

Columbus City Schools
English Language Arts Curriculum
Writing

Course/Grade Writing Grade 9	Text Type Argument (12 days)
<p>Writing: Text types, responding to reading, and research</p> <p>The Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. Standard 9 stresses the importance of the reading-writing connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document. (CCSS, Introduction, 8)</p>	
<p>Argument</p> <p>Arguments are used for many purposes—to change the reader’s point of view, to bring about some action on the reader’s part, or to ask the reader to accept the writer’s explanation or evaluation of a concept, issue, or problem. An argument is a reasoned, logical way of demonstrating that the writer’s position, belief, or conclusion is valid. In English Language Arts, students make claims about the worth or meaning of a literary work or works. They defend their interpretations or judgments with evidence from the text(s) they are writing about. (CCSS, Appendix A, 23)</p>	
<p>Expectations for Learning</p> <p>Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research.</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today’s curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>	
<p>Strands/Topics Standard Statements</p> <p>Reading Informational Text/Key Ideas and Details</p> <ol style="list-style-type: none"> 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 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. <p>Reading Informational Text/Craft and Structure</p> <ol style="list-style-type: none"> 5. Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text 	

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(e.g., a section or chapter).

6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

Reading Informational Text/Integration of Knowledge and Ideas

8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

Writing/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.
 - a. Introduce precise claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.

Writing/Research to Build and Present Knowledge

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - b. Apply *grades 9-10 Reading standards* to literary nonfiction (e.g., Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.)

Speaking and Listening/Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9-10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
 - c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
 - d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

Language/Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
 - c. Spell correctly.

Language/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.

Language/Vocabulary Acquisition and Use

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their roles in the text.

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6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Instructional Strategies

Day 1

- Students analyze the 1937 depression-era photograph taken by Dorothea Lange “Toward Los Angeles, California” (<http://loc.gov/pictures/item/fsa2000000962/PP/>) that documents the westward migration of people from the Great Plains and the South. Begin by having the students complete a 5-minute quick write in which they “read” the photograph by stating exactly what they see without attempting to interpret the image (yet)...I see two people walking away from the photographer...I see a sign that reads, “Next time try the train—relax,” etc., until the student has exhausted all visual options.
- Next, review the concepts of **ethos** (character or disposition of an individual, in this case expressed through the credibility/authority of the photographer), **pathos** (emotional appeal), and **logos** (logical appeal, demonstrated through print text, document camera, etc.). Place each concept in a column on the board/SmartBoard and have the class decide in which category to place their details and why. For example, they might decide that the back view of the subjects clutching their belongings indicates that the photographer captured a sense of sadness when paired with the sign about taking the train (pathos). They might notice the linear qualities of the road along with the flanking telephone poles and conclude that the logical focus of the image is the road that appears to lead to a new place of opportunity (logos). The inclusion of each detail provides students with the opportunity to unpack why they included their details in each category, eventually arriving at a rudimentary claim about the photographer’s reasons for taking the photo. In effect, they have unpacked **the photographer’s main point**.
- Finally, as a whole class, write a claim statement that expresses a point of view about the photograph, supporting that point of view with evidence from the photograph. While it is often easier to construct a claim statement with the help of a teacher, we must teach students how to construct a claim statement without assistance. Clarify for students that **a claim is a specific, clear and direct statement that announces your viewpoint. It is a statement that requires further clarification, explanation, and evidence.** For example, the students could express the point of view that the author (photographer) wanted to document the bittersweet irony of the Depression era westward migration by using faceless people walking the long dusty road to California juxtaposed with the icon of American prosperity represented by the train advertisement. Written as a statement, it could look something like this: **The photograph seems to ironically compare the images of the advertisement with the two poor men walking away from poverty toward something more prosperous and hopeful. Or: Through the juxtaposed images of the downtrodden citizens and the ironic advertisement of America’s promise of prosperity (reasons), Dorothea Lange’s photo suggests the bittersweet hopefulness that characterized many attitudes during the later stages of The Great Depression (claim), since many believed that greater prosperity existed in the cities and fields of California.**
- The second part of the lesson asks students to transfer their analytical abilities from a photograph to a print text using Elie Wiesel’s 1986 Nobel Prize winning speech, “Hope, Despair, and Memory” in which he discusses the balance of memory and forgetting in regards to human tragedy. The following link takes you to the speech: <http://www.english.illinois.edu/maps/holocaust/wiesel.htm> .
- Before reading Wiesel’s speech, introduce the concept of **rhetoric**, the intentional use of language to influence an audience...the means of persuasion and one of the tools that is used to increase Wiesel’s persuasiveness. Begin by introducing the terms audience, purpose, and occasion and unpacking how they shape the author’s message. **Audience:** Who was this speech written for originally? **Purpose:** What was the author’s

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goal? **Occasion:** What event/issue prompted the author to write this speech in the first place?

Day 2

- Now, do a close reading of Wiesel's speech, identifying his **audience**, **purpose**, and **occasion**. Make sure that your discussion includes the following: Wiesel's immediate audience was the assembled guests of the Nobel Prize Foundation in Sweden, but Wiesel understood that his wider audience was actually the world at large since many teachers, students, and members of the media read and study Nobel speeches. Wiesel's purpose seems to center on the importance of memory in preventing recurring human tragedies like the holocaust. He wants the audience to understand that only by remembering the past can we prevent future holocausts. The occasion is the presentation of the Nobel Peace Prize in 1986 that required him to speak to the assembled Nobel committee and their invited guests.
- Next, as a class, discuss Wiesel's persuasiveness as a speaker...why do we feel that he was persuasive? How did he persuade us? Now is an especially good time to introduce the concept of **rhetorical strategies** in order for the class to understand the specific tools that authors utilize to persuade their audiences about the validity and reasonableness of their message. Besides ethos, pathos, and logos, students should be prepared to understand (and eventually use) other rhetorical devices/strategies including terms such as **antithesis** (the balanced pairing of opposites for an effect), **hyperbole** (extreme exaggeration), **anaphora** (repetition of a phrase or clause at the beginning of a sentence), **epistrophe** (the repetition of a phrase or clause at the end of a sentence), **polysyndeton** (the use of multiple conjunctions for an effect), and **asyndeton** (the lack of conjunctions for an effect). In order for students to become effective interpreters and purveyors of language, they must be able to understand and use rhetoric in speech and writing. The above rhetorical strategies provide a sound springboard for launching deeper instruction into rhetoric and composition.

Days 3 - 4

- Have students use the following excerpt from Karl Marx and Friedrich Engel's *Communist Manifesto* to record one example from the text of each of the **persuasive appeals**. Ask them to record examples of the following **rhetorical elements: repetition, parallelism, antithesis, anaphora, and asyndeton**. Tell students also to record three powerful images. After identifying the persuasive and rhetorical elements, discuss the authors' definition of the "working class" and the exploitation of one class by another. Which devices and images do students find most effective and which ones best illustrate man and his relationship to work? Wrap-up the discussion by identifying the audience, purpose, and occasion. (Note: This excerpt is reprinted on pp. 9 and 10 of this document to make it easier to print for students.)

Excerpt from *The Communist Manifesto*

The history of all hitherto existing society is the history of class struggles. Freeman and slave, patrician and plebeian, lord and serf, guild-master and journeyman, in a word, oppressor and oppressed, stood in constant opposition to one another, carried on an uninterrupted, now hidden, now open fight, that each time ended, either in a revolutionary reconstitution of society at large, or in the common ruin of the contending classes.

In the earlier epochs of history we find almost everywhere a complicated arrangement of society into various orders, a manifold gradation of social rank. In ancient Rome we have patricians, knights, plebeians, slaves; in the middle ages, feudal lords, vassals, guild-masters, journeymen, apprentices, serfs; in almost all of these classes, again, subordinate gradations. The modern bourgeois society that has sprouted from the ruins of feudal society has not done away with class antagonisms. It has but established new classes, new conditions of oppression, new forms of struggle in place of the old ones.

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Our epoch, the epoch of the bourgeoisie, possesses, however, this distinctive feature: it has simplified the class antagonisms. Society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other: Bourgeoisie and Proletariat . . . The bourgeoisie, historically, has played a most revolutionary part.

The bourgeoisie, wherever it has got the upper hand, has put an end to all feudal, patriarchal, idyllic relations. It has pitilessly torn asunder the motley feudal ties that bound man to his “natural superiors,” and has left remaining no other nexus between man and man than naked self-interest, than callous “cash payment.” It has drowned the most heavenly ecstasies of religious fervor, of chivalrous enthusiasm, of Philistine sentimentalism, in the icy water of egotistical calculation. It has resolved personal worth into exchange value, and in place of the numberless indefeasible chartered freedoms, has set up that single, unconscionable freedom—Free Trade. In one word, for exploitation, veiled by religious and political illusions, it has substituted naked, shameless, direct, brutal exploitation.

The bourgeoisie has stripped of its halo every occupation hitherto honored and looked up to with reverent awe. It has converted the physician, the lawyer, the priest, the poet, the man of science, into its paid wage-laborers. The bourgeoisie has torn away from the family its sentimental veil, and has reduced the family relation to a mere money relation. . . .

In proportion as the bourgeoisie, *i.e.*, capital, is developed, in the same proportion is the proletariat, the modern working class, developed; a class of laborers, who live only so long as they find work, and who find work only so long as their labor increases capital. These laborers, who must sell themselves piecemeal, are a commodity, like every other article of commerce, and are consequently exposed to all the vicissitudes of competition, to all the fluctuations of the market. Owing to the extensive use of machinery and to division of labor, the work of the proletarians has lost all individual character, and, consequently, all charm for the workman. He becomes an appendage of the machine, and it is only the most simple, most monotonous, and most easily acquired knack, that is required of him. Hence, the cost of production of a workman is restricted almost entirely to the means of subsistence that he requires for his maintenance, and for the propagation of his race. But the price of a commodity, and therefore also of labor, is equal to its cost of production. In proportion, therefore, as the repulsiveness of the work increases, the wage decreases. Nay, more, in proportion as the use of machinery and division of labor increases, in the same proportion the burden of toil also increases, whether by prolongation of the working hours, by increase of the work enacted in a given time, or by increased speed of the machinery, etc. Modern industry has converted the little workshop of the patriarchal master into the great factory of the industrial capitalist. Masses of laborers, crowded into factories, are organized like soldiers. As privates of the industrial army they are placed under the command of a perfect hierarchy of officers and sergeants. Not only are they the slaves of the bourgeois class, and of the bourgeois State, they are daily and hourly enslaved by the machine . . . and, above all, by the individual bourgeois manufacturer himself. The more openly this despotism proclaims gain to be its end and aim, the more petty, the more hateful and the more embittering it is . . .

Hitherto every form of society has been based, as we have already seen, on the antagonism of oppressing and oppressed classes. But in order to oppress a class certain conditions must be assured to it under which it can, at least, continue its slavish existence. The serf, in the period of serfdom, raised himself to membership in the commune, just as the petty bourgeois, under the yoke of feudal absolutism, managed to develop into a bourgeois. The modern laborer, on the contrary, instead of rising with the progress of industry, sinks deeper and deeper below the conditions of existence of his own class. He becomes a pauper, and pauperism develops more rapidly than population and wealth. And here it becomes evident that the bourgeoisie is unfit any longer to be the ruling class in society and to impose its conditions of existence upon society as an over-riding law. It is unfit to rule because it is incompetent to assure an existence to its slave within his slavery, because it cannot help letting him sink into such a state that it has

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to feed him instead of being fed by him. Society can no longer live under this bourgeoisie, in other words its existence is no longer compatible with society. The essential condition for the existence, and for the sway of the bourgeois class, is the formation and augmentation of capital; the condition for capital is wage-labor. Wage-labor rests exclusively on competition between the laborers. The advance of industry, whose involuntary promoter is the bourgeoisie, replaces the isolation of the laborers, due to competition, by their revolutionary combination, due to association. The development of modern industry, therefore, cuts from under its feet the very foundation on which the bourgeoisie produces and appropriates products. What the bourgeoisie therefore produces, above all, are its own grave-diggers. Its fall and the victory of the proletariat are equally inevitable. . . .

manifold: multiple

bourgeoisie: the middle-class employers and owners

Proletariat: the workers, wage-laborers

nexus: connection

vicissitudes: changes; ups and downs

- Students analyze two poems which celebrate man's relationship to his work and provide a contrast to the previous text: Walt Whitman's "I Hear America Singing" (Prentice Hall *Literature* 750) and Naomi Shibab Nye's "Daily" (Prentice Hall *Literature* 679). For each poem, students list five verbs related to work, three images associated with work and five examples of figurative language. After students have completed the analysis, discuss what aspects of work are celebrated and the uniqueness of the worker in relationship to his/her work. What do the poems convey about the relationship of men and women to work?

Days 5 - 7

- Students access the following paintings via the Internet and Google Images: Ford Maddox Brown's *Work* and Diego Rivera's *Man and Machine*.
- Students write a draft based on the following prompt:

Prompt: What does Ford Maddox Brown or Diego Rivera suggest about the relationship of men and women to their work? After analyzing either *Work* or *Man and Machine*, write an essay that addresses the question. Support your position with evidence from the painting (visual text). L2 Be sure to acknowledge competing views. L3 Give examples from past or current events or issues to illustrate and clarify your position.

Note: The following concepts are suggested by the works, but are not inclusive:

1. Work and socioeconomic status
 2. Work and its relationship to power
 3. Cost of human labor--physical and emotional
 4. Work and gender
- For assistance with drafting: Prentice Hall *Writing and Grammar*, "Drafting" 7.3 (89-90)

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Day 8

- **Peer Review:** Place students in groups of four and tell them to write down their claim statement followed by their best support argument. Each student faces the other three and reads his/her position and support. The panel responds with rebuttal comments, which the student jots down to aid with the development of opposition points. After each student has a turn, choose one student to present position, support, and opposing viewpoints to the class. Discuss the importance of recognizing other opinions and how this relates to ethos.

Days 9 - 10

- Students revise their drafts based on the peer review session from yesterday.
- Ask students to also consider sentence structure and word choice (keeping audience and purpose in mind) as they revise their first drafts. If a mini-lesson is needed to assist students in these areas, see *Writing and Grammar* (91-95).

Days 11- 12

- Review how to edit and proofread (*Writing and Grammar*, 96).
- **Peer Review:** In pairs, students edit each other's work.
- Students revise their drafts again, utilizing suggestions from peers. At this time, they may also use the Rubric for Self-Assessment (*Writing and Grammar*, 97).

Instructional Resources

- *Photograph by Dorothea Lange – Toward Los Angeles, California* (1937) – <http://loc.gov/pictures/item/fsa2000000962/PP/>
- *“Hope, Despair, and Memory” by Elie Wiesel* - <http://www.english.illinois.edu/maps/holocaust/wiesel.htm>
- *Close reading* – <http://www.english.purdue.edu/owl/resource/751/01/>
- *Rhetorical strategies* - <http://owl.english.purdue.edu/owl/resource/588/04/>
- *Painting by Ford Maddox Brown – Work* – http://www.artchive.com/artchive/b/brown/brown_work.jpg
- *Painting by Diego Rivera – Man and Machine* – <http://www.american-buddha.com/diego.gall.detroitindus4.jpg>

Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- *Use of logical fallacies* – adaptation of “Love is a Fallacy” by Max Schulman (video 13:44) – http://www.youtube.com/watch?v=eK_tb7ob8Kg
- *Logos, pathos, ethos* – animated PowerPoint with voice over (5:40) – http://teachertube.com/viewVideo.php?video_id=41007

Professional Articles

- “Teaching Argument for Critical Thinking and Writing: An Introduction” by George Hillocks Jr. – <http://ncte.org/library/nctefiles/ej0996focus.pdf>
- “Ethics as a Form of Critical and Rhetorical Inquiry in the Writing Classroom” by Teresa Henning - <http://www.readwritethink.org/professional-development/professional-library/ethics-form-critical-rhetorical-30793.html>

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English Language Arts Connections		
Reading	Language	Speaking and Listening
Incorporate Reading (Literary or Informational Texts) standards as students complete research to build and present knowledge. http://www.corestandards.org	Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

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