

COSA Common Core State Standards Regional Series

“Reading and Writing in the Classroom”

A Statewide Regional Series for District and School Leaders of CCSS

Secondary (6-12)

English Language Arts Session



Locations:

April 15, 2014 – Eagle Crest Resort, Redmond, OR

April 29, 2014 – Linn County Expo Center, Albany, OR

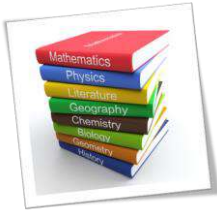
May 7, 2014 - Convention Center, Pendleton, OR

ELA Presenter:

Jon Schuhl, SMc Curriculum, jonschuhl@frontier.com

Reading and Writing in the Classroom

6-12



Jon Schuhl
SMc Curriculum

Goals of CCSS

- U.S. students will become more competitive with A+ countries.
- Colleges will have less remediation for incoming students.
- Students across the country will have standards that are of equal rigor.
- Allow for development of common assessments and teaching materials.



Students are College and Career Ready when they can . . .

- Demonstrate Independence: comprehend complex texts in all content areas
- Build strong content knowledge across all subjects and disciplines
- Respond to varying demands of audience, task, purpose, and discipline
- Comprehend and critique
- Value evidence
- Use technology and digital media strategically and capably
- Understand other perspectives and cultures



The Standards Define:

- what is most essential
- grade level expectations
- what students are expected to **know** and be able to **do**
- cross-disciplinary literacy skills
- mathematical habits of mind



The Standards Do NOT Define:

- how teachers should teach
- all that can or should be taught
- the nature of advanced work
- intervention methods or materials
- the full range of supports for English learners and students with special needs



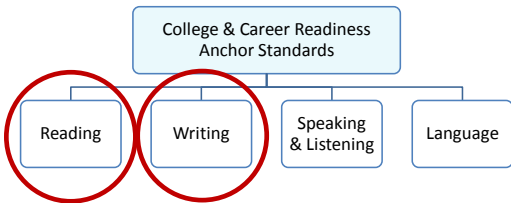
Important CCSS Shifts in ELA: Moving Today Into Tomorrow

- Focus on Reading and Writing to **Inform, Argue, and Convey Experiences**
- Focus on Increasing **Text Complexity**
- Focus on **Speaking and Listening**
- Focus on **Text Based Evidence for Argumentation**
- Focus on **Academic Vocabulary and Language**

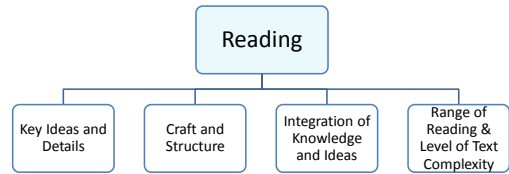


CCR ELA/Literacy Strands

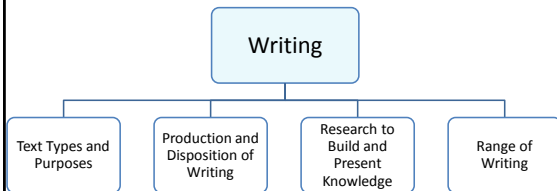
College and Career Readiness (CCR) Anchor Standards are divided into four interrelated literacy strands.



Subheadings in the Reading Strand

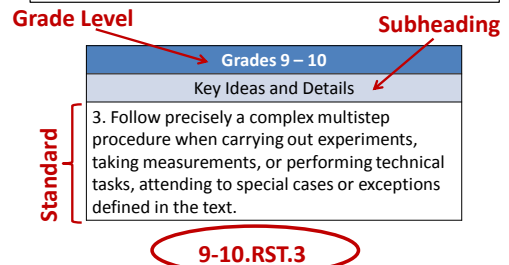


Subheadings in the Writing Strand



CCSS ELA Structure

Anchor Standard: Analyze how and why individuals, events, or ideas develop and interact over the course of a text.



CCSS Appendices: A, B and C

Appendix A: Research Supporting Key Elements of the Standards (43 pages)

Appendix B: Text Exemplars and Sample Performance Tasks (183 pages)

Appendix C: Samples of Student Writing (107 pages)



Important CCSS Shifts in ELA: Moving Today Into Tomorrow

- Focus on Reading and Writing to **Inform, Argue, and Convey Experiences**
- Focus on Increasing **Text Complexity**
- Focus on **Speaking and Listening**
- Focus on **Text Based Evidence for Argumentation**
- Focus on **Academic Vocabulary and Language**



List the things you've read in the last 48 hours



21

Who are you as a reader?

- What do you feel comfortable reading?
- What are you not comfortable reading and how do you respond when faced with the challenge of reading this material?
- What do students need to be able to read for success in your content area classes? What would students who pursue college or careers related to your content area classes read in the real world?

ACTIVITY: Questions to Guide Close Reading

- Locate the handout: **"A Guide to Creating Text Dependent Questions for Close Analytic Reading"**
- Read the handout silently to yourself, annotating the strategies with questions and observations
- Identify the processes that you already incorporate into reading instruction and also the ideas that you could give more focus to
- Compare your findings and discuss similarities/differences with colleagues



What do successful readers do?



Classroom snapshot: You would see

- Time spent with informational texts
- Books on a wide variety of topics that interest students
- Informational texts and stories grouped in a thematic unit (see <http://commoncore.org/free/>)
- Graphic organizers
- Explicit comprehension strategy instruction
- Teachers and students using a core set of questions



Classroom snapshot: You would hear

- Teacher and student-initiated questions about the text
- Teacher-facilitated read-alouds and text-based discussions (teacher-led close reading)
- Use of before-during-after reading components to discuss the text and apply comprehension strategies
- Students retelling what they learned from an informational text with a partner
- Teachers and students using content language and text-related academic language



Important CCSS Shifts in ELA: Moving Today Into Tomorrow

- Focus on Reading and Writing to **Inform, Argue, and Convey Experiences**
- Focus on Increasing **Text Complexity**
- Focus on **Speaking and Listening**
- Focus on **Text Based Evidence for Argumentation**
- Focus on **Academic Vocabulary and Language**



A Three-Part Model for Measuring Text Complexity

As signaled by the graphic at right, the Standards model of text complexity consists of three equally important parts:

Q1 Qualitative dimensions of text complexity. In the Standards, qualitative dimensions and qualitative factors refer to those aspects of text complexity best measured or only measurable by an attentive human reader, such as levels of meaning or purpose, structure, language conventionality and clarity, and knowledge demands.

Q2 Quantitative dimensions of text complexity. The terms quantitative dimensions and quantitative factors refer to those aspects of text complexity, such as word length or frequency, sentence length, and text cohesion, that are difficult if not impossible for a human reader to evaluate efficiently, especially in long texts, and are thus today typically measured by computer software.

Q3 Reader and task considerations. While the prior two elements of the model focus on the inherent complexity of text, variables specific to particular readers (such as motivation, knowledge, and experience) and to particular tasks (such as purpose and the complexity of the task assigned, and the questions posed) must also be considered when determining whether a text is appropriate for a given student. Such assessments are best made by teachers employing their professional judgment, experience, and knowledge of their students and the subject.



Figure 1: The Standards Model of Text Complexity

Common Core Lexile Grade Level Ranges

Text Complexity Grade Band in the Standards	Lexile Ranges Aligned to CCR Expectations
K-1	N/A
2-3	450-790
4-5	770-980
6-8	955-1155
9-10	1080-1305
11-CCR	1215-1355

Qualitative Measures

- Structure of Text**
chronological order, simple graphics, well-marked vs more complex structures
- Language Clarity and Conventionality**
How familiar is the language of the text?
Are there uncommon conventions or subject-specific terminology?
- Knowledge Demands**
What experiences or knowledge will help a reader successfully understand a passage?
- Levels of Meaning or Purpose**
Satire may be challenging or an informational passage with an obscure purpose

How do I know if my text is complex?

- Quantitative lens**
Lexile Analyzer
Gale Power Search (Advanced Search)
- Qualitative filter**
Consult your PLC, instructional coach, administrator, students, etc.

Consider multiple points of view as well as reader motivation



Important CCSS Shifts in ELA: Moving Today Into Tomorrow

- Focus on Reading and Writing to **Inform, Argue, and Convey Experiences**
- Focus on Increasing **Text Complexity**
- Focus on **Speaking and Listening**
- Focus on **Text Based Evidence for Argumentation**
- Focus on **Academic Vocabulary and Language**



Resources...

Literacy Design Collaborative
www.literacydesigncollaborative.org



The LDC design team created an instructional framework:

- Based on "Tasks" that are aligned to the Common Core Standards.
- Supports and guides teachers in creating quality literacy-based curriculum.
- Provides general structures while allowing flexibility and encouraging creativity for teachers.

Sample Template Task

TASK 5: Argumentation/Evaluation

After researching _____ on _____, write a/an _____ that discusses _____ and evaluates _____. Be sure to support your position with evidence from your research.

Sample Template Task

TASK 5: Argumentation/Evaluation

After researching **news articles and data** on **consumer spending patterns**, write **an essay** that discusses **access to credit** and evaluates **its impact on business revenues**. Be sure to support your position with evidence from your research.

Sample Template Task

TASK 10: Argumentation/Cause-Effect

[Insert question] After reading _____ on _____, write a/an _____ that argues the causes of _____ and explains the effects of _____. What _____ can you draw? Support your discussion with evidence from the texts.

Sample Template Task

TASK 10: Argumentation/Cause-Effect

What ramifications does debt have for individuals and the larger public? After reading **articles and data** on **the current credit crisis**, write **an editorial** that argues the causes of **personal debt** and explains the effects **on individuals and the larger public**. What **implications** can you draw? Support your discussion with evidence from the texts.

Creating Text-Dependent Questions

- To be answered after students have read and annotated a given text
- Questions are text-dependent when they require students to go back into the text in order to answer them.
- Avoid asking more than 1-2 “Right There” questions

CCSS Shifts from “Persuasion” to “Argument”



Coming From Two Different Places

- Persuasive writing begins with a specific, writer-determined end in mind
- Writing an argument is an attempt to explore a subject deeply through logic
- P = ethos, pathos, logos
- A = logic through evidence

What Topics Merit Research and Argument?

- Make a list of at least five topics or issues from the classes you teach where research and argument are appropriate student tasks
- Focus on issues that benefit from logical study
- The **KEY** to successful argument that students provide specific to logically support a claim



Start with a question...

- Do technological aids help or hinder student learning in middle/high school?
- Do early childhood education programs make a difference in students achievement in middle/high school?
- Should there be a fine arts requirement for high school graduation?

Organize the Inquiry

- Define critical terms in the question:
 - “technological aids”
 - “early childhood education”
 - “fine arts”
- Ask before you start:
 - “What do we have to know in order to answer this question?”

Writing Sample (Appendix C)



- Read the Grade 11 writing samples. How do they show evidence students are learning the writing standards?
- How do I need to teach writing so my students can demonstrate learning of the standards?

ACTIVITY: Writing in my Class



- Locate the writing activity/assessment you brought from your own class
- Locate the grade-specific writing standards for your class
- Use your writing activity/assessment and the grade-specific writing standards to complete the “Writing in My Class” handout



How do we know students have learned the CCSS for ELA?

Summative vs. Formative Assessments

Summative

- An event after learning
- Chapter tests, state assessment, end-of-year placement tests
- Used to measure achievement

Formative

- A process during learning
- Descriptive feedback, use of rubrics, student self-assessment
- Used to support ongoing growth, improvement



Paul Black and Dylan Wiliam

“The research reported here shows conclusively that **formative assessment** does improve student learning. The gains in achievement appear to be quite considerable, ..., among the largest ever reported for educational interventions.”

—Black & Wiliam, *Assessment in Education* (1998), p. 61

An Assessment is Formative when...

- it identifies students struggling to learn a standard/target
- gives those students additional time and support to learn the standard/target
- “the students are given another opportunity to demonstrate that they have learned.”

—DuFour, DuFour, Eaker, & Many, *Learning by Doing* (2010), p. 63

What do you do with formative assessment results?

- Give descriptive feedback to students
- Student self-reflection
- Plan instruction
 - Stop and re-teach
 - Review pieces of standards in future lessons
- Implement interventions for students not getting it
- Implement extensions for student who have “got it”



SBAC Member States



SMARTER: Summative Multi-State Assessment Resources for Teachers and Educational Researchers
www.smarterbalanced.org

SBAC Claims Are Aligned With CCSS

- **Claim 1:** Students can **read** closely and analytically to comprehend a range of increasingly complex literary and informational texts
- **Claim 2:** Students can produce effective **writing** for a range of purposes and audiences.
- **Claim 3:** Students can employ **speaking and listening** skills for a range of purposes and audiences
- **Claim 4:** Students can engage in **research/inquiry** to investigate topics and to analyze, integrate, and present information.

Claim 1 Stimuli

- Reading comprehension
- Selected Response, Constructed Response, and Technology-Enhanced Items
- Literary texts
 - narratives, dramas, poems
- Informational texts
 - literary nonfiction, historical, scientific, and technical texts
- On grade level
- May include multiple texts



Claim 2 Stimuli

- Writing, revising, and editing
- Selected Response, Constructed Response, and Technology-Enhanced Items
- Literary and informational texts, audio/video presentations, texts needing editing/revising
- Shorter than other stimuli
- Should be one grade below grade level



Claim 3 Stimuli

- Speaking and listening
- Selected Response, Constructed Response, and Technology-Enhanced Items
- Audio and video presentations



Claim 4 Stimuli

- Research skills
- Selected Response, Constructed Response, and Technology-Enhanced Items
- Includes literary text, informational text, audio presentations, video presentations, statistical data, simulated web pages, and visual stimuli
- May use multiple stimuli
- Should be one grade below grade level



Performance Task Stimuli

- Includes literary text, informational text, audio presentations, video presentations, statistical data, simulated web pages, visual stimuli
- Should be one grade below grade level
- Multiple stimuli



Table 2: Estimated testing times for Smarter Balanced Summative Assessments

Test Type	Grades	CAT	Perf Task Only	Total	In-Class Activity	Total
English Language Arts/Literacy	3-5	1:30	2:00	3:30	:30	4:00
	6-8	1:30	2:00	3:30	:30	4:00
	11	2:00	2:00	4:00	:30	4:30
Mathematics	3-5	1:30	1:00	2:30	:30	3:00
	6-8	2:00	1:00	3:00	:30	3:30
	11	2:00	1:30	3:30	:30	4:00
COMBINED	3-5	3:00	3:00	6:00	1:00	7:00
	6-8	3:30	3:00	6:30	1:00	7:30
	11	4:00	3:30	7:30	1:00	8:30

Assessment Item Types

- **Selected Response (SR)**
 - Variety of multiple choice and true/false
- **Technology Enhanced (TE)**
 - Technology embedded into items
- **Constructed Response (CR)**
 - Free response questions in the Adaptive portion of the test
- **Extended Response (ER)**
 - Non-computer graded constructed response item
- **Performance Tasks (PT)**
 - Rich, real-world scenarios where multiple math topics are addressed

Design of Performance Tasks

Use 1-2 Stimuli for Grade 3. Use up to 5 stimuli for high school. Emphasis on stimuli related to science, history, and social studies.

Components of a Performance Task

Stimulus	Information Processing	Product/Performance
<ul style="list-style-type: none"> • Readings • Video clips • Audio clips • Graphs, charts, other visuals • Research topic/issue/problem • etc. 	<ul style="list-style-type: none"> • Research questions • Comprehension questions • Simulated Internet search • etc. 	<ul style="list-style-type: none"> • Essay, report, story, script • Speech with/without graphics, other media • Responses to embedded constructed response questions. • etc.

Parts of Performance Task

- **Part 1:** Student reads research sources and responds to prompts (Claim 1 or 4)
- **Part 2:** Student plans, writes, and revises his or her full essay (Claim 2) or plans and delivers a speech (Claim 3)

Scoring Information

- **How your essay will be scored:**

The people scoring your essay will be assigning scores for:

- Statement of purpose/focus—how well you clearly state your claim on the topic, maintain your focus, and address the alternate and opposing claims
- Organization—how well your ideas logically flow from the introduction to conclusion using effective transitions, and how well you stay on topic throughout the essay
- Elaboration of evidence—how well you provide evidence from sources about your opinions and elaborate with specific information
- Language and Vocabulary—how well you effectively express ideas using precise language that is appropriate for your audience and purpose
- Conventions—how well you follow the rules of usage, punctuation, capitalization, and spelling

Common Formative Assessment Plan

- Identify learning targets.
- Write assessment questions.
- Determine proficiency.
- Identify possible interventions.
- Identify possible extensions.

Time to Create an Assessment

- Which ELA standard(s)/target(s) are you assessing?
- Which content standards are you assessing?
- What do students have to demonstrate for proficiency?
- How will the question(s) be scored?

Putting It All Together

- Look at your first unit next school year.
- What standards will students be learning?
What student targets can be used?
- How will students be assessed summatively?
Formatively? Which questions will be used?
- What informal and formal writing prompts can be used? How will each be used?

Contact Information

Jon Schuhl

jonschuhl@frontier.com

SMc Curriculum

www.SMcCurriculum.com

Me and the CCSS ELA

Where am I now? Where am I going?

1. What do I most **enjoy** and what is my greatest **challenge** when teaching reading and writing to my students?



2. What have I heard about the Common Core State Standards for English Language Arts?

3. What questions or concerns do I have about teaching the CCSS for ELA in my classes?



4. What do I hope to learn today?



K-W-L

What do I <u>KNOW</u> about CCSS for ELA?	What do I <u>WANT</u> to know about CCSS for ELA?	What have I <u>LEARNED</u> about CCSS for ELA?

Track Your Progress: Reading and Writing in the Classrooms

Shade each rectangle to show your current understanding of each learning target.

- I can recognize the critical ideas in the CCSS for ELA.

Starting...	Getting There...	Got It!
-------------	------------------	---------

- I can develop class activities that support learning the CCSS for ELA

Starting...	Getting There...	Got It!
-------------	------------------	---------

- I can create assessments that accurately measure student learning of the CCSS for ELA.

Starting...	Getting There...	Got It!
-------------	------------------	---------

What I understand and can do:

Questions I still have:

Practices in the ELA Common Core State Standards (p. 7)
Ideas for Developing the Habits of Mind Necessary to Develop Fully
Literate/College and Career Ready Students
© Sharon Kramer

What shifts might teachers have to make in regards to teaching ELA? The following document shares some ideas for teacher actions that promote developing strong habits of mind for literate students addressing the demands of new and more rigorous standards. As you read through the document, put a star (★) by those things that you believe you are already doing well in your school. Put an exclamation point (!) next to those things that you find urgent and important to start doing and put a question mark (?) next to those things that you question or challenge. Be prepared to discuss your markings with an elbow partner. Add any additional ideas based on your discussions.

1. Demonstrate independence.

- Ensure students are engaged in more complex texts at every grade level.
- Engage students in rigorous conversation about the texts.
- Provide experience with complex texts.
- Give students less to read and have them re-read for a variety of purposes.
- Build students fluency and comprehension by directly teaching metacognitive strategies.
- Use leveled texts carefully to build independence in struggling readers.
- Spend more time on more complex texts.
- Provide scaffolding.
- Provide more opportunities for students to engage with texts with other students and adults.

2. Build strong content knowledge.

- Provide students equal amounts of informational and literary texts.
- Ensure coherent instruction about content.
- Teach strategies for reading informational texts.
- Teach “through” and “with” informational texts.
- Scaffold for the difficulties that informational text present to students.
- Ask students, “What is connected here? How does this fit together? What details tell you that?”
- Shift identity: “I teach reading.”
- Stop referring and summarizing and start reading.
- Slow down the history and science classroom to include reading opportunities.
- Stop presenting the content to students in ways that eliminates the need for them to actually read for information.
- Teach different approaches for different types of texts.
- Treat the text itself as a source of evidence.

- Teach students to write about evidence from the text.
- Teach students to support their opinion with evidence.
- Ask: “How do you know? Why do you think that? Show me in the text where you see evidence for your opinion. “
- Simulate research by asking students to compare and synthesize ideas across a range of informational sources.

3. Respond to the varying demands of audience, task, purpose, and discipline.

- Get students inspired and excited about the beauty of language.
- Develop students’ ability to use and access words that show up in everyday text and that may be slightly out of reach.
- Be strategic about the kind of vocabulary you’re developing and figure out which words fall into which categories- tier 2 vs. tier 3.
- Determine the words that students are going to read most frequently and spend time mostly on those words.
- Teach fewer words but teach the webs of words around it.
- Shift attention on how to plan vocabulary meaningfully using tiers and transferability strategies.
- Require students to write to sources rather than writing to decontextualized expository prompts.
- Help students understand the nuances in language such as how the connotations of words affect the meaning.
- Provide students with opportunities to determine the appropriate type of evidence needed given the audience, task, purpose, and discipline.
- Increase the amount of time students spend writing and communicating for various purposes , tasks, and audiences.

4. Comprehend as well as critique.

- Embed analysis, evaluation, critical thinking in all instruction.
- Give students permission to have their own reaction and draw their own connections.
- Give students opportunities to analyze, synthesize ideas across many texts to draw an opinion or conclusion.
- Plan and conduct rich conversations about what the writer is writing about

5. Value evidence.

- Facilitate evidence based conversations with students, dependent on the text.
- Ask students where in the text to find evidence, where they saw certain details, where the author communicated something, why the author may believe something; show all this in the words from the text.
- Keep students in the text.

- Identify questions that are text-dependent, worth asking and exploring.
- Provide students the opportunity to read the text, encounter references to another text, another event and to dig in more deeply into the text to try and figure out what is happening.
- Spend much more time preparing for instruction by having students read deeply.
- Expect that students will generate their own informational texts (spending much less time on personal narratives).
- Present opportunities to write from multiple sources on a single topic.
- Find ways to push towards a style of writing where the voice comes from drawing on powerful, meaningful evidence.

6. Use technology and digital media strategically and capably.


- Provide students with opportunities to use transformative formats that go beyond what can be done with paper and pencil.
- Use simulations and game-like environments to develop fluency with technology and digital media.
- Ask students to evaluate digital and print sources.
- Ask students, “Which is the most credible source? How do you know?”

7. Understand other perspectives and cultures.

- Provide opportunities for students to read classic and contemporary works of literature from a variety of periods, cultures, and world perspectives.
- Help students make connections to history and current events globally.
- Ask students to evaluate other perspectives and points of view constructively and critically.
- Expect students to make text to world connections as they read.
- Ask provocative questions with more than one right answer or perspective.
- Teach strategies for respectful discussions and disagreements.

ELA Critical Areas of Focus

Reading

6	7	8	9-10	11-12	6-12
English Languages Arts Classrooms					Other Content Areas
Emphasizing informational text (literary nonfiction) • 45% literary text • 55% informational text*	Emphasizing informational text (literary nonfiction) • 45% literary text • 55% informational text*	Emphasizing informational text (literary nonfiction) • 45% literary text • 55% informational text*	Emphasizing informational text (literary nonfiction) • 30% literary text • 70% informational text*	Emphasizing informational text (literary nonfiction) • 30% literary text • 70% informational text*	Increase informational reading so that by grade 9 70% of a student's overall reading (across a day/week/etc.) focuses on informational text
* this percentage includes the majority of informational reading taking place in other content areas					
Comparing and integrating multiple texts					Knowledge in the disciplines
	Comparing and integrating multiple texts	Comparing and integrating multiple texts	Comparing and integrating multiple texts	Comparing and integrating multiple texts	Comparing and integrating multiple texts
80-90% of the CCSS reading standards require text-dependent analysis. Therefore, building knowledge from multiple sources and making connections between texts are both critical.					
Sophisticated teacher questioning which requires close analysis of (short) texts with evidence to back up claims and conclusions	Sophisticated teacher questioning which requires close analysis of (short) texts with evidence to back up claims and conclusions	Sophisticated teacher questioning which requires close analysis of (short) texts with evidence to back up claims and conclusions	Sophisticated teacher questioning which requires close analysis of (short) texts with evidence to back up claims and conclusions	Sophisticated teacher questioning which requires close analysis of (short) texts with evidence to back up claims and conclusions	Sophisticated teacher questioning which requires close analysis of (short) texts with evidence to back up claims and conclusions
Increasing Text Complexity	Increasing Text Complexity	Increasing Text Complexity	Increasing Text Complexity	Increasing Text Complexity	Increasing Text Complexity

ELA Critical Areas of Focus

6	7	8	9-10	11-12	6-12
English Languages Arts Classrooms					Other Content Areas
Writing to/from sources	Writing to/from sources	Writing to/from sources	Writing to/from sources	Writing to/from sources	Writing to/from sources
Increase focus on argument and informative writing* <ul style="list-style-type: none"> 35 % opinion 35% explain/inform 30% narrative 	Increase focus on argument and informative writing* <ul style="list-style-type: none"> 35 % opinion 35% explain/inform 30% narrative 	Increase focus on argument and informative writing* <ul style="list-style-type: none"> 35 % opinion 35% explain/inform 30% narrative 	Increase focus on argument and informative writing* <ul style="list-style-type: none"> 40 % opinion 40% explain/inform 20% narrative 	Increase focus on argument and informative writing* <ul style="list-style-type: none"> 40 % opinion 40% explain/inform 20% narrative 	All writing should focus on: <ul style="list-style-type: none"> argument writing informative/ explanatory writing
* this percentage includes the informational writing (argument and explanatory/informative) taking place in other content areas					
Multiple short research projects	Multiple short research projects	Multiple short research projects	Multiple short research projects	Multiple short research projects	Multiple short research projects

Language

6	7	8	9-10	11-12	6-12
English Languages Arts Classrooms					Other Content Areas
Address the vocabulary gap by <ul style="list-style-type: none"> directly instructing academic vocabulary selecting texts which contains rich, complex vocabulary 	Address the vocabulary gap by <ul style="list-style-type: none"> directly instructing academic vocabulary selecting texts which contains rich, complex vocabulary 	Address the vocabulary gap by <ul style="list-style-type: none"> directly instructing academic vocabulary selecting texts which contains rich, complex vocabulary 	Address the vocabulary gap by <ul style="list-style-type: none"> directly instructing academic vocabulary selecting texts which contains rich, complex vocabulary 	Address the vocabulary gap by <ul style="list-style-type: none"> directly instructing academic vocabulary selecting texts which contains rich, complex vocabulary 	Address the vocabulary gap by <ul style="list-style-type: none"> directly instructing academic vocabulary selecting texts which contains rich, complex vocabulary

College and Career Readiness Anchor Standards for Reading K-5

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

College and Career Readiness Anchor Standards for Writing K-5

Text Types and Purposes**

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
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.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

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.

College and Career Readiness Anchor Standards for Speaking and Listening K-5

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

College and Career Readiness Anchor Standards for Language K-5

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

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

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. 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 encountering an unknown term important to comprehension or expression.

*Please see "Research to Build and Present Knowledge" in Writing and "Comprehension and Collaboration" in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

**These broad types of writing include many subgenres. See Appendix A for definitions of key writing types.

Common Core State Standards Reading: Literature - High School		Learning Targets	How I teach/reinforce this standard	How I assess this standard
Key Ideas and Details		Source: <i>QualityInstruction.org</i>		
1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	I can read closely and find answers explicitly in text (right there answers) and answers that require an inference. I can analyze an author's words and determine multiple pieces of textual evidence that strongly and thoroughly support both explicit and inferential questions.			
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	I can analyze plot to determine a theme (author's overall message). I can compose an objective summary stating the key points of the text without adding my own opinions or feelings.			
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	I can analyze how complex characters develop over the course of the text. I can analyze how characters develop through their interactions with others. I can analyze how complex characters advance the plot of a text and/or contribute to the development of the theme.			
Craft and Structure				
4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	I can distinguish between literal language (it means exactly what it says) and figurative language (sometimes what you say is not exactly what you mean). I can recognize the difference between denotative meanings (all words have a dictionary definition) and connotative meanings (some words carry feeling). I can analyze how specific word choices build upon one another to create a cumulative (collective) impact on the overall meaning and tone of text.			

Common Core State Standards Reading: Literature - High School		Learning Targets	How I teach/reinforce this standard	How I assess this standard
Craft and Structure				
5. Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.		I can analyze a text and determine why an author chose to present his/her text using a particular structure. I can analyze a text and determine how an author manipulates time (e.g., flashback – When a character recalls an experience that occurred in the past). I can analyze how an author’s choice of text structure creates such effects as mystery, tension, or surprise.		
6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.		I can explain how the point of view or cultural experience found in various works of world literature differs from works of literature written in the United States.		
Integration of Knowledge and Ideas				
7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musee des Beaux Arts” and Breughel’s <i>Landscape with the Fall of Icarus</i>).		I can identify a subject or a key scene that is portrayed in two different artistic mediums (e.g., poetry, painting, drama). I can analyze the impact of a particular subject or key scene from another artistic medium.		
8. (Not applicable to literature)				
9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).		I can analyze how authors interpret and transform themes, events, topics, etc. from source material. I can critique various works that have drawn on or transformed the same source material and explain the varied interpretations of different authors.		

Common Core State Standards Reading: Literature - Middle School		Learning Targets	How I teach/reinforce this standard	How I assess this standard
Key Ideas and Details		Source: <i>QualityInstruction.org</i>		
1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.		I can read closely and find answers explicitly in text (right there answers) and answers that require an inference. I can analyze an author’s words and determine multiple pieces of textual evidence needed to support both explicit and inferential questions.		
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.		I can analyze plot (the events that happen) to determine a theme (author’s overall message). I can compose an objective summary stating the key points of the text without adding my own opinions or feelings.		
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the character or plot).		I can explain how the elements of a story or drama interact and affect one another (e.g., Because the story is not during a time of war, the characters may be called to fight).		
Craft and Structure				
4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.		I can distinguish between literal language (it means exactly what it says) and figurative language (sometimes what you say is not exactly what you mean). I can recognize the difference between denotative meanings (all words have a dictionary definition) and connotative meanings (some words carry feeling). I can analyze why authors use rhyme and repetition of sounds (alliteration and assonance) to impact the reader and draw him/her to a particular section of the text.		

Common Core State Standards Reading: Literature - Middle School	Learning Targets	How I teach/reinforce this standard	How I assess this standard
Craft and Structure			
5. Analyze how a drama’s or poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	I can analyze the structure of a drama and explain how parts of the drama affect the overall meaning/message (e.g., A soliloquy provides the reader with information not given to the other characters). I can analyze the form/structure of a poem (e.g., rhyming, line breaks, free verse) and explain how a poet’s choice of the form/structure affects the overall meaning.		
6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	I can analyze how an author develops the points of view of characters and narrators by revealing thoughts, feelings, actions, and spoken words. I can explain why authors choose different points of view in a text (first person gives the reader insight into his/her own thoughts, second person draws the reader into the story be talking directly to them, and third person omniscient allows the reader to know all the thoughts of all characters). I can contrast the points of view of different characters or narrators in a text.		
Integration of Knowledge and Ideas			
7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).	I can identify various techniques used in media or staged versions of a text. I can analyze how various techniques used in media or staged versions of the text can add to or change the experience of the audience.		
8. <i>(Not applicable to literature)</i>			
9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	I can compare (analyze the similarities) a fictional portrayal of a time, place, or character and a historical account of the same time, place, or character. I can contrast (analyze the differences) a fictional portrayal of a time, place, or character and a historical account of the same time, place, or character.		

A Guide to Creating Text Dependent Questions for Close Analytic Reading

Text Dependent Questions: What Are They?

The Common Core State Standards for reading strongly focus on students gathering evidence, knowledge, and insight from what they read. Indeed, eighty to ninety percent of the Reading Standards in each grade *require* text dependent analysis; accordingly, aligned curriculum materials should have a similar percentage of text dependent questions.

As the name suggests, a text dependent question specifically asks a question that can only be answered by referring explicitly back to the text being read. It does not rely on any particular background information extraneous to the text nor depend on students having other experiences or knowledge; instead it privileges the text itself and what students can extract from what is before them.

For example, in a close analytic reading of Lincoln’s “Gettysburg Address,” the following would not be text dependent questions:

- *Why did the North fight the civil war?*
- *Have you ever been to a funeral or gravesite?*
- *Lincoln says that the nation is dedicated to the proposition that “all men are created equal.” Why is equality an important value to promote?*

The overarching problem with these questions is that they require no familiarity at all with Lincoln’s speech in order to answer them. Responding to these sorts of questions instead requires students to go outside the text. Such questions can be tempting to ask because they are likely to get students talking, but they take students away from considering the actual point Lincoln is making. They seek to elicit a personal or general response that relies on individual experience and opinion, and answering them will not move students closer to understanding the text of the “Gettysburg Address.”

Good text dependent questions will often linger over specific phrases and sentences to ensure careful comprehension of the text—they help students see something worthwhile that they would not have seen on a more cursory reading. Typical text dependent questions ask students to perform one or more of the following tasks:

- Analyze paragraphs on a sentence by sentence basis and sentences on a word by word basis to determine the role played by individual paragraphs, sentences, phrases, or words
- Investigate how meaning can be altered by changing key words and why an author may have chosen one word over another
- Probe each argument in persuasive text, each idea in informational text, each key detail in literary text, and observe how these build to a whole
- Examine how shifts in the direction of an argument or explanation are achieved and the impact of those shifts
- Question why authors choose to begin and end when they do
- Note and assess patterns of writing and what they achieve
- Consider what the text leaves uncertain or unstated

Creating Text-Dependent Questions for Close Analytic Reading of Texts

An effective set of text dependent questions delves systematically into a text to guide students in extracting the key meanings or ideas found there. They typically begin by exploring specific words, details, and arguments and then moves on to examine the impact of those specifics on the text as a whole. Along the way they target academic vocabulary and specific sentence structures as critical focus points for gaining comprehension.

While there is no set process for generating a complete and coherent body of text dependent questions for a text, the following process is a good guide that can serve to generate a core series of questions for close reading of any given text.

Step One: Identify the Core Understandings and Key Ideas of the Text

As in any good reverse engineering or “backwards design” process, teachers should start by identifying the key insights they want students to understand from the text—keeping one eye on the major points being made is crucial for fashioning an overarching set of successful questions and critical for creating an appropriate culminating assignment.

Step Two: Start Small to Build Confidence

The opening questions should be ones that help orientate students to the text and be sufficiently specific enough for them to answer so that they gain confidence to tackle more difficult questions later on.

Step Three: Target Vocabulary and Text Structure

Locate key text structures and the most powerful academic words in the text that are connected to the key ideas and understandings, and craft questions that illuminate these connections.

Step Four: Tackle Tough Sections Head-on

Find the sections of the text that will present the greatest difficulty and craft questions that support students in mastering these sections (these could be sections with difficult syntax, particularly dense information, and tricky transitions or places that offer a variety of possible inferences).

Step Five: Create Coherent Sequences of Text Dependent Questions

The sequence of questions should not be random but should build toward more coherent understanding and analysis to ensure that students learn to stay focused on the text to bring them to a gradual understanding of its meaning.

Step Six: Identify the Standards That Are Being Addressed

Take stock of what standards are being addressed in the series of questions and decide if any other standards are suited to being a focus for this text (forming additional questions that exercise those standards)

Step Seven: Create the Culminating Assessment

Develop a culminating activity around the key ideas or understandings identified earlier that reflects (a) mastery of one or more of the standards, (b) involves writing, and (c) is structured to be completed by students independently.

Sample Text Dependent Questions to Support Close Reading
 "Gift of the Magi" by O. Henry (first section of story only)

<p>One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty- seven cents. And the next day would be Christmas.</p> <p>There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.</p>	<p>Question for first reading:</p> <ul style="list-style-type: none"> How did Della get the money, and how does she feel about it? <p>Questions for second reading:</p> <ul style="list-style-type: none"> What's the effect of starting the story with three short fragments? If I tell you that "imputation" means "subtle accusation," talk about the effect of the words "bulldozing," "burned," and "parsimony" on your understanding of Della's character. Why might the author have waited until the last word of paragraph 1 to mention Christmas? <p>Question for third reading</p> <ul style="list-style-type: none"> How does the last sentence of paragraph 2 help establish theme, or big ideas, of the story?
<p>While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.</p> <p>In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."</p> <p>The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached</p>	<p>Question for first reading:</p> <ul style="list-style-type: none"> How is their home described? How does the description reinforce what you understood from the opening paragraphs? What has happened to Della and her husband? <p>Questions for second reading:</p> <ul style="list-style-type: none"> Using a dictionary, look up the dual meanings of the word "beggar" and then look up "mendicancy." How does O. Henry's wordplay reinforce the description of the apartment? Why might it be significant that the change in their income is discussed in terms of the use of a full name or an initial? <p>Question for third reading</p> <ul style="list-style-type: none"> How does their class/financial situation contribute to the story's plot

<p>his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.</p>	<p>and themes?</p>
<p>Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling—something just a little bit near to being worthy of the honor of being owned by Jim.</p> <p>There was a pier-glass between the windows of the room. Perhaps you have seen a pierglass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.</p> <p>Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.</p> <p>Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have</p>	<p>Question for first reading:</p> <ul style="list-style-type: none"> • Why does buying the right present for Jim seem important to Della? • What does Della realize when she sees herself in the mirror? • What possessions do they value? <p>Questions for second reading:</p> <ul style="list-style-type: none"> • How does the repetition of "gray" enhance the mood of this section? • What's the effect of comparing their valued possessions to The Queen of Sheba and King Solomon? <p>Question for third reading</p> <ul style="list-style-type: none"> • Knowing what you know about the story's conclusion, what do the details in this section contribute to the narrator's view of the couple as both foolish and wise?

let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

Sample Text Dependent Questions to Support Close Reading

"The Latin Deli: An Ars Poetica" by Judith Ortiz Cofer (first section of story only)

"The Latin Deli: An Ars Poetica" available at <http://ccat.sas.upenn.edu/romance/spanish/219/13eeuu/cofer.html> and Common Core Standards Appendix B

Question for first reading:

- What does the woman sell in her store?
- How are her customers labeled or categorized?
- What do the customers think of her products? What do they like, and what do they complain about?

Questions for second reading:

- What is the effect of words like "presiding" (1), "ancient" (3), "heady" (4), "votive" (6)?
- Why is the owner referred to as the "Patroness of Exiles?" (7)?
- How do your answers to these questions relate to the "formica counter" (1), "Plastic" (2) figures, and "canned memories" (9)?
- What's the effect of the comparison of the store owner's face to a "family portrait" (19)?
- How does the comparison of her customer's hearts to "closed ports she must trade with" (37) help you understand the significance of her deli?

Question for third reading

- Who are the woman's customers and what do they

	<p>get by shopping at her deli?</p> <ul style="list-style-type: none"> • Based on what you know of her customers, what are the likely “dreams and disillusion” (23) they might have? • What role does this storeowner play in the community? • How does this poem generate meaning around the tension and overlap between commerce and religion?
--	---

- Students *analyze* Walt Whitman’s “O Captain! My Captain!” to uncover the poem’s *analogies* and *allusions*. They *analyze the impact of specific word choices* by Whitman, such as *rack* and *grim*, and *determine* how they contribute to the overall *meaning and tone* of the poem. [RL.8.4]
- Students *analyze how* the opening *stanza* of Robert Frost’s “The Road Not Taken” *structures* the rhythm and meter for the poem and how the *themes* introduced by the speaker *develop* over the course of *the text*. [RL.6.5]

Informational Texts: English Language Arts

Adams, John. “Letter on Thomas Jefferson.” *Adams on Adams*. Edited by Paul M. Zall. Lexington: University Press of Kentucky, 2004. (1776)
From Chapter 6: “Declaring Independence 1775–1776”

Mr. Jefferson came into Congress, in June, 1775, and brought with him a reputation for literature, science, science, and a happy talent of composition. Writings of his were handed about, remarkable for the peculiar felicity of expression. Though a silent member in Congress, he was so prompt, frank, explicit, and decisive upon committees and in conversation, not even Samuel Adams was more so, that he soon seized upon my heart; and upon this occasion I gave him my vote, and did all in my power to procure the votes of others. I think he had one more vote than any other, and that placed him at the head of the committee. I had the next highest number, and that placed me second. The committee met, discussed the subject, and then appointed Mr. Jefferson and me to make the draught, I suppose because we were the two first on the list.

The subcommittee met. Jefferson proposed to me to make the draft. I said, ‘I will not.’

‘You should do it.’

‘Oh! no.’

‘Why will you not? You ought to do it.’

‘I will not.’

‘Why?’

‘Reasons enough.’

‘What can be your reasons?’

‘Reason first, you are a Virginian, and a Virginian ought to appear at the head of this business. Reason second, I am obnoxious, suspected, and unpopular. You are very much otherwise. Reason third, you can write ten times better than I can.’

‘Well,’ said Jefferson, ‘if you are decided, I will do as well as I can.’

‘Very well. When you have drawn it up, we will have a meeting.’

Media Text

Adams Family Papers: An Electronic Archive, hosted by the Massachusetts Historical Society, includes transcriptions of letters between John and Abigail Adams as well as John Adams’s diary and autobiography: <http://www.masshist.org/digitaladams/aea/index.html>

Douglass, Frederick. *Narrative of the Life of Frederick Douglass an American Slave, Written by Himself*. Boston: Anti-Slavery Office, 1845. (1845)

The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street. As many of these as I could, I converted into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent of errands, I always took my book with me, and by going one part of my errand quickly, I found time to get a lesson before my

return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome; for I was much better off in this regard than many of the poor white children in our neighborhood. This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge. I am strongly tempted to give the names of two or three of those little boys, as a testimonial of the gratitude and affection I bear them; but prudence forbids;—not that it would injure me, but it might embarrass them; for it is almost an unpardonable offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey’s ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men. “You will be free as soon as you are twenty-one, but I am a slave for life! Have not I as good a right to be free as you have?” These words used to trouble them; they would express for me the liveliest sympathy, and console me with the hope that something would occur by which I might be free.

I was now about twelve years old, and the thought of being a slave for life began to bear heavily upon my heart. Just about this time, I got hold of a book entitled “The Columbian Orator.” Every opportunity I got, I used to read this book. Among much of other interesting matter, I found in it a dialogue between a master and his slave. The slave was represented as having run away from his master three times. The dialogue represented the conversation which took place between them, when the slave was retaken the third time. In this dialogue, the whole argument in behalf of slavery was brought forward by the master, all of which was disposed of by the slave. The slave was made to say some very smart as well as impressive things in reply to his master—things which had the desired though unexpected effect; for the conversation resulted in the voluntary emancipation of the slave on the part of the master.

In the same book, I met with one of Sheridan’s mighty speeches on and in behalf of Catholic emancipation. These were choice documents to me. I read them over and over again with unabated interest. They gave tongue to interesting thoughts of my own soul, which had frequently flashed through my mind, and died away for want of utterance. The moral which I gained from the dialogue was the power of truth over the conscience of even a slaveholder. What I got from Sheridan was a bold denunciation of slavery, and a powerful vindication of human rights. The reading of these documents enabled me to utter my thoughts, and to meet the arguments brought forward to sustain slavery; but while they relieved me of one difficulty, they brought on another even more painful than the one of which I was relieved. The more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I loathed them as being the meanest as well as the most wicked of men. As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the remedy. It opened my eyes to the horrible pit, but to no ladder upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trump of freedom had roused my soul to eternal wakefulness. Freedom now appeared, to disappear no more forever. It was heard in every sound, and seen in every thing. It was ever present to torment me with a sense of my wretched condition. I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm.

**Churchill, Winston. “Blood, Toil, Tears and Sweat: Address to Parliament on May 13th, 1940.” *Lend Me Your Ears: Great Speeches in History, 3rd Edition*. Edited by William Safire. New York: W. W. Norton, 2004. (1940)
From “Winston Churchill Braces Britons to Their Task”**

I say to the House as I said to ministers who have joined this government, I have nothing to offer but blood, toil, tears, and sweat. We have before us an ordeal of the most grievous kind. We have before us many, many months of struggle and suffering.

You ask, what is our policy? I say it is to wage war by land, sea, and air. War with all our might and with all the strength God has given us, and to wage war against a monstrous tyranny never surpassed in the dark and lamentable catalogue of human crime. That is our policy.

You ask, what is our aim? I can answer in one word. It is victory. Victory at all costs - Victory in spite of all terrors - Victory, however long and hard the road may be, for without victory there is no survival.

I take up my task in buoyancy and hope. I feel sure that our cause will not be suffered to fail among men. I feel entitled at this juncture, at this time, to claim the aid of all and to say, “Come then, let us go forward together with our united strength.”

Lincoln, Abraham. “Second Inaugural Address.” (1865)

Fellow-Countrymen:

At this second appearing to take the oath of the Presidential office there is less occasion for an extended address than there was at the first. Then a statement somewhat in detail of a course to be pursued seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself, and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured.

On the occasion corresponding to this four years ago all thoughts were anxiously directed to an impending civil war. All dreaded it, all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, urgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union and divide effects by negotiation. Both parties deprecated war, but one of them would make war rather than let the nation survive, and the other would accept war rather than let it perish, and the war came.

One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was somehow the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union even by war, while the Government claimed no right to do more than to restrict the territorial enlargement of it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with or even before the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible and pray to the same God, and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God’s assistance in wringing their bread from the sweat of other men’s faces, but let us judge not, that we be not judged. The prayers of both could not be answered. That of neither has been answered fully. The Almighty has His own purposes. “Woe unto the world because of offenses; for it must needs be that offenses come, but woe to that man by whom the offense cometh.” If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him? Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman’s two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said “the judgments of the Lord are true and righteous altogether.”

With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation’s wounds, to care for him who shall have borne the battle and for his widow and his orphan, to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

Roosevelt, Franklin Delano. “State of the Union Address.” (1941)

For there is nothing mysterious about the foundations of a healthy and strong democracy. The basic things expected by our people of their political and economic systems are simple. They are:

Equality of opportunity for youth and for others.

Jobs for those who can work.

Security for those who need it.

The ending of special privilege for the few.

The preservation of civil liberties for all.

The enjoyment of the fruits of scientific progress in a wider and constantly rising standard of living.

These are the simple, basic things that must never be lost sight of in the turmoil and unbelievable complexity of our modern world. The inner and abiding strength of our economic and political systems is dependent upon the degree to which they fulfill these expectations.

Many subjects connected with our social economy call for immediate improvement. As examples:

We should bring more citizens under the coverage of old-age pensions and unemployment insurance.

We should widen the opportunities for adequate medical care.

We should plan a better system by which persons deserving or needing gainful employment may obtain it.

I have called for personal sacrifice. I am assured of the willingness of almost all Americans to respond to that call.

A part of the sacrifice means the payment of more money in taxes. In my Budget Message I shall recommend that a greater portion of this great defense program be paid for from taxation than we are paying today. No person should try, or be allowed, to get rich out of this program; and the principle of tax payments in accordance with ability to pay should be constantly before our eyes to guide our legislation.

If the Congress maintains these principles, the voters, putting patriotism ahead of pocketbooks, will give you their applause.

In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms.

The first is freedom of speech and expression—everywhere in the world.

The second is freedom of every person to worship God in his own way—everywhere in the world.

The third is freedom from want—which, translated into world terms, means economic understandings which will secure to every nation a healthy peacetime life for its inhabitants—everywhere in the world.

The fourth is freedom from fear—which, translated into world terms, means a world-wide reduction of armaments to such a point and in such a thorough fashion that no nation will be in a position to commit an act of physical aggression against any neighbor—anywhere in the world.

Hand, Learned. “I Am an American Day Address.” (1944)

We have gathered here to affirm a faith, a faith in a common purpose, a common conviction, a common devotion. Some of us have chosen America as the land of our adoption; the rest have come from those who did the same. For this reason we have some right to consider ourselves a picked group, a group of those who had the courage to break from the past and brave the dangers and the loneliness of a strange land. What was the object that nerved us, or those who went before us, to this choice? We sought liberty; freedom from oppression, freedom from want, freedom to be ourselves. This we then sought; this we now believe that we are by way of winning. What do we mean when we say that first of all we seek liberty? I often wonder whether we do not rest our hopes too much upon constitutions, upon laws and upon courts. These are false hopes; believe me, these are false hopes. Liberty lies in the hearts of men and women; when it dies there, no constitution, no law, no court can even do much to help it. While it lies there it needs no constitution, no law, no court to save it. And what is this liberty which must lie in the hearts of men and women? It is not the ruthless, the unbridled will; it is not freedom to do as one likes. That is the denial of liberty, and leads straight to its overthrow. A society in which men recognize no check upon their freedom soon becomes a society where freedom is the possession of only a savage few; as we have learned to our sorrow.

What then is the spirit of liberty? I cannot define it; I can only tell you my own faith. The spirit of liberty is the spirit which is not too sure that it is right; the spirit of liberty is the spirit which seeks to understand the mind of other men and women; the spirit of liberty is the spirit which weighs their interests alongside its own without bias; the spirit of liberty remembers that not even a sparrow falls to earth unheeded; the spirit of liberty is the spirit of Him who, near two thousand years ago, taught mankind that lesson it has never learned but never quite forgotten; that there may be a kingdom where the least shall be heard and considered side by side with the greatest. And now in that spirit, that spirit of an America which has never been, and which may never be; nay, which never will be except as the conscience and courage of Americans create it; yet in the spirit of that America which lies hidden in some form in the aspirations of us all; in the spirit of that America for which our young men are at this moment fighting and dying; in that spirit of liberty and of America I ask you to rise and with me pledge our faith in the glorious destiny of our beloved country.

Smith, Margaret Chase. “Remarks to the Senate in Support of a Declaration of Conscience.” (1950)

Mr. President:

I would like to speak briefly and simply about a serious national condition. It is a national feeling of fear and frustration that could result in national suicide and the end of everything that we Americans hold dear. It is a condition that comes from the lack of effective leadership in either the Legislative Branch or the Executive Branch of our Government.

Determining the Lexile of a Text

1. Go to: <http://www.lexile.com>
2. You will need to register for an account with an email and password. This is a free resource.
3. You can look up a book or a textbook under the search tool.
4. To Lexile an article or website, go to the “Lexile Analyzer” tab



5. Copy a selection of your text and **Save as type** drop-down box, choose **Text (Plain) (*.txt)**.
6. Upload your file and get your results

A blue arrow points from step 6 of the list to the top of this table.

Lexile® Measure
1270L
Mean Sentence Length
21.20
Mean Log Word Frequency
3.42
Word Count
212
Lexile Analyzer

Other ways to obtain a Lexile

Look at your library resources. Many databases have an advanced search option where you can enter a Lexile range. One of my favorites is **Gale Power Search**.

TASK EXAMPLES

SOCIAL STUDIES:

Task 2 (Argumentation/Analysis) - How did the political views of the signers of the Constitution impact the American political system? After reading *Founding Brothers: The Revolutionary Generation* write a report that addresses the question and support your position with evidence from the text. (Argumentation/Analysis)

Task 4 (Argumentation/Comparison) - Do Presidential policies really make a difference in the lives of Americans? After reading primary and secondary sources, write an essay that compares John F. Kennedy's New Frontier social policies with Lyndon Johnson's Great Society social policies and argues which had a more significant impact on Americans. Be sure to support your position with evidence from the texts.

Task 10 (Argumentation/Cause-Effect): What ramifications does debt have for individuals and the larger public? After reading articles and data on the current credit crisis, write an editorial that argues the causes of personal debt and explains the effects on individuals and the larger public. What implications can you draw? Support your discussion with evidence from the texts.

SCIENCE:

Task 4 (Argumentation/Comparison) - Which is the better energy source? After reading and analyzing scientific reports on nuclear energy, write an essay in which you compare nuclear energy and fossil fuel resources and argue which is the better energy resource for urban communities. Be sure to support your position with evidence from the texts. (Argumentation/Comparison)

Task 11 (Informational or Explanatory/Definition) - After researching scientific articles on magnetism, write a report that defines "magnetism" and explains its role in the planetary system. Support your discussion with evidence from your research.

Task 16 (Informational or Explanatory/Procedural-Sequential) - Can the brain become smarter or is intelligence fixed? After reading articles on learning and the brain, write an article for your peers that relates how the brain develops over time from birth to twenty-five years. Support your discussion with evidence from the texts.

HEALTH/P.E./TECHNICAL SUBJECTS:

Task 14 (Informational or Explanatory/Description) - After researching cooking guides and articles, write a manual for the general public in which you describe in detail how to use common products to solve an everyday household problem. Support your discussion with evidence from your research.

Task 2 (Argumentation/Analysis) - Should adolescents be required to wear helmets during recreational activities such as bike riding and skateboarding? After reading informational texts on the Laws of Motion, bodily injury, and current state laws on helmet requirements, write a letter to your state representative that addresses the question and supports your position with evidence from the texts. Be sure to acknowledge competing views. Give examples from everyday life to illustrate and clarify your position.

Quick Reference Task Chart

	“After Researching”	“Essential Question”
	Argumentation Template Tasks	
Analysis	Task 1: After researching _____ (informational texts) on _____ (content), write a/an _____ (essay or substitute) that argues your position on _____ (content). Support your position with evidence from your research. L2 Be sure to acknowledge competing views. L3 Give examples from past or current events or issues to illustrate and clarify your position. (Argumentation/Analysis)	Task 2: [Insert question] After reading _____ (literature or informational texts), write a/an _____ (essay or substitute) that addresses the question and support your position with evidence from the text(s). L2 Be sure to acknowledge competing views. L3 Give examples from past or current events or issues to illustrate and clarify your position. (Argumentation/Analysis)
Comparison	Task 3: After researching _____ (informational texts) on _____ (content), write a/an _____ (essay or substitute) that compares _____ (content) and argues _____ (content). Be sure to support your position with evidence from the texts. (Argumentation/Comparison)	Task 4: [Insert question] After reading _____ (literature or informational texts), write a/an _____ (essay or substitute) that compares _____ (content) and argues _____ (content). Be sure to support your position with evidence from the texts. (Argumentation/Comparison)
Evaluation	Task 5: After researching _____ (informational texts) on _____ (content), write a/an _____ (essay or substitute) that discusses _____ (content) and evaluates _____ (content). Be sure to support your position with evidence from your research. (Argumentation/Evaluation)	Task 6: [Insert question] After reading _____ (literature or informational texts), write a/an _____ (essay or substitute) that discusses _____ (content) and evaluates _____ (content). Be sure to support your position with evidence from the texts. (Argumentation/Evaluation)
Problem-Solution	Task 7: After researching _____ (informational texts) on _____ (content), write a/an _____ (essay or substitute) that identifies a problem _____ (content) and argues for a solution. Support your position with evidence from your research. L2 Be sure to examine competing views. L3 Give examples from past or current events or issues to illustrate and clarify your position. (Argumentation/Problem-Solution)	Task 8: [Insert question] After reading _____ (literature or informational texts) on _____ (content), write a/an _____ (essay or substitute) that identifies a problem _____ (content) and argues for a solution _____ (content). Support your position with evidence from the text(s). L2 Be sure to examine competing views. L3 Give examples from past or current events or issues to illustrate and clarify your position. (Argumentation/Problem-Solution)
Cause-Effect	Task 9: After researching _____ (informational texts) on _____ (content), write a/an _____ (essay or substitute) that argues the causes of _____ (content) and explains the effects _____ (content). What _____ (conclusions or implications) can you draw? Support your discussion with evidence from the texts. (Argumentation/Cause-Effect)	Task 10: [Insert question] After reading _____ (literature or informational texts) on _____ (content), write a/an _____ (essay or substitute) that argues the causes of _____ (content) and explains the effects _____ (content). What _____ (conclusions or implications) can you draw? Support your discussion with evidence from the texts. (Argumentation/Cause-Effect)

	“After Researching”	“Essential Question”
	Informational or Explanatory Template Tasks	
Definition	Task 11: After researching _____ (informational texts) on _____ (content), write a _____ (report or substitute) that defines _____ (term or concept) and explains _____ (content). Support your discussion with evidence from your research. L2 What _____ (conclusions or implications) can you draw? (Informational or Explanatory/Definition)	Task 12: [Insert question] After reading _____ (literature or informational texts), write a/an _____ (essay, report, or substitute) that defines _____ (term or concept) and explains _____ (content). Support your discussion with evidence from the text(s). L2 What _____ (conclusions or implications) can you draw? (Informational or Explanatory/Definition)
Description	Task 13: After researching _____ (informational texts) on _____ (content), write a _____ (report or substitute) that describes _____ (content). Support your discussion with evidence from your research. (Informational or Explanatory/Description)	Task 14: [Insert question] After reading _____ (literature or informational texts), write a/an _____ (essay, report, or substitute) that describes _____ (content) and addresses the question. Support your discussion with evidence from the text(s). (Informational or Explanatory/Description)
Procedural-Sequential	Task 15: After researching _____ (informational texts) on _____ (content), write a _____ (report or substitute) that relates how _____ (content). Support your discussion with evidence from your research. (Informational or Explanatory/Procedural-Sequential)	Task 16: [Insert question] After reading _____ (literature or informational texts) on _____ (content), write a _____ (report or substitute) that relates how _____ (content). Support your discussion with evidence from the text(s). (Informational or Explanatory/Procedural-Sequential)
	Task 17: After researching _____ (informational texts) on _____ (content), developing a hypothesis, and conducting an experiment examining _____ (content), write a laboratory report that explains your procedures and results and confirms or rejects your hypothesis. What conclusion(s) can you draw? (Informational or Explanatory/Procedural-Sequential)	
Synthesis	Task 18: After researching _____ (informational texts) on _____ (content), write a _____ (report or substitute) that explains _____ (content). What conclusions or implications can you draw? Cite at least _____ (#) sources, pointing out key elements from each source. L2 In your discussion, address the credibility and origin of sources in view of your research topic. L3 Identify any gaps or unanswered questions. Optional: Include _____ (e.g. bibliography). (Informational or Explanatory/Synthesis)	Task 19: [Insert question] After reading _____ (literature or informational texts), write a/an _____ (essay or substitute) that explains _____ (content). What conclusions or implications can you draw? Cite at least _____ (#) sources, pointing out key elements from each source. L2 In your discussion, address the credibility and origin of sources in view of your research topic. L3 Identify any gaps or unanswered questions. Optional: Include _____ (e.g. bibliography). (Informational or Explanatory/Synthesis)

	“After Researching”	“Essential Question”
	Informational or Explanatory Template Tasks (Continued)	
Analysis	<p>Task 20: After researching _____ (informational texts) on _____ (content), write a _____ (report or substitute) that analyzes _____ (content), providing evidence to clarify your analysis. What _____ (conclusions or implications) can you draw? L2 In your discussion, address the credibility and origin of sources in view of your research topic. L3 Identify any gaps or unanswered questions. Optional: Include _____ (e.g. bibliography). (Informational or Explanatory/Analysis)</p>	<p>Task 21: [Insert question] After reading _____ (literature or informational texts), write a/an _____ (report, essay or substitute) that addresses the question and analyzes _____ (content), providing examples to clarify your analysis. What conclusions or implications can you draw? L2 In your discussion, address the credibility and origin of sources in view of your research topic. L3 Identify any gaps or unanswered questions. Optional: Include _____ (e.g. bibliography). (Informational or Explanatory/Analysis)</p>
Problem-Solution	<p>Task 22: After researching _____ (informational texts) on _____ (content), write a _____ (report or substitute) that compares _____ (content). L2 In your discussion, address the credibility and origin of sources in view of your research topic. L3 Identify any gaps or unanswered questions. (Informational or Explanatory/Comparison)</p>	<p>Task 23: [Insert question] After reading _____ (literature or informational texts), write a/an _____ (essay, report, or substitute) that compares _____ (content). L2 In your discussion, address the credibility and origin of sources in view of your research topic. L3 Identify any gaps or unanswered questions. (Informational or Explanatory/Comparison)</p>
Cause-Effect	<p>Task 24: After researching _____ (informational texts) on _____ (content), write a _____ (report or substitute) that examines causes of _____ (content) and explains effects _____ (content). What conclusions or implications can you draw? Support your discussion with evidence from your research. (Informational or Explanatory/Cause-Effect)</p>	<p>Task 25: [Insert question] After reading _____ (literature or informational texts) on _____ (content), write a _____ (report or substitute) that examines the cause(s) of _____ (content) and explains the effect(s) _____ (content). What conclusions or implications can you draw? Support your discussion with evidence from the texts. (Informational or Explanatory/Cause-Effect)</p>

	“After Researching”	“Essential Question”
	Narrative Template Tasks	
Description	<p>Task 26: After researching _____ (informational texts) on _____ (content), write a _____ (narrative or substitute) that describes _____ (content). L2 Use _____ (stylistic devices) to develop a narrative. L3 Use _____ (techniques) to convey multiple storylines. (Narrative/Description)</p>	<p>Task 27: [Insert question] After reading _____ (literature or informational texts), write a _____ (narrative or substitute) from the perspective of _____ (content). L2 Use _____ (stylistic devices) to develop a narrative effect in your work. L3 Use _____ (techniques) to convey multiple storylines. (Narrative/Description)</p>
Procedural-Sequential	<p>Task 28: After researching _____ (informational texts) on _____ (content), write a _____ (narrative or substitute) that relates _____ (content) and the events that _____ (content). L2 Use _____ (stylistic devices) to develop your work. L3 Use _____ (techniques) to convey multiple storylines. (Narrative/Sequential)</p>	<p>Task 29: [Insert question] After reading _____ (literature or informational texts) about _____ (content), write a _____ (narrative or substitute) that relates _____ (content). L2 Use _____ (stylistic devices) to develop your work. (Narrative/Sequential)</p>

Writing Arguments to Support Claims

An argument is a "claim" that must be supported by evidence. When writing argument, students are required to do more than summarize material or repeat what has already been said. One strategy for advancing an argument is to anticipate and address counterarguments or oppositions. By developing counterclaims, the writer discredits the counter argument and thereby invalidates reasons the reader might have for not accepting the writer's argument.

Argument Writing

- Introduces claim(s) about a topic or issue acknowledge and distinguishes the claim(s) from alternate or opposing claims, and organizes the reasons and evidence logically.
- Supports claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.
- Uses words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
- Establishes and maintains a formal style.
- Provides a concluding statement or section that follows from and supports the argument presented.

Types of Evidence

Evidence types include facts, figures, details, quotations, or other sources of data and information that provide support for claims or an analysis and that can be evaluated by others; should appear in a form and be derived from a source widely accepted as appropriate to a particular discipline, as in details or quotations from a text in the study of literature and experimental results in the study of science.

Critical Reading

Critical reading is a major part of understanding argument. Readers must do *more* than read material. Critical reading requires the reader to interact with the text, questioning and examining what the author is saying.

Related Vocabulary

Analyze means to examine, closely study, and evaluate a text by breaking down and examining its elements to comprehend its meaning.

Bias is a general tendency or leaning in one direction; a partiality toward one view over another.

Claims are statements about what is true or good or about what should be done or believed.

Counterclaim/opposing claim is an argument that negates the writer's claim.

Data is information that is accepted as being true—facts, figures, and examples—and from which conclusions can be drawn.

Formal style is writing that is free of slang, trite expressions, abbreviations, symbols, email shortcut language, contractions, and the use of the personal pronoun "I." The writer does not speak directly to the reader by using the word *you*. Formal style ensures that readers are able to read and understand what is written.

Organization patterns are structures that show the relationship between ideas. Types of organizational patterns include *Cause and Effect* and *Problem/Solution*.

Peripheral information is text information that is not of central importance.

Primary source is an original source, such as someone's diary or journal, a survey or interview, letters, autobiographies, and observation.

Secondary source is material that other people have gathered and interpreted, extended, analyzed, or evaluated, such as newspaper articles, a documentary on television, a website, a science text, and an encyclopedia entry.

Synthesize means to examine, closely study, and evaluate how individual text elements work together as a whole by combining the knowledge of one text element to the analysis of an additional element.

Tone is an author's attitude toward a subject.

"Argument literacy is fundamental to being educated..." Gerald Graff, 2003
(Common Core, Appendix A)

From: Howard County Public School

READING REFLECTION: ARGUMENTATION (student)

Text: _____ Paragraph: _____

Guiding Question: _____

_____?

*I argue that _____

_____.

*The evidence that supports my argument is _____

_____.

*_____ (author) points out that “_____

_____.”

*This supports my argument because _____

_____.

Name _____ Period _____ Date _____

READING REFLECTION: ARGUMENTATION (author)

Text: _____ Paragraph: _____

*The author's main argument is _____

*One example of evidence used to defend the argument is _____

*Another example of evidence used to defend the argument is _____

*The author best defends the argument when saying that "_____

*I _____ (agree/disagree) with the argument because _____

*One way the author could make the argument stronger is to _____

Teacher Checklist: Opinion/Argument Writing

<i>Introduction</i>	Excellent	Getting There	Not Yet
Is there a lead that engages the reader?			
Does the introduction identify claim?			
Does the introduction acknowledge alternate or opposing claims?			
Does the introduction preview what is to follow with clear organization?			
<i>Development of Ideas</i>			
Is claim supported with logical reasons and relevant evidence?			
Are the reasons and evidence presented in an organized way?			
Is evidence from sources integrated effectively?			
Is the counter-claim presented clearly?			
Is the rebuttal supported with logical reasons and evidence?			
Are transitions used to link and to create cohesion among claim(s), reasons, and evidence?			
Is precise language (words, phrases, and clauses) used to clarify the relationships among claims, reasons, and evidence?			
Is there a formal style and an objective tone established and maintained throughout the piece?			
<i>Content</i>			
Are the content requirements met?			
Are the reasons and evidence clear and focused?			
Is the content explained sufficiently?			
Does the writing demonstrate understanding of content?			
Is the information presented accurate and relevant?			
Does the piece include precise and subject-specific vocabulary?			
<i>Conclusion</i>			
Does the conclusion highlight and support the claim?			
Does the concluding statement or section follow from and support the argument presented?			
Does the conclusion bring closure to the piece?			
<i>Sources</i>			
If sources were used, were they credible?			

Teacher Checklist: Information Writing

<i>Introduction</i>	Excellent	Getting There	Not Yet
Is there a lead that engages the reader?			
Does the introduction identify the topic clearly?			
Does the introduction preview what is to follow?			
<i>Development of Ideas</i>			
Are the topics and subtopics presented in a logical, organized way?			
Is there sufficient detail and elaboration?			
Are the ideas and information clear and focused?			
Is evidence from sources integrated effectively?			
Are transitions used to create cohesion?			
Is the style, tone, and language appropriate to the audience, task, and purpose?			
<i>Content</i>			
Are the content requirements met?			
Is the content explained sufficiently?			
Does the writing demonstrate understanding of content?			
Is the information accurate and relevant?			
Does the piece include precise language and subject-specific vocabulary?			
<i>Conclusion</i>			
Does the conclusion highlight and support the key points?			
Does the conclusion create closure to the piece?			
<i>Sources</i>			
If sources were used, were they credible?			
Was the information properly cited?			

<i>Conventions</i>	Yes	No
Is there a systematic pattern of errors?		
Are there any capitalization or punctuation mistakes?		
Are there any spelling mistakes?		
Are the sentences grammatically correct?		

What I like about this writing piece:

Additional Comments or Suggestions:

Student Sample: Grade 7, Argument

This argument was produced for an on-demand assessment. Students were asked to write a letter to their principal about a plan to install video cameras in the classroom for safety reasons. The abbreviated time frame of the assessment (and the consequent lack of opportunity to perform research and revise) explains the absence of information from sources and possibly also the occasional errors.

Video Cameras in Classrooms

You are seated in class as your teacher explains and points things out on the whiteboard. You twitch your hand, accidentally nudging your pencil, which rolls off your desk and clatters to the floor. As you lean over to pick up your pencil, your cell phone falls out of your coat pocket! Luckily you catch it without your teacher seeing, but it is in plain view of the video camera's shiny lens that points straight at you. The classroom phone rings, and after a brief conversation, your teacher walks over to your desk and kneels down beside you. "About that cell phone of yours . . ." How did that get you in trouble? How could it possibly be a good idea to put cameras in classrooms?

When students are in their classrooms, teachers are in the classroom too, usually. But when a teacher goes out of the classroom, what usually happens is either everything goes on as usual, or the students get a little more talkative. Cameras aren't there because people talk a lot. It is the teacher's job to keep people quiet. If something horrible happened, somebody in class would usually report it, or it would just be obvious to the teacher when he came back that something had happened.

If we already have cameras in the halls, why spend the money to get thirty more cameras for all the different classrooms? Our school district already has a low budget, so we would be spending money on something completely unnecessary. There hasn't been camera-worthy trouble in classrooms. Camera-worthy trouble would be bad behavior every time a teacher left the room. There is no reason to install cameras that might just cause trouble, both for the students and for the budget.

Different students react differently when there is a camera in the room. Some students get nervous and flustered, trying hard to stay focused on their work with a camera focused on them. 90% of students claim that they do better work when they are calmer, and cameras are not going to help. Other students look at cameras as a source of entertainment. These students will do things such as wave at the camera, make faces, or say hi to the people watching through the camera. This could be a big distraction for others who are trying to learn and participate in class. Still other students will try to trick the camera. They will find a way to block the lens or do something that the camera will not be likely to catch. All of these different students will be distracted by the cameras in their classrooms.

Instead of solving problems, cameras would cause the problems. That is why I disagree with the idea to put cameras in classrooms. This plan should not be put to action.

Annotation

The writer of this piece

- **introduces a claim (stated late in the essay).**
 - *. . . I disagree with the idea to put cameras in classrooms. This plan should not be put to action.*
- **acknowledges alternate or opposing claims.**
 - *Instead of solving problems, cameras would cause the problems.*
- **supports the claim with logical reasoning and relevant evidence, demonstrating an understanding of the topic.**
 - *[Cameras are not necessary because] [i]f something horrible happened, somebody in class would usually report it, or it would just be obvious to the teacher when he came back that something had happened.*
 - *. . . we already have cameras in the halls . . .*

- *Our school district already has a low budget . . .*
- **uses words, phrases, and clauses to create cohesion and clarify the relationships among the claim, reasons, and evidence.**
 - *If . . . already . . . why . . . so . . . Some students . . . Other students . . . These students . . . All of these different students . . .*
- **establishes and maintains a formal style.**
 - *When students are in their classrooms, teachers are in the classroom too, usually. But when a teacher goes out of the classroom, what usually happens is either everything goes on as usual, or the students get a little more talkative.*
 - *Different students react differently when there is a camera in the room.*
- **provides a concluding statement that follows from and supports the argument presented.**
 - *Instead of solving problems, cameras would cause the problems. That is why I disagree with the idea to put cameras in classrooms. This plan should not be put to action.*
- **demonstrates good command of the conventions of standard written English (with occasional errors that do not interfere materially with the underlying message).**

Student Sample: Grade 11, Informative/Explanatory

The essay that follows was written in response to this assignment: “Reflection Topic #3: Pride and Acceptance. Wright struggles to find his ‘place’ in society. He refuses to forgo his morality and beliefs to conform to the status quo. Examine Wright’s pride. Find examples in the text that demonstrate the influence pride has on Wright’s actions. How does his pride influence his decisions? Is pride a positive or negative influence in Wright’s life? How does Wright’s pride affect how his family members treat him?” Students had one week to complete this assignment. The maximum length allowed was three pages.

Marching to His Own Beat

Pride is often criticized by society and habitually seen as a negative characteristic evoking such connotations as conceit, egotism, arrogance, and hubris. In Richard Wright’s struggle to find his “place” in society in *Black Boy*, pride has both negative and positive connotations. Despite the negative consequences, pride allows Wright to maintain his moral compass, oppose conformity, and pursue his passion of writing, thus demonstrating pride’s positive influence on Wright’s life.

Wright’s pride prompts him to make principled decisions and carry out actions that illustrate his morality and inherent beliefs. Wright refuses to neglect his values and chooses right over wrong even when he recognizes that failure to adhere to what is expected of him will ultimately result in negative and often violent consequences. When he receives the title of valedictorian and refuses to read the speech prepared for him by his principal, choosing instead to present his own speech in spite of the threat of being held back, Wright’s pride is demonstrated. Although he comprehends the consequences and the gravity of his decision, Wright refuses to compromise his beliefs: “I know that I’m not educated, professor . . . But the people are coming to hear the students, and I won’t make a speech that you’ve written” (174). Though urged by his family members and his classmates to avoid conflict and to comply with the principal’s demand, Wright refuses because he does not believe it is the morally correct thing to do. Even though his pride is negatively perceived by his peers and relatives as the source of defiance, they fail to realize that his pride is a positive factor that gives him the self confidence to believe in himself and his decisions. Wright’s refusal to acquiesce to his family’s ardent religious values is another illustration of his pride. Wright is urged by his family and friends to believe in God and partake in their daily religious routines; however, he is undecided about his belief in God and refuses to participate in practicing his family’s religion because “[His] faith, such as it was, was welded to the common realities of life, anchored in the sensations of [his] body and what [his] mind could grasp, and nothing could ever shake this faith, and surely not [his] fear of an invisible power” (115). He cannot put his confidence into something unseen and remains unwavering in his belief. Pride allows Wright to flee from the oppressive boundaries of expectations and to escape to the literary world.

Wright’s thirst and desire to learn is prompted by his pride and allows him to excel in school and pursue his dreams of becoming a writer. The reader observes Wright’s pride in his writing when he wrote his first story. Pleased with his work, he “decided to read it to a young woman who lived next door . . . [He] looked at her in a cocky manner that said: . . . I write stuff like this all the time. It’s easy” (120-121). This attitude of satisfaction permits Wright to continue to push himself to improve and pursue his craft. Pride eventually leads Wright to submit his work to the local newspaper; his obvious pride in his work is clearly portrayed when he impatiently tells the newspaper editor, “But I want you to read it *now*” (165) and asks for his composition book back when he does not immediately show interest in his story. Pride in his academic achievements motivates him to excel in his studies; after Wright advanced to sixth grade in two weeks, he was elated and thrilled at his astonishing accomplishment: “Overjoyed, I ran home and babbled the news . . . I had leaped a grade in two weeks, anything seemed possible, simple, easy” (125). Wright’s pride in his intelligence and studies allows him to breeze through school: “I burned at my studies . . . I read my civics and English and geography volumes through and only referred to them in class. I solved all my mathematical problems far in advance” (133). Pride provides him with the self-confidence and contentment that his family and society fail to give him. It removes Wright from both the black culture and the white culture and moves him rather to the “art culture”, in which Wright can achieve higher than what is anticipated of him.

Wright’s ability to oppose conformity and forego the status quo also stems from his pride. Pride propels him to assert himself even if it defies what is expected of him as a black individual. Upon telling one of his old employers, a white woman, that he wants to be a writer, she indecorously scoffs at him and makes an impudent remark “You’ll never be a writer . . . Who on earth put such ideas into your . . .

head?” (147). This remark causes him to almost immediately quit his job; Wright remarks, “The woman had assaulted my ego; she had assumed that she knew my place in life . . . what I ought to be, and I resented it with all my heart” (147). Wright’s refusal to simply go along with what is expected of him, thoroughly disappoints and aggravates his family and society, yet his pride has a positive influence on his life; pride allows Wright to not only remove himself from the boundaries of the black vs. white society and the insidious effect of racism but it also sets Wright free from the constraints of acceptance. Pride ultimately frees Wright to pursue his passion and identify himself not as a black or white person but rather as a “writer”.

In Wright’s struggle to overcome the overwhelming expectations he is faced with by society, pride puts him at odds with his family and society but ultimately serves as a positive influence, allowing him to withstand conformity and escape the status quo. This attitude allows Wright to maintain his moral compass, believe in his self worth, and pursue his passion. Pride is more than pure arrogance and haughtiness. To Wright, pride is something far greater; pride is the characteristic that gives him the strength to march to his own beat; to the beat of the literary world.

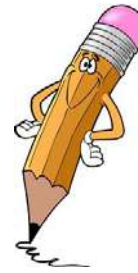
Annotation

The writer of this piece

- **introduces a topic.**
 - *Pride is often criticized by society and habitually seen as a negative characteristic evoking such connotations as conceit, egotism, arrogance, and hubris. In Richard Wright’s struggle to find his “place” in society in *Black Boy*, pride has both negative and positive connotations. Despite the negative consequences, pride allows Wright to maintain his moral compass, oppose conformity, and pursue his passion of writing, thus demonstrating pride’s positive influence on Wright’s life.*
- **organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole.**
 - In separate paragraphs, the writer organizes the body of his text to provide examples of the ways in which Wright’s pride allows him to *maintain his moral compass, oppose conformity, and pursue his passion of writing.*
- **develops the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.**
 - Examples: *When he receives the title of valedictorian and refuses to read the speech prepared for him by his principal, choosing instead to present his own speech in spite of the threat of being held back, Wright’s pride is demonstrated.*
 - Quotations: *Although he comprehends the consequences and the gravity of his decision, Wright refuses to compromise his beliefs: “I know that I’m not educated, professor . . . But the people are coming to hear the students, and I won’t make a speech that you’ve written” (174).*
 - Details: *. . . after Wright advanced to sixth grade in two weeks, he was elated and thrilled at his astonishing accomplishment . . . Upon telling one of his old employers, a white woman, that he wants to be a writer, she indecorously scoffs at him and makes an impudent remark . . .*
- **integrates selected information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.**
 - Using a standard format, the writer uses quotations selectively to illustrate examples of pride’s positive influence on Wright’s life: (e.g., *The reader observes Wright’s pride in his writing when he wrote his first story. Pleased with his work, he “decided to read it to a young woman who lived next door . . . [He] looked at her in a cocky manner that said: . . . I write stuff like this all the time. It’s easy” (120-121).*

- **uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.**
 - *... In Richard Wright's struggle ... When he receives the title of valedictorian ... Although ... Though urged by his family members ... Even though ... however ... The reader observes ... This attitude of satisfaction ... Upon telling one of his old employers ... This remark causes him ... In Wright's struggle to overcome the overwhelming expectations he is faced with by society ...*
- **uses precise language and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.**
 - *... moral compass ... principled decisions ... valedictorians ... the consequences and gravity of his decision ... obvious pride ... excel in his studies ... thoroughly disappoints and aggravates ...*
 - *... march to his own beat; to the beat of the literary world.*
- **establishes and maintains a formal style and objective tone while attending to the norms and conventions of the discipline in which the student is writing.**
 - *Pride is often criticized by society and habitually seen as a negative characteristic evoking such connotations as conceit, egotism, arrogance, and hubris ... To Wright, pride is something far greater: pride is the characteristic that gives him the strength to march to his own beat; to the beat of the literary world.*
- **provides a concluding section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).**
 - *In Wright's struggle to overcome the overwhelming expectations he is faced with by society, pride puts him at odds with his family and society but ultimately serves as a positive influence, allowing him to withstand conformity and escape the status quo. This attitude allows Wright to maintain his moral compass, believe in his self worth, and pursue his passion. Pride is more than pure arrogance and haughtiness. To Wright, pride is something far greater: pride is the characteristic that gives him the strength to march to his own beat; to the beat of the literary world.*
- **demonstrates exemplary command of the conventions of standard written English.**

Writing in my Class



1. Look at or describe your current writing activity or assessment.

2. Which grade-specific standard(s) in writing does this activity or assessment address?

3. Identify two grade-specific standards in writing that this activity does not address.

Revise or replace your current activity/assessment with an activity/assessment that will address each of the new standards you selected.

Depth of Knowledge (DOK)

Source: www.smarterbalanced.org (English Language Arts Content Specifications)

Table 5. A “Snapshot” of the Cognitive Rigor Matrix for English Language Arts/SMARTER Balance

Depth of Thinking (Webb) + Type of Thinking (Revised Bloom)	DOK Level 1 Recall & Reproduction	DOK Level 2 Basic Skills & Concepts	DOK Level 3 Strategic Thinking & Reasoning	DOK Level 4 Extended Thinking
Remember	<ul style="list-style-type: none"> Recall, locate basic facts, definitions, details, events 			
Understand	<ul style="list-style-type: none"> Select appropriate words for use when intended meaning is clearly evident 	<ul style="list-style-type: none"> Specify, explain relationships Summarize Identify central ideas 	<ul style="list-style-type: none"> Explain, generalize, or connect ideas using supporting evidence (quote, text evidence, example...) 	<ul style="list-style-type: none"> Explain how concepts or ideas specifically relate to other content domains or concepts
Apply	<ul style="list-style-type: none"> Use language structure (pre/suffix) or word relationships (synonym/antonym) to determine meaning 	<ul style="list-style-type: none"> Use context to identify word meanings Obtain and interpret information using text features 	<ul style="list-style-type: none"> Use concepts to solve non-routine problems 	<ul style="list-style-type: none"> Devise an approach among many alternatives to research a novel problem
Analyze	<ul style="list-style-type: none"> Identify the kind of information contained in a graphic, table, visual, etc. 	<ul style="list-style-type: none"> Compare literary elements, facts, terms, events Analyze format, organization, & text structures 	<ul style="list-style-type: none"> Analyze or interpret author’s craft (e.g., literary devices, viewpoint, or potential bias) to critique a text 	<ul style="list-style-type: none"> Analyze multiple sources or texts Analyze complex/abstract themes
Evaluate			<ul style="list-style-type: none"> Cite evidence and develop a logical argument for conjectures based on one text or problem 	<ul style="list-style-type: none"> Evaluate relevancy, accuracy, & completeness of information across texts/sources
Create	<ul style="list-style-type: none"> Brainstorm ideas, concepts, problems, or perspectives related to a topic or concept 	<ul style="list-style-type: none"> -Generate conjectures or hypotheses based on observations or prior knowledge and experience 	<ul style="list-style-type: none"> Develop a complex model for a given situation Develop an alternative solution 	<ul style="list-style-type: none"> Synthesize information across multiple sources or texts Articulate a new voice, alternate theme, new knowledge or perspective

Estimated Total Testing Time: 3:30 (without classroom component)

Claim	Content Category	Stimuli		Scored Tasks		Total CAT Items by Claim	Approximate Weight for Each Claim within Total Test
		CAT	PT	CAT Items	PT Ratings		
1. Reading	Literary	1	0	4-6	0	12-16	TBD
	Informational	1-2	0	8-10			
2. Writing	Purpose/Focus/Organization	0	1a	2-3	1	7-10	TBD
	Evidence/Elaboration	0		2-3	1		
	Conventions	0		3-4	1		
3. Speaking/Listening	Listening	2	0	8-10	0	8-10	TBD
4. Research	Research	0	1b	5-6	3	5-6	TBD

NOTES:

- All times are estimates. Actual time may vary widely.
- Each student receives 1 PT which includes a set of stimuli on a given topic.
- The CAT component of the test includes selected-response items (SRs) and constructed-response items (CRs); some of these items will be technology enhanced. The PT includes 3 research items (SRs and/or CRs) and 1 constructed-response essay that is scored across 3 categories: Purpose/Focus/Organization, Evidence/Elaboration, and Conventions.
- Each student receives an overall ELA score and claim scores at the individual level.
- Performance Task stimuli 1a and 1b reflect a single stimulus used to reflect Writing (1a) and Research (1b).

Estimated Total Testing Time: 4:00 (without classroom component)

Claim	Content Category	Stimuli		Scored Tasks		Total CAT Items by Claim	Approximate Weight for Each Claim within Total Test
		CAT	PT	CAT Items	PT Ratings		
1. Reading	Literary	1	0	5-7	0	17-22	TBD
	Informational	2	0	12-15			
2. Writing	Purpose/Focus/Organization	0	1a	4-6	1	7-10	TBD
	Evidence/Elaboration	0			1		
	Conventions	0		3-4	1		
3. Speaking/Listening	Listening	2	0	8-10	0	8-10	TBD
4. Research	Research	0	1b	4-6	3	4-6	TBD

NOTES:

- All times are estimates. Actual time may vary widely.
- Each student receives 1 PT which includes a set of stimuli on a given topic.
- The CAT component of the test includes selected-response items (SRs) and constructed-response items (CRs); some of these items will be technology enhanced. The PT includes 3 research items (SRs and/or CRs) and 1 constructed-response essay that is scored across 3 categories: Purpose/Focus/Organization, Evidence/Elaboration, and Conventions.
- Each student receives an overall ELA score and 4 claim scores or subscores reported at the individual level.
- Performance Task stimuli 1a and 1b reflect a single stimulus used to reflect Writing (1a) and Research (1b).

ELA/Literacy Preliminary Summative Assessment Blueprint Target Sampling ELA/Literacy Grades 6-8—Table 4b

Component	Claim	Content Category	Assessment Target	DOK	Min CAT Items	Min Item Type		Min, Max Items
						SR	CR	
CAT	1. Reading	Literary (1 long set)	1: Key Details	2	p(1)=0.33			
			2: Central Ideas	2	p(1)=1.0			
			3: Word Meanings	1,2	p(1)=0.33			
			4: Reasoning and Evaluation	3	p(1)=1.0	3	1	4-6
			5: Analysis within/across Text	3,4				
			6: Text Structures and Features	2,3,4	p(1)=0.33			
			7: Language Use	3				
	Informational (1 long set)		8: Key Details	2	p(1)=0.5			
			9: Central Ideas	2	p(1)=1.0			
			10: Word Meanings	1,2	p(1)=0.5			
			11: Reasoning and Evaluation	3	p(1)=1.0	3	1	8-10
			12: Analysis within/across Texts	3,4				
			13: Text Structures and Features	3,4	p(1)=1.0			
			14: Language Use	3				
	2. Writing	Purpose/Focus/Organization	1/3/6: Write/Revise Brief Texts	2				
		Evidence/Elaboration	8: Language and Vocabulary Use	1,2	p(4)=1.0	2	1	7-10
		Conventions	1/3/6: Write/Revise Brief Texts	2				
	3. Speaking/Listening	Listening	9. Edit/Clarify	1	p(3)=1.0			
			4. Listen/Interpret	1,2,3	p(8)=1.0	3	2	8-10
	4. Research	Research	2: Interpret and Integrate Information	3,4				
			3: Evaluate Information/Sources	3	p(5)=1.0	1	0	5-6
			4: Use Evidence	3,4				

– DOK: Depth of Knowledge, consistent with the Smarter Balanced Content Specifications.

– Min CAT Items: This column describes the minimum number of CAT items each student will receive for each target. For example, for grades 3-5 ELA/Literacy Key Details, p(1)=0.33 indicates that each student will have a 50% likelihood of receiving at least 1 Key Details CAT item.

ELA/Literacy Preliminary Summative Assessment Blueprint Target Sampling ELA/Literacy Grades 6-8—Table 4b

Component	Claim	Content Category	Assessment Target	DOK	Tasks	Scores
PT	2. Writing	Purpose/Focus/Organization	2/4/7: Compose Full Texts	3,4	1 (Essay)	1
		Evidence/Elaboration	8: Language and Vocabulary Use	1,2		1
		Conventions	2/4/7: Compose Full Texts	3,4		1
	4. Research	Research	9. Edit/Clarify	1	3	1
			2: Interpret and Integrate Information	3,4		3
			3: Evaluate Information/Sources	3		3
			4: Use Evidence	3,4		3

- DOK: Depth of Knowledge, consistent with the Smarter Balanced Content Specifications.
- Min CAT Items: This column describes the minimum number of CAT items each student will receive for each target. For example, for grades 3-5 ELA/Literacy Key Details, p(1)=0.33 indicates that each student will have a 50% likelihood of receiving at least 1 Key Details CAT item.

ELA/Literacy Preliminary Summative Assessment Blueprint Target Sampling ELA/Literacy Grade 11—Table 4c

Component	Claim	Content Category	Assessment Target	DOK	Min CAT Items	Min Item Type		Min, Max Items	
						SR	CR		
CAT	1. Reading	Literary (1 long set)	1: Key Details	2	p(1)=0.5	3	1	5-7	
			2: Central Ideas	2	p(1)=1.0				
			3: Word Meanings	1,2	p(1)=0.5				
			4: Reasoning and Evaluation	3	p(1)=1.0				
			5: Analysis within/across Text	3,4	p(1)=1.0				
			6: Text Structures and Features	3,4					
			7: Language Use	3					
		Informational (1 long set, 1 short set)	8: Key Details	2	p(1)=1.0	6	3	12-15	
			9: Central Ideas	2	p(2)=1.0				
			10: Word Meanings	1,2	p(1)=1.0				
			11: Reasoning and Evaluation	3	p(2)=1.0				
			12: Analysis within/across Texts	3	p(1)=1.0				
			13: Text Structures and Features	3,4					
			14: Language Use	3					
	2. Writing	Purpose/Focus/Organization	Evidence/Elaboration	1/3/6: Write/Revise Brief Texts	2	p(2)=1.0	2	1	7-10
		8: Language and Vocabulary Use		1,2					
		1/3/6: Write/Revise Brief Texts		2					
		9: Edit/Clarify		1	p(2)=1.0				
	3. Speaking/Listening	Listening		4: Listen/Interpret	1,3	p(8)=1.0	3	2	8-10
	4. Research	Research		2: Interpret and Integrate Information	4	p(2)=1.0	1	0	4-6
				3: Evaluate Information/Sources	4				
				4: Use Evidence	3,4				

— DOK: Depth of Knowledge, consistent with the Smarter Balanced Content Specifications.

— Min CAT Items: This column describes the minimum number of CAT items each student will receive for each target. For example, for grades 3-5 ELA/Literacy Key Details, p(1)=0.33 indicates that each student will have a 50% likelihood of receiving at least 1 Key Details CAT item.

ELA/Literacy Preliminary Summative Assessment Blueprint Target Sampling ELA/Literacy Grade 11—Table 4c

Component	Claim	Content Category	Assessment Target	DOK	Tasks	Scores
PT	2. Writing	Purpose/Focus/Organization	4/7: Compose Full Texts	3,4	1 (Essay)	1
		Evidence/Elaboration	8: Language and Vocabulary Use	1,2		1
			4/7: Compose Full Texts	3,4		1
		Conventions	9. Edit/Clarify	1		1
	4. Research	Research	2: Interpret and Integrate Information	4	3	3
			3: Evaluate Information/Sources	4		
			4: Use Evidence	3,4		

- DOK: Depth of Knowledge, consistent with the Smarter Balanced Content Specifications.
- Min CAT Items: This column describes the minimum number of CAT items each student will receive for each target. For example, for grades 3-5 ELA/Literacy Key Details, p(1)=0.33 indicates that each student will have a 50% likelihood of receiving at least 1 Key Details CAT item.

Public Art

Argumentative Performance Task

Issue:

There has been much debate about the role of government-funded public art. Your local city council is holding a meeting to decide if city funds should be used to finance public art in your town.

Before you attend the meeting, you do some initial research on this topic and uncover four sources (two articles, a website, and an editorial) that provide information about government-funded public art.

After you have reviewed these sources, you will answer some questions about them. Briefly scan the sources and the three questions that follow. Then, go back and read the sources carefully to gain the information you will need to answer the questions and write an argumentative letter.

In Part 2, you will write an argumentative letter on a topic related to the sources.

Directions for Beginning:

You will now examine several sources. You can re-examine any of the sources as often as you like.

Research Questions:

After examining the research sources, use the remaining time in Part 1 to answer three questions about them. Your answers to these questions will be scored. Also, your answers will help you think about the research sources you have read and viewed, which should help you write your argumentative letter.

You may click on the appropriate buttons to refer to the sources when you think it would be helpful. You may also refer to your notes. Answer the questions in the spaces provided below them.

Part 1

Sources for Performance Task:

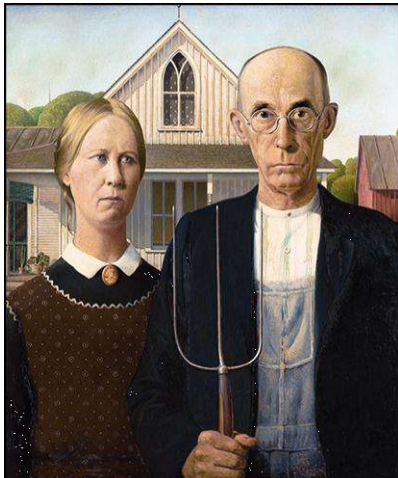
Source #1

This article is based on information in the following sources:

- <http://www.instituteccd.org/news/2259>
- <http://www.outerbankspress.com/whe/winged-horses.html>
- <http://people.duke.edu/~jspippen/vistas/pegasoids.htm>

The History of Public Art

Experiencing the world of art can sometimes seem out of reach for the average person. Viewing such iconic paintings as Leonardo de Vinci's "The Mona Lisa," Vincent Van Gogh's "Starry Night," or Grant Wood's "American Gothic" requires a visit to the Louvre in Paris, the Museum of Modern Art in New York, and the Art Institute in Chicago, respectively. Michelangelo's sculpture "The Pietà" is in St. Peter's Basilica in Vatican City; his sculpture of David resides at the Academy of Fine Arts in Florence. Clearly, for most people, seeing these masterpieces takes some effort, and for many it is a once-in-a-lifetime experience. Does this mean that the enriching beauty of art is meant for only certain people? Fortunately, the answer is no.



American Gothic

Public art is artwork that is displayed in a public or open space and can be viewed by the general population free of charge. Just as the masterpieces found in the world's most famous museums have a long and interesting history, so does the public art that we enjoy on a daily basis.

The ancient Greeks designed beautiful temples and statues to grace their magnificent metropolises, and the ancient Romans built larger-than-life statues to honor the mighty leaders of the empire. These monumental structures helped unite the citizens of the communities in which they stood by providing a concrete focus for national identity and pride.



Statue of Augustus



The Parthenon in Greece

Through the years, countries around the world have used public art to reflect national pride. In France, the Arc de Triomphe monument is a national symbol of French patriotism, and in England the Queen Victoria Memorial honors the queen who ruled England from 1837-1901. Monuments such as these are generally sources of great pride. Unfortunately, sometimes such monuments also have had their difficulties.

In 1832, to commemorate the centennial of George Washington's birth, the United States Congress commissioned a statue by the sculptor Horatio Greenough. Greenough's depiction of

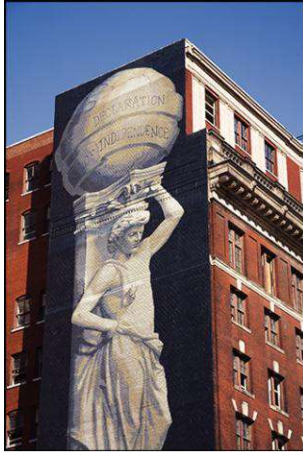
Washington was based on ancient Greek sculpture. The statue, despite its exquisite attention to detail and imitation of life, was immediately scorned by the public for portraying the father of the nation draped in a toga¹, with his bare chest exposed. An embarrassed Congress quickly removed Greenough's statue from its prominent place in the Capitol's rotunda. Today it resides on the second floor of the Smithsonian's National Museum of American History in Washington, DC.



Horatio Greenough's statue of George Washington

Today, public art is as varied as the communities in which it is situated. In many urban areas, murals have been used to revitalize inner-city communities. Philadelphia, for example, has so embraced the concept of murals to combat graffiti that the city has been dubbed, "The City of Murals." Artists and community members have painted over 3,000 murals on the sides of buildings in neighborhoods throughout Philadelphia since the program was initiated by city officials in the 1980s. Hailed as a successful public/private venture, the program has also turned lives around by enabling graffiti writers to use and develop their talents for constructive rather than destructive purposes.

Other communities have used public art to raise funds for worthy causes. For example, in North Carolina, artists decorated the famous "winged horses" to commemorate the historic flight of Orville and Wilbur Wright. Many of the horses were auctioned off with the proceeds going to a number of local charities. Others have become tourist attractions.



Mural in Philadelphia



Winged horse sculpture

Ranging from monumental structures to manipulations of the Earth to temporary installations in well-known places, public art has continued its important role in community identity and enrichment. The role of the artist continues to change as the community identifies its needs and desires for the art that graces its open spaces.

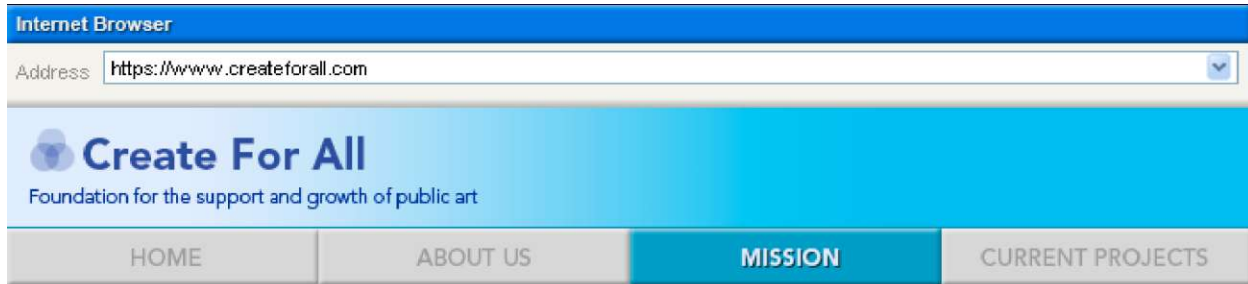
¹toga: a loose one-piece outer garment worn in public by male citizens in ancient Rome

Source #2

Here is a page from a public art website. The information for the website is from the following sources:

- <http://www.creativetime.org/mission>
- <http://newamericanpublicart.com/manifesto.html>
- <http://markmaking.org/mission-public-art-chattanooga>

Mission Statement



OUR MISSION

Create for All is dedicated to cultivating opportunities, awareness, and funding for public art. As a collection of artists, engineers, designers, and social activists, we strive to empower the community and artists by providing space and opportunities for cultural interaction. We are dedicated to the advancement of public art as a platform for creative dialogue and a reflection of the community's cultural values, history, and environment. Public art makes art available to many people who might not typically have the time or money to visit museums or art galleries. Public art can also transform dull or rundown public spaces and inspire the people who live and work there. We believe that art is educational and belongs to all people. We endeavor to produce creative projects that engage citizens, beautify public spaces, and challenge expectations.

© Copyright 2012 Create All

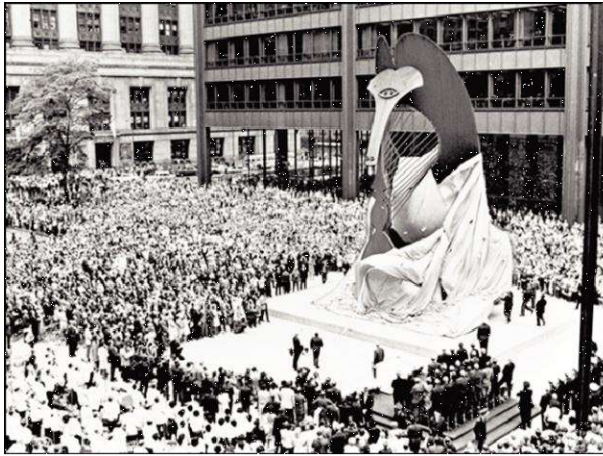
Create for All is dedicated to cultivating opportunities, awareness, and funding—both public and private—for public art. As a collection of artists, engineers, designers, and social activists, we strive to empower the community and artists by providing space and opportunities for cultural interaction. We are dedicated to the advancement of public art as a platform for creative dialogue and a reflection of the community's values, history, and environment. Public art makes art available to many people who might not typically have the time or money to visit museums or art galleries. Through government partnerships, public art can also transform dull or run-down public spaces and inspire the people who live and work there. We believe that art is educational and belongs to all people. We endeavor to produce creative projects that engage citizens, beautify public spaces, and challenge expectations.

Source #3

Here is a *Chicago Tribune* article from 1967 on a controversial piece of public art.

Chicago's Picasso sculpture

by Alan G. Artner



Mayor Richard J. Daley (closest to the sculpture) unveils the Picasso "with the belief that what is strange to us today will be familiar tomorrow." The sculpture celebrated art rather than civic achievement.

Just after noon, Mayor Richard J. Daley pulled a cord attached to 1,200 square feet of blue-green fabric, unwrapping a gift "to the people of Chicago" from an artist who had never visited—and had shown no previous interest in—the city. The artist was Pablo Picasso, who at age 85 had dominated Western art for more than half a century.

He had been approached by William E. Hartmann, senior partner of Skidmore, Owings and Merrill, one of the architectural firms collaborating on Chicago's new Civic Center; Hartmann wanted a sculpture for the plaza bordered by Washington, Randolph, Dearborn and Clark Streets. The architect visited Picasso at his home in southern France, presenting several gifts (including a Sioux war bonnet and a White Sox blazer) plus a check for \$100,000 from the Chicago Public Building Commission. Picasso responded not with an original design but one from the early 1960s that he modified, combining motifs from as far back as the start of the century. The result was a forty-two-inch *maquette*, or model, for a sculpture made of Cor-Ten steel, the same material used on the Civic Center building. The American Bridge division of U.S. Steel in Gary, Indiana, translated the maquette into a piece that weighed 162 tons and rose to a height of 50 feet. It was the first monumental outdoor Picasso in North America. Daley said at the unveiling: "We dedicate this celebrated work this morning with the belief that what is strange to us today will be familiar tomorrow."

The process of familiarization brought trouble. Picasso's untitled sculpture proclaimed metamorphosis¹ the chief business of an artist by crossing images of an Afghan dog and a woman. However, the effort at first did not count for much, in part because Chicago's earlier monuments—statues of past leaders—commemorated a different idea: civic achievement. Col. Jack Reilly, the mayor's director of special events, immediately urged removal of the sculpture. Ald.² John J. Hoellen went further, recommending that the City Council “deport” the piece and construct in its place a statue of “Mr. Cub . . . Ernie Banks³.”

In 1970, a federal judge ruled that since the full-size sculpture was technically a copy of the maquette, it could not be copyrighted. This opened the way to countless reproductions that bred familiarity, the first step toward love. The name-brand quality of the sculpture inspired other commissions—from Alexander Calder, Marc Chagall, Joan Miró, Claes Oldenburg, Henry Moore⁴—that found easier acceptance among Chicagoans. As much as the Water Tower⁵, the Picasso became a symbol of the city.

¹ metamorphosis: a dramatic transformation of one thing into another

² alderman: member of a city council

³ Mr. Cub . . . Ernie Banks: professional baseball player for the Chicago Cubs from 1953 through 1971

⁴ Alexander Calder, Marc Chagall, Joan Miró, Claes Oldenburg, Henry Moore: renowned 20th-century artists

⁵ Water Tower: a castle-like tower built in Chicago in 1869 for pumping water from Lake Michigan; now an art gallery

Source #4

Here is an editorial about public art.

FINANCE AND CULTURE MAGAZINE EDITORIAL

Art for Art's Sake:

The case against government funding for public art

As the fiscal year comes to a close, it's well worth our time to take a close look at the way local governments are budgeting tax dollars. With high unemployment rates and rising rents and food costs across the nation, every one of those dollars matters immensely—and none of them should be wasted on funding for public art.

I'll be the first to admit that, even during difficult economic times, people need the arts to offer commentary, philosophy, and amusement. I am, in fact, a great supporter of the arts, and I regularly donate to arts organizations. The arts need money; they just don't need government money.

Cutting government funding for public art frees up tax dollars for indispensable government necessities that protect the safety and well-being of citizens, such as road building and maintenance, healthcare, housing, and education. Directing would-be arts funding into other programs is not only beneficial for those areas in need of more crucial government support; it is also good for artists and the art itself.

Art is, by its very nature, expressive and controversial. The best art represents an individual point of view that is critical, imaginative, and eye-opening. This kind of ingenuity requires freedom and independence on the part of the artist. When the government provides funding for public art projects, the artist loses freedom. When using public funds, the artist is constrained by the need to represent the point of view of the government and to gratify the general public. There are countless stories of public art pieces being altered, censored, or even destroyed when the public exerted its authority over the work. Naturally, this situation results in a loss of personal freedom for the artist and an abundance of mediocre public artwork.

The financial solution to producing high-quality, provocative art is private funding. If we allow the market to drive the production of art, artists and art-lovers will have a greater influence on the art being created and shown to the public. Already, private funding accounts for most art being created in America. In 2008, a record-breaking 858 million public dollars was spent on the arts by local governments in the United States. This sum pales in comparison to the 12.79 billion private dollars donated to the arts in the same year. And the high number of private dollars donated to artists is of course supplemented by the money that collectors spend on buying art in auction houses and galleries. Statistics show us that art can and does flourish without public funding. In fact, for centuries great masterpieces have been created without government money. Masters such as Shakespeare and Leonardo da Vinci had private funders, and their masterpieces continue to influence generations around the world.

In light of this evidence, I offer a strong suggestion for the coming fiscal year: Let's stop the move towards government-funded public art projects and encourage private donors to invest in the creation of high-quality, uncensored art. We don't need public art pieces that incite controversy, upset some of the taxpayers who helped pay for them, and give the government the power of censorship. We need public funding to provide the necessities of health, safety,

and education to our nation's citizens. We also need a thriving private art market that allows artists financial independence and freedom of expression.



As a mission statement, Source #2 makes some general claims about public art. One of these claims states:

“Through government partnerships, public art can also transform dull or run-down public spaces and inspire the people who live and work there.”

Identify another source that addresses this claim and explain **two** ways in which that source supports the claim.

Type your answer in the space provided.

A two-point response identifies Source 1 and provides at least two pieces of evidence that support Source 2’s claims about the transformative power of public art. Responses are not scored for grammar usage, conventions, spelling, or punctuation.

Sample Two-Point Response:

- Source 1 explores the ways in which art can have the power to transform public space. In Philadelphia, mural paintings have beatified many neighborhoods. The city has teamed up with community members to revitalize the city. The program has also given graffiti artists a new sense of purpose within their community.

A one-point response identifies Source 1 accompanied by one element of text support or provides two pieces of evidence but does not identify the source.

Sample One-Point Response:

- “The History of Public Art” demonstrates art’s ability to inspire. It describes a mural project in Philadelphia that has given graffiti artists a positive way to contribute to the life of the city.

A response that does not identify Source 1 or include textual support receives no credit. A response that provides one example of support without identifying the source, identifies a source but provides no example of support, or does not provide any relevant support receives no credit.

Sample Zero-Point Response:

- Public art can be a great way to celebrate a city.



According to what you have learned from your review of the sources, what are some potential challenges artists might face when creating public art pieces that are government-funded? Provide **three** challenges from at least two sources.

Type your answer in the space provided.

A two-point response includes three challenges artists may face when creating government-funded projects. Explanation must include support from at least two sources. Responses are not scored for grammar usage, conventions, spelling, or punctuation.

Sample Two-Point Response:

- Creating public art that is government-funded can be very challenging for many reasons. The political fallout from Horatio Greenough's depiction of George Washington was highly detailed and had artistic value, but the fact that it portrayed Washington in a toga resulted in public criticism of his work. Another source discusses the strings attached to publicly funded artwork. Since the government has a voice in the artwork, the artist loses freedom of expression. Controversial art cannot be produced under these circumstances.

A one-point response includes two challenges artists may face from two sources or three challenges artists may face from only one source.

Sample One-Point Response:

- According to the third source, "Chicago's Picasso Sculpture", Picasso himself suffered censure as a result of his contributions to public artwork. The public was accustomed to a certain set of traditional ideals when it came to public art, and the people of Chicago were not ready for such a drastic change of outlook. Additionally, because he used a combined design, his work could not be copyrighted.

A response that includes one challenge that artists face receives no credit.

Sample Zero-Point Response:

- Source 4 shows that artists face censorship.

The sources you reviewed provide conflicting information about the benefits of government funding for public art.

Part A

Using information from two different sources, provide **two** pieces of evidence that support the claim that public art should be government-funded.

Type your answer in the space provided.

For Part A of this item, a one-point response provides two pieces of evidence, from two different sources, that support the claim that public art should be government funded. Responses are not scored for grammar usage, conventions, spelling, or punctuation.

Sample One-Point Response:

- Given its power to transform society, public art should be government-funded. ‘The History of Public Art’ discusses how statues of leaders and monuments give people a sense of national identity and pride. Throughout history, governments from Greece to the United States have used public art to build a sense of civic unity. In Source 3, even the debate over a piece of artwork sparked a sense of public identity. Chicago’s process reveals how art can become a symbol for a city.

A response that provides fewer than two pieces of text-based evidence from two different sources or two pieces of evidence from the same source receives no credit.

Sample Zero-Point Response:

- Public art should be government funded because according to source 1, government funded art can give people a sense of national pride.

Part B

Using information from two different sources, provide **two** pieces of evidence that support the claim that public art should be privately funded.

Type your answer in the space provided.

For Part B of this item, a one-point response provides two pieces of evidence, from two different sources, that support the claim that public art should be privately funded. Responses are not scored for grammar usage, conventions, spelling, or punctuation.

Sample One-Point Response:

- In order to ensure artistic freedom, public art must be privately funded. The fourth source argues that private funding prevents artists from having to restrict their art based on the desires of a government. Art that is privately funded can be controversial and make interesting and new statements. Also, the examples highlighted in ‘Chicago’s Picasso Sculpture’ reveal the challenges of public funding. An artist may not be interested in the publicly-funded art, or may create a work that diverges from the government’s intent. This type of disconnect can create problems for the artist as well as the public. In order to retain art’s power, we must not restrict its freedom.

A response that provides fewer than two pieces of text-based evidence from two different sources or two pieces of evidence from the same source receives no credit.

Sample Zero-Point Response:

- The fourth source outlines many problems publicly-funded artists face, such as censorship and misplaced public criticism.

Student Directions for Part 2

You will now review your sources, take notes, and plan, draft, revise, and edit your letter. You may use your notes and refer to the sources. Now read your assignment and the information about how your argumentative letter will be scored; then begin your work.

Your assignment:

Your local city council is voting on whether to use city funds to pay for a sculpture to be created and placed in the town center. Today you will write a multi-paragraph argumentative letter that will be presented to the city council that argues either in support of or in opposition to the city government-funded sculpture. Make sure to address potential counterarguments in your letter and support your view with information from the sources you have examined.

Argumentative Scoring

Your letter will be scored using the following:

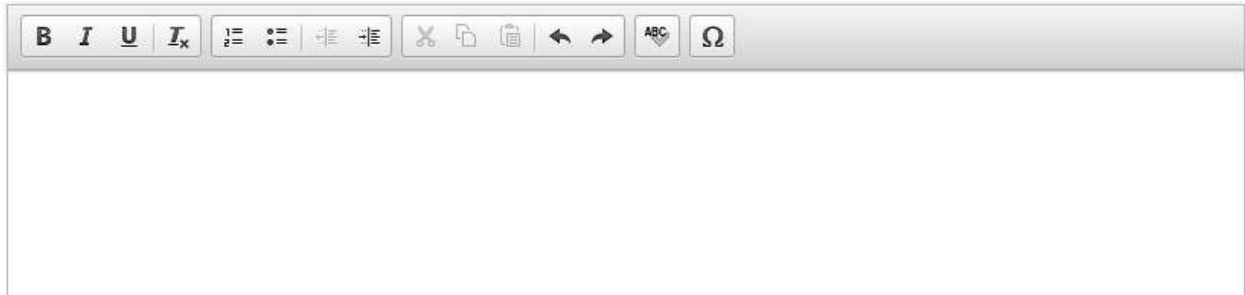
1. **Statement of claim and organization:** How well did you state your claim, address opposing claims, and maintain your claim with a logical progression of ideas from beginning to end? How well did your ideas thoughtfully flow from beginning to end using effective transitions? How effective was your introduction and your conclusion?
2. **Elaboration/evidence:** How well did you integrate relevant and specific information from the sources? How well did you elaborate your ideas? How well did you clearly state ideas using precise language that is appropriate for your audience and purpose?
3. **Conventions:** How well did you follow the rules of grammar usage, punctuation, capitalization, and spelling?

Now begin work on your argumentative letter. Manage your time carefully so that you can

1. plan your multi-paragraph letter
2. write your multi-paragraph letter
3. revise and edit the final draft of your multi-paragraph letter

Word-processing tools and spell check are available to you.

For Part 2, you are being asked to write a multi-paragraph letter, so please be as thorough as possible. Type your response in the space provided. The box will expand as you type. Remember to check your notes and your prewriting/planning as you write and then revise and edit your letter.



4-Point Argumentative Performance Task Writing Rubric (Grades 6-11)					
Score	4	3	2	1	NS
Purpose/Organization	<p>The response has a clear and effective organizational structure, creating a sense of unity and completeness. The response is fully sustained and consistently and purposefully focused:</p> <ul style="list-style-type: none"> claim is introduced, clearly communicated, and the focus is strongly maintained for the purpose, audience, and task 	<p>The response has an evident organizational structure and a sense of completeness, though there may be minor flaws and some ideas may be loosely connected. The response is adequately sustained and generally focused:</p> <ul style="list-style-type: none"> claim is clear, and the focus is mostly maintained for the purpose, audience, and task 	<p>The response has an inconsistent organizational structure, and flaws are evident. The response is somewhat sustained and may have a minor drift in focus:</p> <ul style="list-style-type: none"> claim may be somewhat unclear, or the focus may be insufficiently sustained for the purpose, audience, and task 	<p>The response has little or no discernible organizational structure. The response may be related to the claim but may provide little or no focus:</p> <ul style="list-style-type: none"> claim may be confusing or ambiguous; response may be too brief or the focus may drift from the purpose, audience, or task 	<ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text Off-purpose
	<ul style="list-style-type: none"> consistent use of a variety of transitional strategies to clarify the relationships between and among ideas 	<ul style="list-style-type: none"> adequate use of transitional strategies with some variety to clarify relationships between and among ideas 	<ul style="list-style-type: none"> inconsistent use of transitional strategies and/or little variety 	<ul style="list-style-type: none"> few or no transitional strategies are evident 	
	<ul style="list-style-type: none"> effective introduction and conclusion 	<ul style="list-style-type: none"> adequate introduction and conclusion 	<ul style="list-style-type: none"> introduction or conclusion, if present, may be weak 	<ul style="list-style-type: none"> introduction and/or conclusion may be missing 	
	<ul style="list-style-type: none"> logical progression of ideas from beginning to end; strong connections between and among ideas with some syntactic variety 	<ul style="list-style-type: none"> adequate progression of ideas from beginning to end; adequate connections between and among ideas 	<ul style="list-style-type: none"> uneven progression of ideas from beginning to end; and/or formulaic; inconsistent or unclear connections among ideas 	<ul style="list-style-type: none"> frequent extraneous ideas may be evident; ideas may be randomly ordered or have an unclear progression 	
	<ul style="list-style-type: none"> alternate and opposing argument(s) are clearly acknowledged or addressed* 	<ul style="list-style-type: none"> alternate and opposing argument(s) are adequately acknowledged or addressed* 	<ul style="list-style-type: none"> alternate and opposing argument(s) may be confusing or not acknowledged * 	<ul style="list-style-type: none"> alternate and opposing argument(s) may not be acknowledged * 	

* acknowledging and/or addressing the opposing point of view begins at grade 7

4-Point Argumentative Performance Task Writing Rubric (Grades 6-11)					
Score	4	3	2	1	NS
Evidence/Elaboration	<p>The response provides thorough and convincing support/evidence for the argument(s) and claim that includes the effective use of sources (facts and details). The response clearly and effectively expresses ideas, using precise language:</p> <ul style="list-style-type: none"> comprehensive evidence from sources is integrated; references are relevant and specific 	<p>The response provides adequate support/evidence for the argument(s) and claim that includes the use of sources (facts and details). The response adequately expresses ideas, employing a mix of precise with more general language:</p> <ul style="list-style-type: none"> adequate evidence from sources is integrated; some references may be general 	<p>The response provides uneven, cursory support/evidence for the argument(s) and claim that includes partial or uneven use of sources (facts and details). The response expresses ideas unevenly, using simplistic language:</p> <ul style="list-style-type: none"> some evidence from sources may be weakly integrated, imprecise, or repetitive; references may be vague 	<p>The response provides minimal support/evidence for the argument(s) and claim that includes little or no use of sources (facts and details). The response's expression of ideas is vague, lacks clarity, or is confusing:</p> <ul style="list-style-type: none"> evidence from the source material is minimal or irrelevant; references may be absent or incorrectly used 	<ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text Off-purpose
	<ul style="list-style-type: none"> effective use of a variety of elaborative techniques* 	<ul style="list-style-type: none"> adequate use of some elaborative techniques 	<ul style="list-style-type: none"> weak or uneven use of elaborative techniques; development may consist primarily of source summary or may rely on emotional appeal 	<ul style="list-style-type: none"> minimal, if any, use of elaborative techniques; emotional appeal may dominate 	
	<ul style="list-style-type: none"> vocabulary is clearly appropriate for the audience and purpose 	<ul style="list-style-type: none"> vocabulary is generally appropriate for the audience and purpose 	<ul style="list-style-type: none"> vocabulary use is uneven or somewhat ineffective for the audience and purpose 	<ul style="list-style-type: none"> vocabulary is limited or ineffective for the audience and purpose 	
	<ul style="list-style-type: none"> effective, appropriate style enhances content 	<ul style="list-style-type: none"> generally appropriate style is evident 	<ul style="list-style-type: none"> inconsistent or weak attempt to create appropriate style 	<ul style="list-style-type: none"> little or no evidence of appropriate style 	

*Elaborative techniques may include the use of personal experiences that support the argument(s).

2-Point Argumentative Performance Task Writing Rubric (Grades 6-11)				
Score	2	1	0	NS
Conventions	<p>The response demonstrates an adequate command of conventions:</p> <ul style="list-style-type: none"> adequate use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling 	<p>The response demonstrates a partial command of conventions:</p> <ul style="list-style-type: none"> limited use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling 	<p>The response demonstrates little or no command of conventions:</p> <ul style="list-style-type: none"> infrequent use of correct sentence formation, punctuation, capitalization, grammar usage, and spelling 	<ul style="list-style-type: none"> Unintelligible In a language other than English Off-topic Copied text <p>(Off-purpose responses will still receive a score in Conventions.)</p>

Holistic Scoring:

- **Variety:** A range of errors includes formation, punctuation, capitalization, grammar usage, and spelling
- **Severity:** Basic errors are more heavily weighted than higher-level errors.
- **Density:** The proportion of errors to the amount of writing done well. This includes the ratio of errors to the length of the piece.

Formative Assessment Plan

Learning Target(s)

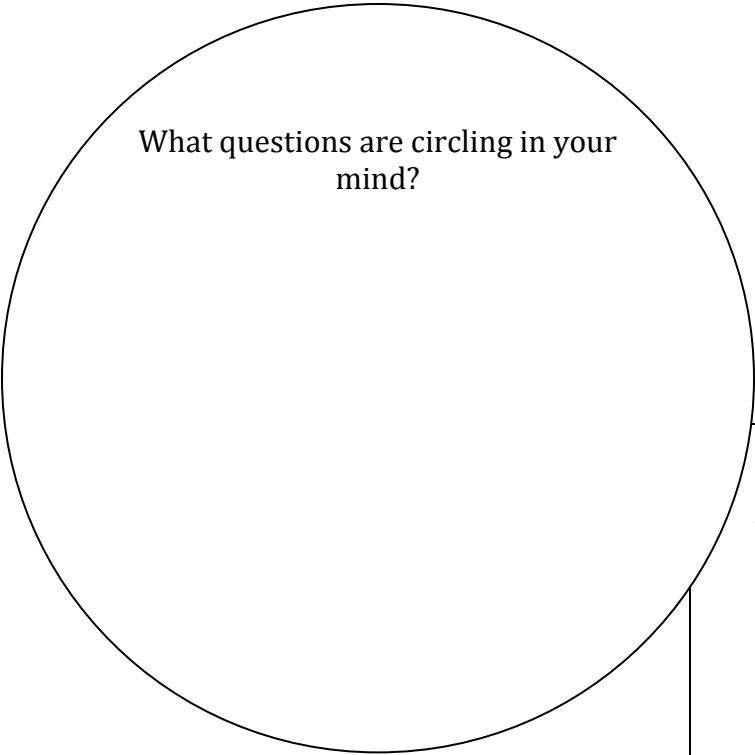
Assessment Items

Proficiency Level (How many items need to be correct for a student to be proficient?)

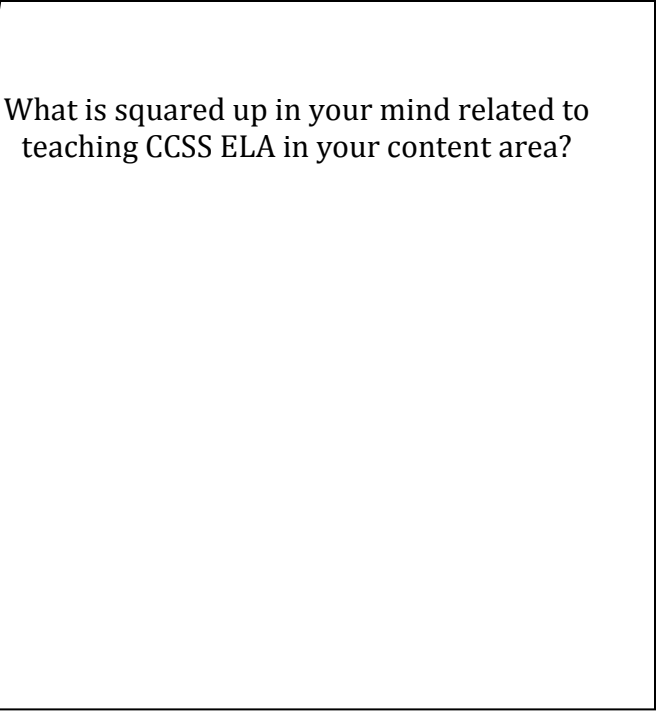
Possible Interventions

Possible Extensions

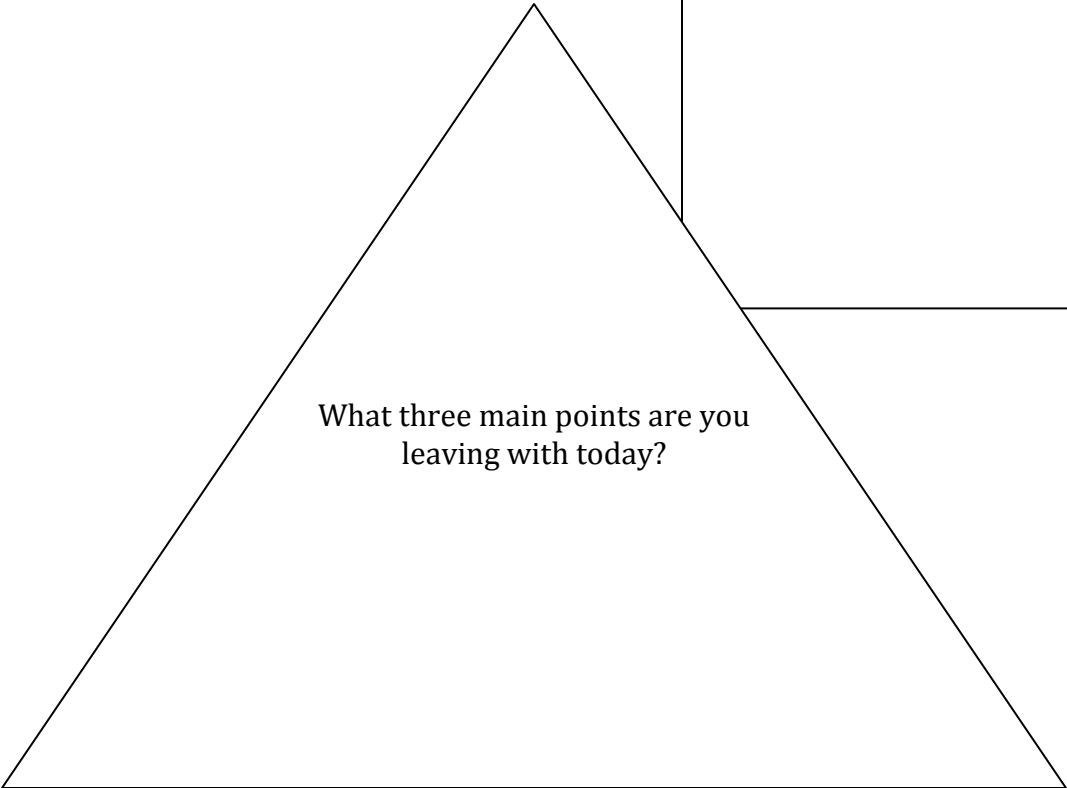
Exit Slip



What questions are circling in your mind?



What is squared up in your mind related to teaching CCSS ELA in your content area?



What three main points are you leaving with today?