Writers Workshop Unit of Study
6th Grade – Literary Essay

ELA
Common Core Standards
Writers Workshop Unit of Study
6th Grade – Literary Essay

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Writers Workshop Unit of Study
6th Grade – Literary Essay

Preface

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

Significant input and feedback was gathered both in the initial conceptualizing of the unit and later revisions. Teachers from around the state piloted and/or reviewed the unit and their feedback and student artifacts helped in the revision process. Special thanks go to lead unit writers Kristine Butcher and Monica Phillips, who closely studied the CCSS, translated the standards into curriculum and practice, and revised with a close eye to classroom teacher feedback. Throughout the yearlong collaborative project, teachers reviewing units are finding how students’ habits of mind have shifted from task-oriented to big-picture-thinking, utilizing a critical literacy lens.
## Literary Essay Learning Progressions Grades 6 - 12

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text and Focus of Analysis</strong></td>
<td><strong>Choice of Genre Character</strong></td>
<td><strong>Choice of Genre Theme</strong></td>
<td><strong>Choice of Genre Character &amp; Theme</strong></td>
<td><strong>Short Fiction Theme</strong></td>
<td><strong>Novel Theme</strong></td>
<td><strong>Multiple Genres Author’s Craft</strong></td>
<td><strong>Drama Multiple Interpretations</strong></td>
</tr>
<tr>
<td><strong>Theory Building and Creating a Claim</strong></td>
<td>• Use prompts to push thinking</td>
<td>• Use prompts to push thinking</td>
<td>• Identify and evaluate explicit and inferred evidence</td>
<td>• Read on multiple-levels: plot and meaning</td>
<td>• Read on multiple-levels: plot and meaning</td>
<td>• Develop a theory to identify the most effective author</td>
<td>• Develop a theory about an author’s intent and primary purpose</td>
</tr>
<tr>
<td></td>
<td>• Elaborate on ideas and theories</td>
<td>• Elaborate on ideas and theories</td>
<td>• Evaluate evidence for relevance to the claim</td>
<td>• Make connections across a short text</td>
<td>• Make connections across a long text</td>
<td>• Analyze the craft and structure of multiple texts by different authors</td>
<td>• Analyze an artist’s/author’s interpretation of an original text to formulate a claim</td>
</tr>
<tr>
<td></td>
<td>• Identify supporting evidence</td>
<td>• Identify and evaluate supporting evidence</td>
<td>• Analyze author’s decisions</td>
<td>• Examine and analyze multiple interpretations of a work’s deeper meaning to create a claim</td>
<td>• Evaluate evidence to confirm and revise theories and create a claim</td>
<td>• Distinguish a primary claim and counter-claim</td>
<td>• Distinguish a primary claim and counter-claim</td>
</tr>
<tr>
<td></td>
<td>• Analyze and evaluate evidence (actions, thoughts, and dialogue)</td>
<td>• Test theories to create a claim</td>
<td>• Test and revise theories to create a claim</td>
<td>• Determine if the theme is supported</td>
<td>• Develop a theory to connect claim and evidence</td>
<td>• Create a warrant to connect claim and evidence</td>
<td></td>
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<tr>
<td></td>
<td>• Use theories to create a claim</td>
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</tr>
<tr>
<td><strong>Organize Evidence to Develop a Line of Reasoning and Support a Claim</strong></td>
<td>• Organize evidence in chronological or priority order</td>
<td>• Organize evidence in chronological, priority, or categorical order</td>
<td>• Choose effective order: cause-effect and compare-contrast</td>
<td>• Choose and connect evidence to create a claim</td>
<td>• Choose and connect evidence to create a claim</td>
<td>• Choose and connect evidence to create a claim</td>
<td>• Choose and connect evidence to create a claim</td>
</tr>
<tr>
<td></td>
<td>• Use direct quotes and paraphrasing as evidence</td>
<td>• Use direct quotes, paraphrasing, and summary as evidence</td>
<td>• Use extended and connected example paragraphs</td>
<td>• Draft and select a variety of body paragraphs: extended example, connected example, and summary</td>
<td>• Draft and select a variety of body paragraphs: extended example, connected example, summary, and literary device</td>
<td>• Draft and select a variety of body paragraphs</td>
<td>• Draft and select a variety of body paragraphs</td>
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<tr>
<td></td>
<td></td>
<td>• Connect examples in a paragraph</td>
<td>• Support a claim with analysis of an author’s decisions</td>
<td></td>
<td>• Identify deeper meaning through rereading</td>
<td>• Identify a relationship and line of reasoning that will be developed for the essay’s structure</td>
<td>• Identify a relationship and line of reasoning that will be developed for the essay’s structure</td>
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<tr>
<td></td>
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<td></td>
<td>• Formulate body paragraphs that include explanation and reasons to connect the claim and evidence</td>
<td>• Formulate body paragraphs that include explanation and reasons to connect the claim and evidence</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• Include counter-claims</td>
<td>• Include counter-claims</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Revising and Editing</th>
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</tr>
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<tbody>
<tr>
<td>• Use peer reviewers to identify strengths and set goals for revisions</td>
<td>• Use transitions and key words to create cohesion</td>
</tr>
<tr>
<td>• Use commas in relation to direct quotes and introductory transitions</td>
<td>• Use peer reviewers to identify and evaluate various elements of the essay</td>
</tr>
<tr>
<td>• Consider decisions about format (font, style, alignment, spacing) to maintain appropriate style</td>
<td>• Follow parenthetical-citation format and work-cited format to reference text</td>
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<td></td>
<td></td>
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<tr>
<td></td>
<td>• Select and organize valid evidence</td>
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<tr>
<td></td>
<td>• Examine and upgrade word choice</td>
</tr>
<tr>
<td></td>
<td>• Revise for meaning at the sentence level</td>
</tr>
<tr>
<td></td>
<td>• Respond to common grammar, mechanics, and spelling errors</td>
</tr>
<tr>
<td></td>
<td>• Select and organize valid evidence</td>
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<td></td>
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<tr>
<td></td>
<td>• Examine and upgrade word choice</td>
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<tr>
<td></td>
<td>• Revise for meaning at the sentence and paragraph level</td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
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<td></td>
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</table>
Writers Workshop Unit of Study
6th Grade – Literary Essay

WHAT IS A LITERARY ESSAY UNIT?
In a literary essay unit, students engage in theory-building, claim-making, and selecting and organizing supporting evidence. Students also build fluency, flexibility, and decision-making skills in essay writing.

The 6-8 grade units are scaffolded by complexity of topic and types and presentation of evidence.

**Sixth grade focuses:** Developing and proving a theory as a claim about a character, using direct quotes and paraphrased examples as evidence. Students explain evidence by focusing on key words.

**Seventh grade focuses:** Developing and proving a theory as a claim about a text's theme, using direct quotes, paraphrased examples, and the author's decisions as evidence. Students introduce key evidence and explain evidence by connecting it back to the claim.

**Eighth grade focuses:** Developing and proving a theory as a claim about the relationship between the analyzed text's theme and character development. Students use direct quotes, paraphrased examples, key words, summaries of key events, and authorial decisions as evidence. In this unit, students are introduced to the writing of an extended body paragraph and a connected body paragraph, both of which scaffold into the high school literary essay units.

ASSESSMENT
Working in a collaborative environment, students become a group of writers who support each other, share their theories, claims, and evidence, actively make decisions and revisions to their work, write with an authentic audience in mind, and expand their repertoire of writing decisions. The unit rubric delineates the qualities of effective literary essays. Students will also self-assess and reflect upon their learning. This combination serves as evidence of a student’s achievement and the development of metacognitive skill.

STUDENT OUTCOMES
The literary essay unit is designed to provide students with the vital opportunity of seeing themselves as capable thinkers and decision-makers in the following ways:

- Students become more flexible in their writing and thinking as they track theories.
- Students develop a repertoire of strategies for analyzing character development, the author’s purpose, craft, and thematic development within and across texts and/or genres.
- Students practice a variety of writing methods that establish a line of reasoning.
- Students engage with quality, grade-level texts, gaining in complexity.
- Students investigate the ways other writers write about complex ideas, synthesize the ideas of others in order to confirm or disconfirm their theories, and create an argumentative essay.

This unit continues the use of a workshop approach, which develops reading, writing, and thinking skills that will be resonant throughout the school year.

TEACHER DECISIONS FOR UNIT IMPLEMENTATION
This unit serves as a single model of a literary essay unit. The unit is designed to follow the Narrative Reading Unit and build from the skills and concepts presented in that unit. Knowing this, teachers should anticipate adjusting and adapting the lessons to meet the needs of their students while staying true to the intent of the unit. We recommend that teachers study and understand the intent of the lesson series. The lessons have a purposeful sequence, but it may require that teachers make adjustments in pacing or decisions about extension activities. Teachers are encouraged to gather their own sources (mentor texts, etc.) that reflect district curriculum and/or student interests. Please see the resources section for other sources to deepen your understanding of literary essay instruction. Prior to this literary essay unit, students should have collected a variety of responses to a text (whole-class novel, book club texts, short story study, etc.) in their readers’ or writers’ notebooks. These responses could include marginal notes, reading journal entries, sticky notes, etc. These responses, as well as the writing generated in Sessions 1-3, will form the basis for the students’ essays analyzing character development. Throughout this unit, we will refer to these texts as “individual texts” as a way to differentiate them from a shared text (the anchor text) the teacher uses to model thinking and writing. In this unit, the anchor text used for demonstration purposes is “Scout’s Honor” by Avi. A version can be found at: http://teachers.henrico.k12.va.us/short_pump/douthit_c/Site/Blank_5.html

Feel free to choose a different anchor text if you prefer, provided that students are very familiar with it and that strong character development is one of its traits.
Consider making the handouts referenced in the lesson into charts or posters to hang up in the classroom. These charts will prompt students’ thinking and remind them of the important clues authors use to help readers build theories about characters. Each session was designed for approximately a 50-minute class period. Use your discretion if students need extra time to both see a strategy modeled multiple times and/or practice the strategy.

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

UNIT ORGANIZATION
The unit is divided into four parts:
- Theory building and creating a claim
- Organizing evidence to develop a line of reasoning and to support a claim
- Drafting and managing types of evidence
- Revising and editing

The work in this unit is vertically aligned and extends prior learning with the expectation that students understand the repertoire of decisions taught in previous grades.

Instructional Sequencing, Scaffolding, and Pacing:
Daily pacing of the unit’s sessions is based on a 50-minute class period. Individual teacher pacing will change based on duration of the class period, student population, familiarity with content, process, and/or instructional practices.
Instruction scaffolds students through a four-tiered process.
1. **Teaching Point**: Teacher models the strategy, process, skill, or habit of mind using a mentor text written by the teacher, students, and/or published writers or other materials.
2. **Active Engagement**: Students rehearse the writing, thinking and/or critical reading or viewing just modeled by the teacher.
3. **Independent Practice**: Students complete a mini-task independently or in small collaborative groups. During independent practice, the teacher confers with individuals or small groups to assess student performance to differentiate the lesson and task. Teacher may stop the independent practice to adjust the mini-task and/or session teaching point or for planned teaching points that extend or deepen student performance.
4. **Share**: Students share to read, examine, analyze and/or reflect on the range of responses created by other students. Sharing also enables students to self-monitor effective strategy use. The teacher may also share an exemplar to reinforce or enhance the session’s teaching point(s) and student enactment.
Standards

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

<table>
<thead>
<tr>
<th>Number</th>
<th>CCR Anchor Standards for Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>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.</td>
</tr>
<tr>
<td>2</td>
<td>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</td>
</tr>
<tr>
<td>3</td>
<td>Analyze how and why individuals, events, and ideas develop and interact over the course of a text.</td>
</tr>
<tr>
<td>4</td>
<td>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.</td>
</tr>
<tr>
<td>10</td>
<td>Read and comprehend complex literary and informational texts independently and proficiently.</td>
</tr>
</tbody>
</table>

CCR Anchor Standards for Writing Narrative

<table>
<thead>
<tr>
<th>Number</th>
<th>CCR Anchor Standards for Writing Narrative</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</td>
</tr>
<tr>
<td>4</td>
<td>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
</tr>
<tr>
<td>5</td>
<td>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</td>
</tr>
<tr>
<td>6</td>
<td>Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</td>
</tr>
<tr>
<td>9</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>10</td>
<td>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.</td>
</tr>
</tbody>
</table>
Overview of Sessions- Teaching Points and Unit Assessments

**Pre-Unit Assessment Task**

Use the post-unit assessment from the previous reading unit on literature. Use the assessment to gauge students’ abilities to analyze literary texts.

The prompt for that unit was: Using the Narrative Reading Post-Unit Assessment tool, direct students after reading a short story to look at a specific section of text, determine its purpose, the literary elements included, and how the elements contribute to their understanding of the story.

**TEACHING POINTS:**

**BUILDING THEORIES**

1. Literary essayists write and talk to make connections to form theories about a character.
2. 2.1 Literary essayists test their theories by looking for examples from the text.
   2.2 Literary essayists reread in order to test their theories. They may change their theories after discovering new evidence.

**ORGANIZING EVIDENCE TO SUPPORT CLAIMS**

3. Literary essayists review their evidence and create a supportable claim.
4. 4.1 Literary essayists identify reasons and examples to explain and support the claim.
   4.2 Literary essayists evaluate their examples to identify which examples best support and explain their claim.

**Mid-Unit Assessment Task**

Students will complete the “Literary Essay: Rough Plan” handout as a mid-unit assessment.

**DRAFTING AND MANAGING TYPES OF EVIDENCE**

5. Literary essayists reread to find additional evidence to support the claim.
6. Literary essayists select and organize their evidence to create a plan for drafting. They organize the evidence in a way that logically builds their argument.
7. Literary essayists draft body paragraphs by presenting evidence through paraphrase and direct quotes.
8. Literary essayists connect the various types of evidence in the body paragraphs with transitions and key words. They also connect body paragraphs in the essay with transitions and key words.
9. Literary essayists review their plan and body paragraphs; then they write an introductory paragraph that states the claim (thesis statement).

**REVISION AND EDITING**

10. Literary essayists reread their first draft (introduction and body paragraphs); then they write a concluding paragraph.
11. Literary essayists use peer reviewers to identify strengths and set goals for revision.
12. Literary essayists study the proper uses of commas.
13. Literary essayists properly format the final draft.

**Post-Unit Summative Assessment Task**

Use students’ self-reflection responses and final essays as the post-unit assessment. Rubrics are included.

The prompt for the final essay is: After reading a text, one ponders what the author intended. Study and consider the characters the author created. Seek to understand the development of the characters and what the author wanted readers to understand through that development. Then, determine an idea from this work to share as a thesis. Use textual evidence to support the claim(s) made in the thesis as you construct a literary essay. Utilize the writing process, especially drafting, revision and conferencing, in order to create a polished essay worthy of sharing with others.
Use this rubric to formatively assess students as they move through the corresponding sections of the unit.

<table>
<thead>
<tr>
<th>PROCESS RUBRIC</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Developing</th>
</tr>
</thead>
</table>
| DEVELOPING THEORIES | ● Demonstration evident of trying **multiple** different theories on theme.  
● Demonstration of a **variety** of textual evidence gathering.  
● Demonstration of altering theories based on textual evidence. | ● Demonstration evident of trying **a few** different theories on theme.  
● Demonstration of textual evidence gathering.  
● Some demonstration of altering theories based on textual evidence. | ● Little or no demonstration of trying different theories on theme.  
● Little or no demonstration of textual evidence gathering.  
● Little or no demonstration of altering theories based on textual evidence. |
| ORGANIZING EVIDENCE TO SUPPORT CLAIMS | ● Claim created **directly** connects to the theory building and evidence gathered.  
● Sorting and sifting to find most relevant supporting evidence is demonstrated.  
● Planning of reasons and evidence is clearly demonstrated.  
● Plans demonstrate **new and revised** evidence. | ● Claim created has connection to the theory building and evidence gathered.  
● Sorting and sifting to find most relevant evidence is attempted.  
● Some planning of reasons and evidence is demonstrated.  
● Plans demonstrate **some new** evidence. | ● Claim created does not connect to theory building and/or evidence gathering.  
● Sorting and Sifting of evidence is evident, but not logically demonstrated.  
● Planning of evidence needs improvement.  
● No new evidence is introduced. |
| DRAFTING AND MANAGING TYPES OF EVIDENCE | ● Planning and organization of evidence in a **logical manner** that fits the argument is presented.  
● **Multiple** drafts of body paragraphs utilizing different approaches to presenting evidence is demonstrated.  
● **Cohesion** between intro, body, and conclusion is demonstrated with key words and transitions. | ● Planning and organization of evidence is presented.  
● A draft of each body paragraph trying different approaches to presenting evidence is demonstrated.  
● Key words are used to create a connection between intro, body, and conclusion paragraphs. | ● Little or no planning or organization of evidence is presented.  
● Little drafting of body paragraphs is demonstrated.  
● Connections between intro, body, and conclusion paragraphs need improvement. |
| REVISING AND EDITING | ● Conferring, revision and editing work is **clearly** demonstrated on draft work and evident in final copy.  
● **Focused effort** on following comma usage rules is clear in drafts and final copy.  
● Style and format are formal in nature.  
● (Reflection) Writer demonstrates strong awareness of the impact his/her writing decisions have on the reader. | ● Conferring, revision and editing work is demonstrated on draft work and **mostly** carried over to final copy.  
● Some effort on following comma usage rules is evident in drafts and final copy.  
● Style and format are mostly formal in nature.  
● (Reflection) Writer demonstrates some awareness of the impact of his/her writing decisions. | ● Little conferring, revision and editing work is demonstrated on draft work; final copy looks a lot like initial draft.  
● Improvement needed on following comma usage rules.  
● Style and format are **casual** in nature.  
● (Reflection) Writer does not demonstrate much awareness of the impact of his/her writing decisions. |
<table>
<thead>
<tr>
<th>Literary Essay Rubric</th>
<th>Meets Expectations</th>
<th>Developing</th>
<th>Basic</th>
<th>Incomplete/ Missing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction &amp; Claim</strong></td>
<td>-Introduction cohesively includes: connection, summary, claim.</td>
<td>-Introduction includes: connection, summary, claim.</td>
<td>-Has only a claim statement to open the paper.</td>
<td>Incomplete/Missing</td>
</tr>
<tr>
<td></td>
<td>-Thesis statement clearly presents claim(s) to be proven.</td>
<td>-Introduction presents theory (ies) as claim(s) to be proven.</td>
<td>-Paragraph does not clearly present claim(s) to be proven.</td>
<td></td>
</tr>
<tr>
<td><strong>Body Paragraphs:</strong></td>
<td><strong>Claim:</strong></td>
<td><strong>Claim:</strong></td>
<td><strong>Claim:</strong></td>
<td><strong>Incomplete/Missing</strong></td>
</tr>
<tr>
<td><strong>Content (weighted)</strong></td>
<td>-all paragraphs have a clear focus from the claim, using key words.</td>
<td>-some paragraphs could be more clear about the focus from the claim.</td>
<td>-paragraphs still need to stay focused on claim.</td>
<td></td>
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<tr>
<td></td>
<td><strong>Evidence:</strong></td>
<td><strong>Evidence:</strong></td>
<td><strong>Evidence:</strong></td>
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<tr>
<td></td>
<td>-Examples support claims in various ways (quoted, paraphrased).</td>
<td>-Examples support claims, but lack variety in presentation.</td>
<td>-Many examples weakly support the claim and are not quoted or paraphrased correctly.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Connections:</strong></td>
<td><strong>Connections:</strong></td>
<td><strong>Connections:</strong></td>
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<tr>
<td></td>
<td>-Statements are positioned around <em>all</em> examples to connect the examples to the claim.</td>
<td>-Statements are positioned around <em>some</em> examples to connect the examples to the claim.</td>
<td>-Many examples are missing statements to connect the examples to the claim.</td>
<td></td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>-Evidence presents claim(s) in an effective, logical structure (chronologically or by priority).</td>
<td>-Evidence presents claim(s) in a logical structure (chronologically, or by priority).</td>
<td>-Evidence does not seem to be presented in a logical structure.</td>
<td>Incomplete/Missing</td>
</tr>
<tr>
<td></td>
<td>-Transition words are cohesive to the structure used.</td>
<td>-Transition words are cohesive to the structure used.</td>
<td>-Transition words are unconnected or not used.</td>
<td></td>
</tr>
<tr>
<td><strong>Conventions</strong></td>
<td>-Evidence of editing for spelling, capitalization &amp; punctuation (especially quotation marks and commas).</td>
<td>-Attempts were made to edit, but needs improvement.</td>
<td>-Lacking conventions; no evidence of editing.</td>
<td>Incomplete/Missing</td>
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<tr>
<td></td>
<td>-Uses formal vocabulary/word choice.</td>
<td>-Vocabulary/word choice is casual.</td>
<td>-Vocabulary/word choice needs improvement to be clear.</td>
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<tr>
<td>Session 1</td>
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<tr>
<td><strong>Concept</strong></td>
<td>Responding to and Theorizing About Character</td>
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<tr>
<td><strong>Teaching Point</strong></td>
<td>Literary essayists write and talk to make connections to form theories about a character.</td>
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</tbody>
</table>
| **Preparation** | Copies of the following handouts, which are attached after this session: (or prepare to project on an overhead)  
- Finding Support for Theories.  
- Teacher-created prompts to deepen thinking about character |
| **Suggested Materials** |  
- Students’ individual texts, read in the previous unit, with notes, bookmarks, or post-its.  
- Notebooks, or piece of paper to use as an “exit slip” for assessment purposes.  
- Copy of “Scout’s Honor,” or alternative anchor text. |
| **Active Engagement** | Teacher models and thinks aloud:  
- Point out teaching point to students. Explain that readers develop theories about characters by noticing details and events, and then making a connection between them.  
- Point students to “Scout’s Honor” or the alternative anchor text.  
- Create prompts about character to help students think deeper about their character (what conflicts does your character face? What relationships are important to them?, etc.) Think aloud by answering three or more prompts about a character from the anchor text. You may jot key words or thoughts on the board as you think aloud.  
- Ask the whole class to look at the words on the board and connect the thoughts on the board to form a theory. Tell them that a theory is a hunch, or an idea, and that the purpose of this session is to come up with theories first about the character in the anchor text, and then with some theories about a character in their individual texts.  
- Any of the responses to the character prompts could become the basis for a theory.  
- Ask the class to brainstorm some theories about the character from the anchor text.  
- Record their theories on the board. Do not judge or rule out any theories at this point.  
- When finished, share two of your theories about a character from the anchor text. For examples of theories from “Scout’s Honor,” see the “Finding Support for Theories” handout. |
| **Independent Practice** |  
- Direct students to take out their individual texts. Using the character prompts answers, have students choose three (or more, depending on time and fluency of students) prompts and write a response to each in their notebooks. The teacher should circulate to make sure the students are writing about their own texts, not the anchor text used by the teacher to model thinking.  
- Now, ask students to spend time reviewing the responses (sticky notes, handouts, graphic organizers, etc.) they collected in the previous unit, as well as the new responses generated from the character prompts, to create two or three theories about a character from their independent text. |
| **Share** |  
- Before the end of the session, ask a few students to share any “ah-ha” moments as they dug deeper into understanding their character. You may encourage students to use oral prompts such as: “At first I thought my character …. but now I think…” or “I realized…” |
| **Assessment/Extension** |  
- Have students hand in two or three of their theories on piece of paper (an “exit slip”) that they must hand you on the way out the door. |
Finding Support for Theories
(Teacher Example Using “Scout’s Honor”)

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

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

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

<table>
<thead>
<tr>
<th>Theory about Character</th>
<th>Evidence from Text</th>
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<tbody>
<tr>
<td>Theory #1</td>
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<tr>
<td>Theory #2</td>
<td></td>
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<tr>
<td>Theory #3</td>
<td></td>
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<tr>
<td>Concept</td>
<td>Finding Support for Theories</td>
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<td>------------------------</td>
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</tbody>
</table>
| Teaching Points        | **Literary essayists test their theories by looking for examples from the text.**  
                         | **Literary essayists reread in order to test their theories. They may change their theories after discovering new evidence.** |
| Preparation            | - Exit slips with student theories, handed in from Session One. Hand back to students with your questions on them, prompting them to think deeper (one-word questions such as “Why?” or “How?” can be effective).  
                         | - Make copies of *Finding Support for Theories* handout, included in session 1. Prepare to project the handout with the first three rows of the examples from the anchor text already filled out. A teacher example using “Scout’s Honor” is included here.  
                         | - This session may take more than one class period. |
| Suggested Materials    | - Students’ individual texts, read in the previous unit, with notes, bookmarks, or post-its.  
                         | - Copy of “Scout’s Honor,” or alternative anchor text. |
| Active Engagement       | **TEACHER MODELS AND THINKS ALOUD**  
                         | - Review first teaching point.  
                         | - Projecting the handout “Finding Support for Theories—Teaching Example,” review only the first read aloud the first three rows that you have filled out: the theory, the example, and the type of example (actions, thoughts, or dialogue).  
                         | - As a whole class on the overhead, fill out the rest of the teacher handout using the anchor text (“Scout’s Honor”). Check for understanding, not only that students are correctly identifying the type of evidence, but more importantly, to see if the examples support the theory. |
| Independent Practice    | - Direct students to take out their individual texts.  
                         | - Individually (or in partnerships or small groups, if students have read a common text), students begin filling out the *Finding Support for Theories* handout. Do not allow too much time for this—you will give them more time to complete it during the remainder of the session, or for homework. |
| Share                  | - Teacher asks two or three students to share a theory and a piece of supporting evidence. Ask students to explain how the example or evidence supports their theory. |
| Teaching Point 2       | **Literary essayists reread in order to test their theories. They may change their theories after discovering new evidence.** |
| TEACHER MODELS AND THINKS ALOUD | - Review teaching point.  
                         | - Tell them that, like scientists, we will test our theory by reviewing the evidence. If a theory sounds good but has very few examples throughout the text to support it, they may need to change their theory.  
                         | - Projecting the handout “Finding Support for Theories—Teaching Example,” (or a different example if you are not using “Scout’s Honor”) think aloud about which theory you think could best be supported.  
<pre><code>                     | - Discuss changes you could make to your theories to strengthen them. |
</code></pre>
<p>| Independent Practice 2  | Using their individual texts, have students complete the <em>Finding Support for Theories</em> in small groups or individually. They should complete it before Session 3. |
| Share                  | Ask for volunteers to share an example of a theory that they changed, and why they changed it. |</p>
<table>
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<tr>
<th>Session 3</th>
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<tbody>
<tr>
<td><strong>Concept</strong></td>
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<tr>
<td><strong>Teaching Point</strong></td>
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</tbody>
</table>
| **Preparation** | Handouts to have copied, which are attached after this session:  
  - **Tips and Tools** (poster, handout, or projected).  
  - **Collecting Evidence** handout (blank, for students).  
  - **Collecting Evidence** handout, or projected. Teacher should complete with claim and evidence about anchor text. (Sample answers are not provided here.)  
  - Collect examples of grade level appropriate introductory paragraphs |
| **Suggested Materials** |  
  - Students’ completed “Finding Support for Theories” handout.  
  - Students’ individual texts, read in the previous unit, with notes, bookmarks, or post-its.  
  - Copy of “Scout’s Honor,” or alternative anchor text. |
| **Active Engagement 1** | TEACHER MODELS AND THINKS ALOUD  
  - Review teaching point.  
  - Define a claim as a statement that expresses the theory the writer will try to prove. A theory is a question; a claim is a stand, one that will be argued in the rest of the essay.  
  - Using the teacher-created theories about the narrator in “Scout’s Honor,” (or a different anchor text), think aloud how you might connect theories or ideas to create a claim.  
  - For example: “The narrator in ‘Scout’s Honor’ believes that boys must not complain in front of each other if they are to be friends.” OR “The narrator in ‘Scout’s Honor’ changes his definition of ‘toughness’ over the course of the story.” OR “The narrator in ‘Scout’s Honor’ believes that good friends also must be friendly rivals.”  
  - Ask students to individually review introductory paragraph samples you collected and underline or highlight the sentence in each that is the claim.  
  - When completed, ask for four volunteers, one for each paragraph, to write a claim sentence from one of the paragraphs on the board.  
  - Discuss if the sentences correctly represent the claim, and how they differ from each other, how they are similar, and they are like or unlike theories.  
  - (Students may be familiar with thesis statements. A thesis statement is usually broader than a claim [it may contain the reason or explanation for why the author thinks the claim, or statement, is true] but for consistency and alignment with the Core Standards, a claim and thesis are roughly the same.) |
| **Independent Practice 1** |  
  - Review **Tips and Tools Chart** to help students realize that the same tips and tools that help writers develop initial theories and support also help them to turn their theories into a claim.  
  - Students generate one claim about a character in their individual texts, based on “Finding Support for Theories” handout completed in Session Two. |
| **Teaching Point 2** | Literary essayists reread to find textual evidence (quotes, key words, and key events) to support their claims. |
| **Active Engagement 2** | TEACHER MODELS AND THINKS ALOUD  
  - Review teaching point.  
  - Project or hand out “Collecting Evidence (Teacher Example)” you have partially filled out to serve as an example.  
  - Model how you gathered a variety of types of evidence to support the claim. Differentiate between a direct quote, a key word (in “Scout’s Honor,” the word “tough” is key) and a key event (which will be paraphrased in later sessions). Emphasize the importance of including the page number, as a way to nudge students to re-read and find exact examples.  
  - Ask students to work in small groups or partnerships to complete the “Collecting Evidence (Teacher Example)”. Check for understanding. Have students turn in to you. You will select two or three to use in Session Four as examples. |
| **Independent Practice 2** | Hand out a blank copy of **Collecting Evidence** for students to use as they reread their individual texts, collecting a variety of evidence to prove their claims. |
| **Assessment** | Conference with students as they collect evidence to check for variety and accuracy. |
Tips and Tools for Literary Essayists

- Literary Essayists use prompts to push our thinking about our understanding of the character in a text.

- Literary Essayists reread to find connections to create theories about a character.

- Literary Essayists use oral and written strategies to consider how and why their theories are supported.

- Literary Essayists combine theories into claims that can be supported with significant thoughts, actions, and dialogue.
Collecting Evidence

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

Claim ________________________________________

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

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

1. **How did people or situations influence the character I’m writing about?**
   
   The narrator in “Scout’s Honor” has been influenced by his Scout Leader, Mr. Brenkman, who inspired him and his friends to go on this adventure. None of them dare said that they were afraid to go; they all felt they had to go because all of the other boys were going. Each of his friends also influenced him because they pushed each other to not give up and accomplish their outing successfully.

2. **Why does he or she change?**

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

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

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

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

Claim: The boys in “Scout’s Honor” realize that rivalry is part of friendship.

My claim is true because…

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

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

Reason 3
Most boys’ friendships include competition.

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

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

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

Why does he or she change?

Explain what will continue to hold him or her back?
Identifying Reasons

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

Text Title:

Claim: 

My claim is true because.....

Reason 1

Reason 2

Reason 3
# Session 5

<table>
<thead>
<tr>
<th>Concept</th>
<th>Re-reading to Find Evidence for Reasons</th>
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</thead>
<tbody>
<tr>
<td>Teaching Point</td>
<td><em>Literary essayists reread to find additional evidence to support the claim.</em></td>
</tr>
</tbody>
</table>
| Preparation      | • Assessed handout students passed in at conclusion of Session 4 (*Identifying Reasons to Support a Claim*). Write a comment or two on each one, giving guidance and suggestions for their reasons. Select (and prepare to project) some strong examples of claims and supporting reasons. Select (and prepare to project) two examples that could be improved.  
• **Literary Essay: Rough Plan** handout, one for each student. (*Handout is attached after this session.*) Completed plans will serve as the mid-unit assessment. |
| Suggested Materials | • Individual texts |
| Active Engagement | **TEACHER MODELS AND THINKS ALOUD**  
• Review teaching point.  
• Pass back students’ work from Session 4 (*Identifying Reasons*...).  
• Project strong student examples of good claim and supporting reasons, and discuss their good features. You may choose to keep the student writer anonymous.  
• Project student examples that could be improved. You may choose to keep anonymous. Think aloud about how the supporting reasons could be improved.  
Remind students that they have found and evaluated evidence to support their claims; now they need to reread to find the best examples that support their reasons. |
| Independent Practice | • Distribute **Literary Essay: Rough Plan** handout.  
• Explain that this will serve as the mid-unit assessment, and that students should complete it. You may choose to grade this work. |
<p>| Assessment       | • Conference with students over their claim, reasons, and examples. |</p>
<table>
<thead>
<tr>
<th>Reason:</th>
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</thead>
<tbody>
<tr>
<td>Supporting Example 1 [direct quotation or important events]</td>
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<tr>
<td>Supporting Example 2 [direct quotation or important events]</td>
</tr>
<tr>
<td>Reason:</td>
</tr>
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</tr>
<tr>
<td>Supporting Example 1 [direct quotation or important events]</td>
</tr>
<tr>
<td>Supporting Example 2 [direct quotation or important events]</td>
</tr>
<tr>
<td>Reason:</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>Supporting Example 1 [direct quotation or important events]</td>
</tr>
<tr>
<td>Supporting Example 2 [direct quotation or important events]</td>
</tr>
<tr>
<td>Concept</td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td>Teaching Point</td>
</tr>
</tbody>
</table>
| Preparation | • In Session 5, students completed the mid-unit assessment by completing the Rough Plan handout. Grade and pass back the assessment.  
• Make copies of attached handout, Organizing Reasons to Support a Claim.  
• Make copies of attached Student Essay Samples.  
• Make copies of attached handout, Scout’s Honor: Ways to Organize. |
| Suggested Materials | • Individual texts.  
• Anchor text. |
| Active Engagement | **TEACHER MODELS AND THINKS ALOUD**  
• Review teaching point.  
• Define for students “chronologically” and “by priority.”  
• Share Organizing Reasons to Support a Claim.  
• Share Scout’s Honor: Ways to Organize. Think aloud, sharing your thoughts on how each way best presents the evidence and supports the reasons and the claim.  
• Share that there are other ways to organize an essay, and they choose a method that differs from the two examples taught in class, as long as it proceeds logically and builds their argument.  
• Share a variety of Student Essay Samples for students to determine how the evidence is presented. Discuss as a whole class. |
| Independent Practice | In pairs or small groups, ask students to talk through which organization method would help them best support their argument. |
| Assessment | Conference with students about their organizational ideas. |
Organizing Reasons to Support a Claim
Chronologically or by Priority?

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

Common Chronological Transitions:

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

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

Common Priority Transitions:

- Most important, In fact, Accordingly
- Besides, Further, Furthermore, Moreover
- Most significantly, Next, Further, Less Important
Claim idea: Narrator changed from beginning to end.

Chronologically order body paragraphs to show progression of change.

Claim idea: Narrator is ________________ (trait)

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

Or

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

Organize body paragraphs by priority, stressing which of these lessons are most important to life or which the boys found most valuable or by which lessons you have the most proof for.
## Session 7

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

Direct Quotation

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

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

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

Paraphrase

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

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

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

The narrator of “Scout’s Honor” is determined to prove he is tough. He worries that he isn’t as tough as other boys he knows so he decides to try to become a Second Class Boy Scout. To reach Second Class, he has to meet three requirements. The hardest of the requirements is Scout Craft, which means he has to go on an overnight hike in the country. The narrator asks two of his friends if they’d like to go along, and they agree. When the three boys reach the bridge that will take them from the city to the country, they get nervous, but none of them will admit it. “About then, the heel of my left foot, encased in a heavy rubber boot over an earth-crushing Buster Brown shoe, started to get sore. Things weren’t going as I had hoped. Cheerfully, I tried to ignore the pain,” the narrator admits as he begins the trek over the bridge. The narrator says that he’s leaving. Even though the walkway is narrow and the bridge sways through the foggy air, the narrator holds onto a string of hope that he’ll survive and be able to finally prove himself. The three boys eventually cross the bridge, but they are disappointed when they realize the “country” is littered with bottles and cans just like the city is. When the rain begins to fall and their food supply runs out in a matter of hours, the three boys all want to go home, but none of them wants to be the first to say they should leave. Finally the narrator speaks up: “Let’s go home,’ I said, ashamed to look at the others. To my surprise—and relief—none of my friends objected.” Just as the narrator thinks he has been defeated, the other boys confess that they weren’t tough enough to admit they wanted to go home the entire time. Finally the narrator realizes that being tough isn’t always about who is stronger or braver or who does the most adventurous thing. In this case, being tough was about staying true to himself and being honest.
The narrator of “Scout’s Honor” is determined to prove he is tough. He worries that he isn’t as tough as other boys he knows so he decides to try to become a Second Class Boy Scout. To reach Second Class, he has to meet three requirements. **The hardest of the requirements is Scout Craft, which means he has to go on an overnight hike in the country.** The narrator asks two of his friends if they’d like to go along, and they agree. **When the three boys reach the bridge that will take them from the city to the country, they get nervous, but none of them will admit it.** “About then, the heel of my left foot, encased in a heavy rubber boot over an earth-crushing Buster Brown shoe, started to get sore. Things weren’t going as I had hoped. Cheerfully, I tried to ignore the pain,” the narrator admits as he begins the trek over the bridge. The narrator says that he’s leaving. Even though the walkway is narrow and the bridge sways through the foggy air, the narrator holds onto a string of hope that he’ll survive and be able to finally prove himself. **The three boys eventually cross the bridge, but they are disappointed when they realize the “country” is littered with bottles and cans just like the city is.** When the rain begins to fall and their food supply runs out in a matter of hours, the three boys all want to go home, but none of them wants to be the first to say they should leave. Finally the narrator speaks up: “‘Let’s go home,’ I said, ashamed to look at the others. To my surprise—and relief—none of my friends objected.” Just as the narrator thinks he has been defeated, the other boys confess that they weren’t tough enough to admit they wanted to go home the entire time. Finally the narrator realizes that being tough isn’t always about who is stronger or braver or who does the most adventurous thing. In this case, being tough was about staying true to himself and being honest.
<table>
<thead>
<tr>
<th>Concept</th>
<th>Using clarifying language and key words to connect and explain evidence.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Point</td>
<td>Literary essayists connect the various types of evidence in the body paragraphs with transitions and key words. They also connect body paragraphs in the essay with transitions and key words.</td>
</tr>
</tbody>
</table>

**Preparation**
- Student Sample (Scout’s Honor—clarifying details) (provided in previous session)
- Example of a body paragraph from a student, used with his or her permission and turned in for assessment purposes in Session 7. Prepare to project it for whole class analysis.
- Example of three or four body paragraphs from a literary essay, preferably discussing the anchor text (not provided here).
- This session may take more than one class period.

**Suggested Materials**
- Individual texts.
- Anchor text.
- Other literary essay samples from students or from published essays (not provided here).
- Reviews of movies or music are a type of analysis that can be used for examples, as they evaluate artistic intent and craft.

**Active Engagement**

**TEACHER MODELS AND THINKS ALOUD**
- Review teaching point.
- Using Student Sample (Scout’s Honor—clarifying details), think aloud as you share what you notice about how the writer introduced and explained the example.
- Point out that certain key words in the clarifying sentences echo the claim: “brave,” “honest,” “tough,” “true.” In this way they serve to tie the example to the claim. In some cases the key words act as transitions by linking ideas together.

**Share**
- Project student example of a body paragraph. Ask students to briefly pair up and discuss with each other the key words in the paragraph that serve to explain the example and connect it to the claim.
- Ask for two or three volunteers to share their thinking with the whole class.

**Active Engagement**
- Project example essay (preferably written about anchor text). Talk through the words and phrases that serve as transitions between body paragraphs.
- Remind students of some of the transitions used in the organizational structures “Chronological Order” and “By Priority.” Some of these transition words and phrases can be found on the handout Organizing Evidence to Support a Claim.

**Independent Practice**
Hand back body paragraphs from Session 7 that you have reviewed. Ask students to draft the remainder of their body paragraphs, keeping in mind the transition words they learned today that link body paragraphs to each other and that serve as guidance for the type of organization the essay uses to build the argument.

**Assessment**
As students write, walk around the room and conference. Identify major confusions or frustrations, and notice what students seem to be grasping and readily applying.
### Session 9

<table>
<thead>
<tr>
<th>Concept</th>
<th>Writing an introductory paragraph</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Point</td>
<td>Literary essayists review their plan and body paragraphs; then they write an introductory paragraph that states the claim (thesis statement).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Preparation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Prepare copies of attached handout, Introductory and Concluding Paragraph Samples (or prepare to project).</td>
</tr>
<tr>
<td></td>
<td>Prepare copies of attached handout, Introductory and Concluding Paragraphs: Triangle Method handout (or prepare to project).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Suggested Materials</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Samples of introductory paragraphs from professional sources, including movie and music reviews.</td>
</tr>
<tr>
<td></td>
<td>Students should have in their folders copies of their “Rough Plan” and their three body paragraphs they drafted for the last session.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Active Engagement</th>
<th>TEACHER MODELS AND THINKS ALOUD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Review teaching point.</td>
</tr>
<tr>
<td></td>
<td>Share “Introductory and Concluding Paragraph Samples” handout, focusing only on the introductions.</td>
</tr>
<tr>
<td></td>
<td>Point out how the paragraphs begin broadly and then work their way down to the claim.</td>
</tr>
<tr>
<td></td>
<td>Share “Triangle Method” handout.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Independent Practice</th>
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<tbody>
<tr>
<td></td>
<td>Ask students to pair up and read aloud their body paragraphs to a peer. Alternatively, you may ask them to read their drafts silently to themselves.</td>
</tr>
<tr>
<td></td>
<td>Give students time in class to draft their own introductory paragraphs independently.</td>
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</table>

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<thead>
<tr>
<th>Share</th>
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</tr>
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<tbody>
<tr>
<td></td>
<td>Ask for volunteers to read aloud their introductory paragraphs.</td>
</tr>
</tbody>
</table>

| Assessment | Direct students to write down one thing they will remember about today’s lesson. Have them hand it in to you as their “exit slip” as they leave class. |
Introductory and Concluding Paragraphs

Triangle Method

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

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

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

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

Introduction:
In the novel *Animal Farm*, by George Orwell, there is one very particular character whose pride and selfishness create problems. This character has just merely good ideas in the beginning. However, as time goes on, his true self-interest begins to shine through. This character starts a free republic of animals and turns it into a plantation that uses animals as slaves. He never does have enough and always wanted more, regardless of the price that others had to pay. This character, whose pride and selfishness creates problems, is none other than the great leader of Animal Farm himself, Comrade Napoleon the pig.

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

To see these essays in their entirety, refer to Appendix C on the Common Core State Standards Website.
<table>
<thead>
<tr>
<th>Concept</th>
<th>Writing a concluding paragraph</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Point</td>
<td><em>Literary essayists reread their first draft (introduction and body paragraphs); then they write a concluding paragraph.</em></td>
</tr>
</tbody>
</table>

| Preparation      | - Prepare copies of *Introductory and Concluding Paragraph Samples* handout (or prepare to project) found in session 9.  
- Prepare copies of *Introductory and Concluding Paragraphs: Triangle Method* handout (or prepare to project) found in session 9. |

| Suggested Materials | - Samples of concluding paragraphs from professional sources, including movie and music reviews. |

| Active Engagement  | **TEACHER MODELS AND THINKS ALOUD**  
- Review teaching point.  
- Share "Introductory and Concluding Paragraph Samples" handout, focusing only on the introductions.  
- Point out how the paragraphs begin broadly and then work their way down to the claim.  
- Share “Triangle Method” handout. |

| Independent Practice | - Give students time in class to draft their own concluding paragraphs independently. Students now have first drafts of their literary essays. |

<p>| Share             | Ask for volunteers to read aloud their concluding paragraphs. |</p>
<table>
<thead>
<tr>
<th>Concept</th>
<th>Peer Conferencing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Point</td>
<td>Literary essayists use peer reviewers to identify strengths and set goals for revision.</td>
</tr>
</tbody>
</table>
| Preparation      | - One or two days prior to peer conferencing, group students into groups of four. Once settled, review the “Ground Rules for Conferencing” (found in Active Engagement box, below). Ask each group to choose a timekeeper.  
- If uneven number, have one a group of three, rather than five. This way time is not wasted and students have a chance to mentally prepare for who will be in their group. Tradeoffs and benefits occur with grouping by ability v. mixed ability grouping.  
- Ask students to bring in one copy of their draft for each member in their group on the day of the peer conferencing. If not possible, the writer will read aloud and students will listen carefully.  
- Make copies of Peer Conferencing handout, attached after this session. |
- For briefer, more manageable feedback forms: Have students respond on a Post-it, writing down two writer decisions they noticed or liked, and one decision they had a question about. |
| Active Engagement | Review Ground Rules for Discussion: 1) Every writer gets equal time to read his/her draft and to listen or read feedback; 2) The writer reads his or draft aloud, without interruption; 3) Reviewers take notes on a post-it or on a Peer Conferencing handout; 4) Reviewers share their notes aloud, or by handing in to the writer; 5) Writer thanks reviewers for their feedback.  
- *Ask each group’s timekeeper to divide remaining time equally by the number of people in the group; remind the timekeeper to allow for two minutes of writer response to reviewers.  
Conference with students as they write. |
| Assessment       | Ask students to complete the “Writer’s Plan” portion of the Peer Conferencing handout. This will help them when they write reflectively about their writing process (part of the Summative Assessment). |
### Peer Conferencing

**Tell what you liked:**
1. 
2. 
3. 

**Ask Questions:**
1. 
2. 
3. 

**Give Advice:**
1. 
2. 
3. 

**Writer's Plan**
1. 
   
   
   
2. 
   
   
   
3. 
   
   
   
## Session 12

**Concept**
Editing for Conventions: Commas

**Teaching Point**
*Literary essayists study the proper uses of commas.*

**Preparation**
- Sample literary essays, professional or student (not provided). Prepare to project.
- Handouts giving students practice with commas in direct quotations and introductory transitions (not provided).

**Suggested Materials**
- Comma Practice: [http://images.scholastic.co.uk/assets/a/cd/4b/je09-punctuation-onlines-2-337220.pdf](http://images.scholastic.co.uk/assets/a/cd/4b/je09-punctuation-onlines-2-337220.pdf)
- Book: *Sentence Composing for Elementary Schools: A Worktext to Build Better Sentences* by Don & Jenny Killgallon.

**Active Engagement/Independent Practice**
- Have students trade drafts with a peer. Peer edits with a pencil, looking only at comma usage, focused on direct quotes and introductory transitions.
- Students take back their own paper and review again for comma usage.

## Session 13

**Concept**
Polishing and Publishing: Word Processing

**Teaching Point**
*Literary essayists properly format the final draft.*

**Preparation**
- Examples of final student papers with appropriate font size and style, alignment, and spacing.
- Examples of final student papers with inappropriate font, alignment, and spacing choices.
- Handout with your own guidelines for formatting final papers, and how much these decisions will play into final grade or assessment.

**Active Engagement**
- Review example papers, noticing the effect different font size and spacing has on the reader.
- For example, wide spacing and margins do not hide the fact that the analysis is too short or not in-depth enough. Comic or difficult-to-read fonts signal that the writer does not take his or her ideas seriously, and they make the essay difficult to read.

## Session 14

**Concept**
Reflection on the Final Essay

**Teaching Point**
*Literary essayists reflect on their writing decisions and the impact of those decisions.*

**Preparation**
- Print copies of the attached handout, *Literary Essay Reflection*.
- Review Suggestions handout, which offers ideas for celebrating the completion of this unit.
- Anchor text.
- Independent text.

**Active Engagement**
- Review the handout. Ask students why it may be useful for writers to reflect on their writing process.
- Give students time to write their reflections before they turn them in with their final drafts.

**Assessment**
Students will now have edited copies of their literary essays. Use these as the post-unit assessment, along with their reflections.
Literary Essay Writing: Self-Reflection

Reflect on the decisions that you made to organize and craft your essay, in order to include a strong claim statement with supporting evidence. Reflect on the process you used to connect each paragraph back to the claim and what decisions you made regarding the use of direct quotes and paraphrasing in your writing.

1. **(MENTOR ESSAY)** Name something that you admired that was imitated in your own writing from the mentor essay. Consider the effect it had on you as the reader. Lift an example from the text. (2pts)

2. What strategies did you use that were helpful in generating a claim statement? Give an example of how this planning had an effect on your essay. (3 pts.)

3. **(YOUR OWN WRITING)** What did you purposely decide to put into your draft to improve your essay writing and try to convince the reader? Share two different examples, lifting exact words/lines from your own writing. Name the decision used and the effect you wanted on the reader.

   Example 1: (2 pts.)

   Example 2: (2 pts.)

4. What part of your start-to-finish draft was difficult for you? Share at least one specific part that was a challenge. (3 pts.)

5. What part of your writing was successful and helped to bump up your final literary essay piece? Share at least one specific part where you felt successful. (3 pts.)
Suggestions for Celebrating Publication

**Author’s Gallery:** Students leave their final piece on their desk with a piece of paper that says “Compliments.” Students walk around and quietly read peer essays, leaving positive notes on the writer’s “Compliment” paper.

**Author Stations:** Set up several stations including students reading aloud their essays, others open to for visitors to silently read; perhaps some essays are accompanied by illustrations of the book/story discussed or a visual character analysis. Hang a string of tissue-paper flags with students' discoveries about writing literary essays written on them as decoration.

**Field Trip to Another Class:** Visit a class that would be interested in the same level texts and share student pieces in small groups.

**Moving Circle:** Sit in two big concentric circles. The inside circle would move around while the outside circle stays.

**Small Groups:** Sit in groups of four or five and share the pieces. It helps if there is one leader per group facilitating the discussion and reflection.

**Invite parents:** Give them a compliment sheet to fill out after the celebration to give to their child or to another student in the class. Students love compliments!

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