeed in the plan ---------- Quote "It will never work," Aitza said. "His grandmother will not like it. We could get into trouble."	82	Example Other sisters talk her into trying the plan ---------- Quote "we convinced her to try our plan"	

Evidence **What challenges the sisters faced**	*Page*	***Elaboration / explanation*** **How they resolved the challenges**	*Used in your piece?*
Example afraid to ask grandmother if Jose Manuel could come out to beach The grandma looks mean ---------- Quote "wearing a frown as grim as her black widow dress"	83, 84	Example Found the courage to ask grandma if Jose Manuel could come to beach ---------- Quote "Amalia took a deep breath, then took a step forward" "Amalia followed her in without a thought"	

POSSIBLE FOCUS STATEMENT: *The three sisters face several challenges in trying to get Jose Manuel to the beach, and they resolve all of them.*

Additional notes to the teacher about this piece:

- An extension / reflection question for the conclusion of this piece might be, "Knowing what we know about how the story ends, do you think the Night of San Juan really is a time when dreams come true?"

Writing Sample

NOTE: This is for the teacher's use only, not for students. The purpose is to show the teacher what the final piece might look like when students have completed their work.

In "The Night of San Juan," the three sisters want to take their neighbor Jose Manuel to the beach on a special night when wishes come true. The three sisters face several challenges in trying to get Jose Manuel to the beach, and they resolve all of them.

First, the sisters face the challenge of getting a message to Jose Manuel that they would like him to come to the beach with them. His grandma doesn't let him out much, so they have no way to talk to him. They solve this challenge by deciding to send him a note in the vegetable basket that his grandma uses when she buys vegetables from the street vendor.

The next challenge the sisters face is convincing one of the sisters, Aitza, that the plan will work. "It will never work," Aitza says. "His grandma will not like it. We could get into trouble." But the other sisters talk her into it. The plan works, and they get upstairs to where Jose Manuel and his grandma live.

Finally, the sisters face a challenge of being brave enough to actually ask the grandmother if Jose Manuel can come with them to the beach. They are afraid of the grandmother, who looks "grim" when she opens the door. However, they meet this challenge when Amalia, the youngest, is brave enough to ask the grandmother if Jose Manuel can come with them. Then, Amalia is also brave enough to try some of the grandmother's homemade corn fritters when she invites them in.

In conclusion, the three sisters face several challenges and meet all of them. As a result, Jose Manuel's grandmother lets him go with them to the beach. It does seem that on the night of San Juan, wishes come true for the three sisters and their friend.

Activity 8b: Scaffolding a Writing Task

DESCRIPTION

Participants will practice writing a focusing question and structuring a scaffolded writing task for a text that they have used in a previous module.

DIRECTIONS

1. Return to the text you used for your close reading lesson in Module 2 (for which you wrote text-dependent questions). If you prefer, you may choose instead an exemplar text from *Appendix B* of the Common Core State Standards.
2. Using the scaffolded writing task you have just reviewed in Activity 8a as a model, create a writing prompt for your text that contains a focusing question.
3. If time allows, write a few examples on the evidence chart.
4. Share your prompt and focus question with a neighbor who is not your partner, and discuss:

To what extent will a scaffolded writing assignment be effective with your chosen text and grade level?

Part 6: Routine and Daily Writing

Part 6: Routine and Daily Writing

Activity 9: Writing Tasks in Exemplar Units

DESCRIPTION

Participants will review several exemplar units for embedded writing tasks, discuss the ways routine writing is embedded, and consider ways they or their colleagues embed writing in lessons.

DIRECTIONS

1. Choose and download an exemplar unit from those listed on page 56 in the Resources section for this activity.
2. Working with a partner, identify in the Notes Organizer on the following page the writing tasks and instruction that are embedded in the unit.
3. Record your writing tasks on separate sticky notes.
4. Place your notes on the appropriate chart paper (labeled with the heading, "Opening," "Work Time," or "Closing,") posted around the room by your facilitator.
5. Discuss, using the questions below.

Discussion Prompts

What did you notice about writing in CCS-aligned units?

- Types and purposes of writing?
- Writing as a scaffold, model, or preparation for other tasks?
- Writing instruction?
- Writing as assessment?

Writing Tasks in Exemplar Units: Notes Organizer			
Day	Task	Purpose	Part: O, W, C*
(1)	*(Notes for Think, Pair, Share)*	*(Prepare something to share)*	*(O)*

*O= Opening, W = Work Time, C= Closing

NOTEPAD

Use the *Notepad* section titled *Activity 9: Writing Tasks and Exemplar Units* on page 63 to jot down any ideas you have for how you might use this activity in your school or district.

RESOURCES

Access electronically during the session, or use the unit you downloaded and printed before Module 3 began.

- Kindergarten: America the Beautiful http://www.readwritethink.org/classroom-resources/lesson-plans/america-beautiful-using-music-1147.html?tab=4#tabs
- Grade 1: Creative Problem Solving with Ezra Jack Keats http://www.readwritethink.org/classroom-resources/lesson-plans/creative-problem-solving-with-1023.html
- Grade 2: Author Study, Tomie DePaola http://www.doe.mass.edu/candi/model/files.html
- Grade 3: Engage NY Grade 3 Module 1, Unit 1 Seeking the Power of Education and Reading http://www.engageny.org/resource/grade-3-ela-module-1-unit-1
- Grade 4: Using Literary Elements to Determine Theme http://www.doe.mass.edu/candi/model/files.html
- Grade 5: Considering Perspectives and Supporting Opinions – Sports and Athletes' Impact on Culture http://www.engageny.org/sites/default/files/resource/attachments/5m3a.1.pdf

Part 7: Reflection and Planning

Part 7: Reflection and Planning

DESCRIPTION

Participants will work with district or school teams (or with a job-alike partner from another school) to reflect on today's activities and plan how the messages and resources from Module 3 can be shared with colleagues.

Activity 10: Reflection

DIRECTIONS

Working independently, review your notes in your Participant Guide and in your *Notepad* section from today's activities. Jot down some key points you think are important from today:

Key Points from Module 3

Activity 11: Action planning

DIRECTIONS

1. Work with your school or district team, or with a job-alike partner from another district to review your Reflection notes.
2. Together, develop a strategy for sharing Module 3's key messages and resources (e.g., presentation, videos, resource links, and aligned instructional practices) with colleagues back at your schools).

Key Messages about CCS-ELA & Literacy from Module 3	Strategies and Resources
1.	
2.	
3.	
4.	
5.	

Closing Activities

Post-Assessment–CCS-ELA & Literacy

Instructions: Check the box on the scale that best represents your knowledge or feelings about the CCS-ELA & Literacy in your classroom**.**

Self-Assessment Questions	No	Somewhat	Yes	Absolutely, and I could teach it to someone else
	1	2	3	4
I know the research base and rationale for the CCS-ELA & Literacy Writing Standards.				
I know the vertical progression of writing expectations and skills in grades K–5 CCS-ELA & Literacy.				
I know best practices in writing instruction, including writing grounded in text.				
I know the research requirements and the use of digital tools and other technologies required by the CCS-ELA & Literacy Writing Standards.				
I understand how writing and research are incorporated into CCS-aligned ELA & Literacy units and lessons.				
I understand how to support all students in writing aligned with the CCS-ELA & Literacy.				
I am able to facilitate collaborative conversations and professional learning for my colleagues related to understanding the CCS-ELA & Literacy Writing Standards and best practices in writing and research.				

Session Evaluation

Thank you for attending today's session. Your feedback is very important to us! Please fill out a short survey about today's session.

The survey is located here: http://surveys.pcgus.com/s3/CT-ELA-Module-3-K-5.

Notepad for Module 3

Introductory Activity: Quick Write for Sharing

Jot down some information or thoughts you might share with other Core Standards District Coaches regarding conversations or professional learning activities in your school or district, relative to the Systems of Professional Learning Modules 1 & 2.

_____

_____

_____

_____

_____

Activity 2: Types of Writing in the CCS-ELA & Literacy

After your second reading about one type of writing from Appendix A of the CCSS, jot down a significant sentence, a significant phrase, and a significant word.

_____

_____

_____

_____

_____

Activity 3: Examining the Grade Level Expectations of Writing Types and Texts

Record notes about anything you think was significant from this activity that can be applied to Core Standards work in your school or district.

_____

_____

_____

_____

_____

Activity 4: Writing About Text

Record your take-ways for this activity.

_____

_____

_____

_____

_____

Activity5a: Viewing a Video and Having a "Written Conversation"

View the video and take notes using the focus question: ***What steps does the teacher take to support students to write with evidence?***

_____

_____

_____

_____

_____

Activity 5b: Looking at Student Work

Record your take-aways from this activity?

_____

_____

_____

_____

_____

Activity 7: Viewing a Video

View the video and take notes: What do you see and hear the teacher doing in this classroom? What do you see and hear the students doing? What kinds of supports do you see in the classroom itself?

_____

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_____

_____

Activity 9: Writing Tasks in Exemplar Units

Record any ideas you have for how you might use this activity in your school or district.

_____

_____

_____

_____

_____

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Videos

Brewer, S., *Analyzing Texts: Putting Thoughts on Paper* from the Teaching Channel. Retrieved from https://www.teachingchannel.org/videos/analyzing-text-writing

Hayes, C., *Text Evidence to Support an Argument* from America Achieves. Retrieved from http://commoncore.americaachieves.org/module/17

Appendix

Note: The Appendix of this Participant Guide is only available in the PDF version of the file.

Common Core State Standards, Appendix A

Student work samples from: Text Evidence to Support an Argument

Writing

Definitions of the Standards' Three Text Types

Argument

Arguments are used for many purposes—to change the reader's point of view, to bring about some action on the reader's part, or to ask the reader to accept the writer's explanation or evaluation of a concept, issue, or problem. An argument is a reasoned, logical way of demonstrating that the writer's position, belief, or conclusion is valid. In English language arts, students make claims about the worth or meaning of a literary work or works. They defend their interpretations or judgments with evidence from the text(s) they are writing about. In history/social studies, students analyze evidence from multiple primary and secondary sources to advance a claim that is best supported by the evidence, and they argue for a historically or empirically situated interpretation. In science, students make claims in the form of statements or conclusions that answer questions or address problems. Using data in a scientifically acceptable form, students marshal evidence and draw on their understanding of scientific concepts to argue in support of their claims. Although young children are not able to produce fully developed logical arguments, they develop a variety of methods to extend and elaborate their work by providing examples, offering reasons for their assertions, and explaining cause and effect. These kinds of expository structures are steps on the road to argument. In grades K–5, the term "opinion" is used to refer to this developing form of argument.

Informational/Explanatory Writing

Informational/explanatory writing conveys information accurately. This kind of writing serves one or more closely related purposes: to increase readers' knowledge of a subject, to help readers better understand a procedure or process, or to provide readers with an enhanced comprehension of a concept. Informational/explanatory writing addresses matters such as types (*What are the different types of poetry?*) and components (*What are the parts of a motor?*); size, function, or behavior (*How big is the United States? What is an X-ray used for? How do penguins find food?*); how things work (*How does the legislative branch of government function?*); and why things happen (*Why do some authors blend genres?*). To produce this kind of writing, students draw from what they already know and from primary and secondary sources. With practice, students become better able to develop a controlling idea and a coherent focus on a topic and more skilled at selecting and incorporating relevant examples, facts, and details into their writing. They are also able to use a variety of techniques to convey information, such as naming, defining, describing, or differentiating different types or parts; comparing or contrasting ideas or concepts; and citing an anecdote or a scenario to illustrate a point. Informational/explanatory writing includes a wide array of genres, including academic genres such as literary analyses, scientific and historical reports, summaries, and précis writing as well as forms of workplace and functional writing such as instructions, manuals, memos, reports, applications, and résumés. As students advance through the grades, they expand their repertoire of informational/explanatory genres and use them effectively in a variety of disciplines and domains.

Although information is provided in both arguments and explanations, the two types of writing have different aims. Arguments seek to make people believe that something is true or to persuade people to change their beliefs or behavior. Explanations, on the other hand, start with the assumption of truthfulness and answer questions about why or how. Their aim is to make the reader understand rather than to persuade him or her to accept a certain point of view. In short, arguments are used for persuasion and explanations for clarification.

Like arguments, explanations provide information about causes, contexts, and consequences of processes, phenomena, states of affairs, objects, terminology, and so on. However, in an argument, the writer not only gives information but also presents a case with the "pros" (supporting ideas) and "cons" (opposing ideas) on a debatable issue. Because an argument deals with whether the main claim is true, it demands empirical descriptive evidence, statistics, or definitions for support. When writing an argument, the writer supports his or her claim(s) with sound reasoning and relevant and sufficient evidence.

Narrative Writing

Narrative writing conveys experience, either real or imaginary, and uses time as its deep structure. It can be used for many purposes, such as to inform, instruct, persuade, or entertain. In English language arts, students produce narratives that take the form of creative fictional stories, memoirs, anecdotes, and autobiographies. Over time, they learn to provide visual details of scenes, objects, or people; to depict specific actions (for example, movements, gestures,

Creative Writing beyond Narrative

The narrative category does not include all of the possible forms of creative writing, such as many types of poetry. The Standards leave the inclusion and evaluation of other such forms to teacher discretion.

postures, and expressions); to use dialogue and interior monologue that provide insight into the narrator's and characters' personalities and motives; and to manipulate pace to highlight the significance of events and create tension and suspense. In history/social studies, students write narrative accounts about individuals. They also construct event models of what happened, selecting from their sources only the most relevant information. In science, students write narrative descriptions of the step-by-step procedures they follow in their investigations so that others can replicate their procedures and (perhaps) reach the same results. With practice, students expand their repertoire and control of different narrative strategies.

Texts that Blend Types

Skilled writers many times use a blend of these three text types to accomplish their purposes. For example, *The Longitude Prize*, included above and in Appendix B, embeds narrative elements within a largely expository structure. Effective student writing can also cross the boundaries of type, as does the grade 12 student sample "Fact vs. Fiction and All the Grey Space In Between" found in Appendix C.

The Special Place of Argument in the Standards

While all three text types are important, the Standards put particular emphasis on students' ability to write sound arguments on substantive topics and issues, as this ability is critical to college and career readiness. English and education professor Gerald Graff (2003) writes that "argument literacy" is fundamental to being educated. The university is largely an "argument culture," Graff contends; therefore, K–12 schools should "teach the conflicts" so that students are adept at understanding and engaging in argument (both oral and written) when they enter college. He claims that because argument is not standard in most school curricula, only 20 percent of those who enter college are prepared in this respect. Theorist and critic Neil Postman (1997) calls argument the soul of an education because argument forces a writer to evaluate the strengths and weaknesses of multiple perspectives. When teachers ask students to consider two or more perspectives on a topic or issue, something far beyond surface knowledge is required: students must think critically and deeply, assess the validity of their own thinking, and anticipate counterclaims in opposition to their own assertions.

"Argument" and "Persuasion"

When writing to persuade, writers employ a variety of persuasive strategies. One common strategy is an appeal to the credibility, character, or authority of the writer (or speaker). When writers establish that they are knowledgeable and trustworthy, audiences are more likely to believe what they say. Another is an appeal to the audience's self-interest, sense of identity, or emotions, any of which can sway an audience. A logical argument, on the other hand, convinces the audience because of the perceived merit and reasonableness of the claims and proofs offered rather than either the emotions the writing evokes in the audience or the character or credentials of the writer. The Standards place special emphasis on writing logical arguments as a particularly important form of college- and career-ready writing.

The unique importance of argument in college and careers is asserted eloquently by Joseph M. Williams and Lawrence McEnerney (n.d.) of the University of Chicago Writing Program. As part of their attempt to explain to new college students the major differences between good high school and college writing, Williams and McEnerney define *argument* not as "wrangling" but as "a serious and focused conversation among people who are intensely interested in getting to the bottom of things *cooperatively*":

> Those values are also an integral part of your education in college. For four years, you are asked to read, do research, gather data, analyze it, think about it, and then communicate it to readers in a form . . . which enables them to assess it and use it. You are asked to do this not because we expect you all to become professional scholars, but because in just about any profession you pursue, you will do research, think about what you find, make decisions about complex matters, and then explain those decisions—usually in writing—to others who have a stake in your decisions being sound ones. In an Age of Information, what most professionals do is research, think, and make arguments. (And part of the value of doing your own thinking and writing is that it makes you much better at evaluating the thinking and writing of others.) (ch. 1)

In the process of describing the special value of argument in college- and career-ready writing, Williams and McEnerney also establish argument's close links to research in particular and to knowledge building in general, both of which are also heavily emphasized in the Standards.

Much evidence supports the value of argument generally and its particular importance to college and career readiness. A 2009 ACT national curriculum survey of postsecondary instructors of composition, freshman English, and survey of American literature courses (ACT, Inc., 2009) found that "write to argue or persuade readers" was virtually tied with "write to convey information" as the most important type of writing needed by incoming college students. Other curriculum surveys, including those conducted by the College Board (Milewski, Johnson, Glazer, & Kubota, 2005) and

the states of Virginia and Florida[6], also found strong support for writing arguments as a key part of instruction. The 2007 writing framework for the National Assessment of Educational Progress (NAEP) (National Assessment Governing Board, 2006) assigns persuasive writing the single largest targeted allotment of assessment time at grade 12 (40 percent, versus 25 percent for narrative writing and 35 percent for informative writing). (The 2011 prepublication framework [National Assessment Governing Board, 2007] maintains the 40 percent figure for persuasive writing at grade 12, allotting 40 percent to writing to explain and 20 percent to writing to convey experience.) Writing arguments or writing to persuade is also an important element in standards frameworks for numerous high-performing nations.[7]

Specific skills central to writing arguments are also highly valued by postsecondary educators. A 2002 survey of instructors of freshman composition and other introductory courses across the curriculum at California's community colleges, California State University campuses, and University of California campuses (Intersegmental Committee of the Academic Senates of the California Community Colleges, the California State University, and the University of California, 2002) found that among the most important skills expected of incoming students were articulating a clear thesis; identifying, evaluating, and using evidence to support or challenge the thesis; and considering and incorporating counterarguments into their writing. On the 2009 ACT national curriculum survey (ACT, Inc., 2009), postsecondary faculty gave high ratings to such argument-related skills as "develop ideas by using some specific reasons, details, and examples," "take and maintain a position on an issue," and "support claims with multiple and appropriate sources of evidence."

The value of effective argument extends well beyond the classroom or workplace, however. As Richard Fulkerson (1996) puts it in *Teaching the Argument in Writing*, the proper context for thinking about argument is one "in which the goal is not victory but a good decision, one in which all arguers are at risk of needing to alter their views, one in which a participant takes seriously and fairly the views different from his or her own" (pp. 16–17). Such capacities are broadly important for the literate, educated person living in the diverse, information-rich environment of the twenty-first century.

[6]Unpublished data collected by Achieve, Inc.
[7]See, for example, frameworks from Finland, Hong Kong, and Singapore as well as Victoria and New South Wales in Australia.

Student Sample 1

I think Gazasi fooled Alan. There isn't
there any evidence from the text to prove
it. He laughed when Alan left. He told
that because he tricked Alan to
think that he really turned
Fritz into a duck. And at the
end of the story Mrs. Hester says
that he one can really turn
something into a duck. And Fritz
found his own way home. I also
think that Fritz did not turn
into a duck because he said
that he could not change him
back so he did not have
proof of him actually turning Fritz
into a duck. And he said
that he can't change Fritz back
only time could do that. He
said it could take a year
or only one day. He said only
one day because if it didn't
take a year then he would
be wrong about turning him into
a duck. That is evidence from
the text that shows that Fritz
didn't turn into a duck.

Student Sample 2

Mr. Gasazi fooled Alan to the he turned Fritz into a ducko. There many clues in the text to prove it. The sign said, signed Abdul Gasazi, retired magician. I thought since he is retired he might have forget how hrs spells werkede. Then who came out of the kitchen with doy food on his nose, Fritz. I thought that Fritz could have found his way home before Alan got there. Miss. Hester said Gasazi could have played a trick on him. She even said it her self so he must have played a trick on him. Miss. Hester was trying to hide a smile. She always could have planned it maybe she trained Fritz to do that so Alan wouldn't belive in magic's anymore. Miss. Hester said no one can emerge dogs into ducks. I think that can't happen either. Alan promised him self he would neve be mixed like that aging. That all the proofe I founs in the story.

Student Sample 3

Mr. Gasazi did turn Fritz into a duck. There are many clues in the text to prove it. In the beging of the story It says Fritz bit Cousin Ewis Six times and when it was time for Fritzes walk he bit Alen on the nose. Later in the story when Alen has Fritz changed in to a duck he acts like Fritz. Mr. Gasazi said that he turned dogs into ducks. That makes it look like he turned Fritz into a duck. Fritz came home with a hat in his mouth when Alen left. The duck probaly turned back to Fritz cause the duck had the hat. Thats why I Think Fritz turned into a duck.

Student Sample 4

Mr. Casazi turned fritz in to a ducks. There is lots of evidence in the text to prove this. Fritz loved to chew on hats. Later when August of wind blew Alan's hat in to the air The duck flew up and grabed his hat. Fritz liked to chew on hats. So this shows the duck must have been Fritz. The duck tried to bite Alan and before that Alan got bit by Fritz This shows that the duck was simmilar to fritz. When Mrs. Hester found Fritz in the froat yard She didnt see Alan's hat. So Fritz must have turn back in to a dog and dropped Alan's hat. This shows that Fritz turned into a duck. It would be hard to find fritz's way back to Mrs. Hester's house. So he must have flown back when he was a duck and changed back in to a dog. This is the evidece that proves Fritz turned in to a duck.

Student Sample 5

The Garden of ABDuL Gasazi

Mr. Gasazi turned Fritz into a duck. six times Fritz bit cousin Eunice. This has a lot of evidence to prove that Fritz did turn into a duck. Fritz also bit Alan on the nose. Later in the story when Fritz gets turned into a duck he trys to bite Alan on the nose. That proves that Frits is the same in ways of biting. Fritz liked to mostly chew on Alans hat. When Fritz does get turned into a duck he chews on Alans hat and more Later in the end of the story fritz has Alans hat. That proves that Fritz is the same in ways. Alan said to Fritz as he was a duck that "he haddent changed so much after all" is what Alan said. That proves that Fritz did turn into a duck because he is acting the same. Mr. Gasazi Laughed when Alan took the duck because he is mean and laughing, that proves that Mr. Gasazi did turn Fritz into a duck. There are more evidence and clues from the text that say that Fritz did turn into a duck. Thats why I picked yes Fritz did turn into a duck because there are more clues in the story.