

## Pre-AP<sup>®</sup> English 2

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TEACHER RESOURCES

# Units 3 and 4

## ABOUT COLLEGE BOARD

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For further information, visit [www.collegeboard.org](http://www.collegeboard.org).

## PRE-AP EQUITY AND ACCESS POLICY

College Board believes that all students deserve engaging, relevant, and challenging grade-level coursework. Access to this type of coursework increases opportunities for all students, including groups that have been traditionally underrepresented in AP and college classrooms. Therefore, the Pre-AP program is dedicated to collaborating with educators across the country to ensure all students have the supports to succeed in appropriately challenging classroom experiences that allow students to learn and grow. It is only through a sustained commitment to equitable preparation, access, and support that true excellence can be achieved for all students, and the Pre-AP course designation requires this commitment.

ISBN: 978-1-4573-1439-1

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The sentence-writing strategies and outlines used in Pre-AP lessons are based upon The Writing Revolution, Inc., a national nonprofit organization that trains educators to implement The Hochman Method, an evidence-based approach to teaching writing. The strategies included in Pre-AP materials are meant to support students' writing, critical thinking, and content understanding, but they do not represent The Writing Revolution's full, comprehensive approach to teaching writing. More information can be found at [www.thewritingrevolution.org](http://www.thewritingrevolution.org).

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# Acknowledgments

College Board would like to acknowledge the following committee members, consultants, and reviewers for their assistance with and commitment to the development of this course. All individuals and their affiliations were current at the time of contribution.

**Joshua Arnold**, *Catch Prep Charter High School, Los Angeles, CA*

**Jim Burke**, *Middle College High School, San Mateo, CA*

**Jennifer Fletcher**, *California State University, Monterey Bay, Monterey Bay, CA*

**LuAnn Fox**, *Olathe High School, Olathe, KS*

**Kathy Galford**, *Great Bridge Primary School, Chesapeake, VA*

**John Golden**, *Grant High School, Portland, OR*

**Jeanneine Jones**, *University of North Carolina at Charlotte, Charlotte, NC*

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**Ernest Morrell**, *Notre Dame University, Notre Dame, IN*

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# **Introduction to Pre-AP English 2**





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## **About Pre-AP**



## Introduction to Pre-AP

Every student deserves classroom opportunities to learn, grow, and succeed. College Board developed Pre-AP® to deliver on this simple premise. Pre-AP courses are designed to support all students across varying levels of readiness. They are not honors or advanced courses.

Participation in Pre-AP courses allows students to slow down and focus on the most essential and relevant concepts and skills. Students have frequent opportunities to engage deeply with texts, sources, and data as well as compelling higher-order questions and problems. Across Pre-AP courses, students experience shared instructional practices and routines that help them develop and strengthen the important critical thinking skills they will need to employ in high school, college, and life. Students and teachers can see progress and opportunities for growth through varied classroom assessments that provide clear and meaningful feedback at key checkpoints throughout each course.

### DEVELOPING THE PRE-AP COURSES

Pre-AP courses are carefully developed in partnership with experienced educators, including middle school, high school, and college faculty. Pre-AP educator committees work closely with College Board to ensure that the course resources define, illustrate, and measure grade-level-appropriate learning in a clear, accessible, and engaging way. College Board also gathers feedback from a variety of stakeholders, including Pre-AP partner schools from across the nation who have participated in multiyear pilots of select courses. Data and feedback from partner schools, educator committees, and advisory panels are carefully considered to ensure that Pre-AP courses provide all students with grade-level appropriate learning experiences that place them on a path to college and career readiness.

### PRE-AP EDUCATOR NETWORK

Similar to the way in which teachers of Advanced Placement® (AP®) courses can become more deeply involved in the program by becoming AP Readers or workshop consultants, Pre-AP teachers also have opportunities to become active in their educator network. Each year, College Board expands and strengthens the Pre-AP National Faculty—the team of educators who facilitate Pre-AP Readiness Workshops and Pre-AP Summer Institutes. Pre-AP teachers can also become curriculum and assessment contributors by working with College Board to design, review, or pilot course resources.

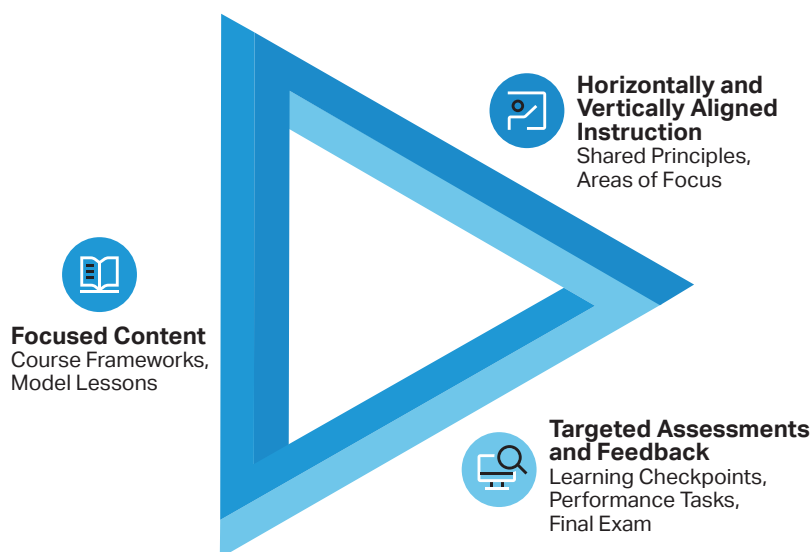
## HOW TO GET INVOLVED

Schools and districts interested in learning more about participating in Pre-AP should visit [preap.org/join](https://preap.org/join) or contact us at [preap@collegeboard.org](mailto:preap@collegeboard.org).

Teachers interested in becoming members of Pre-AP National Faculty or participating in content development should visit [preap.org/national-faculty](https://preap.org/national-faculty) or contact us at [preap@collegeboard.org](mailto:preap@collegeboard.org).

## Pre-AP Approach to Teaching and Learning

Pre-AP courses invite all students to learn, grow, and succeed through focused content, horizontally and vertically aligned instruction, and targeted assessments for learning. The Pre-AP approach to teaching and learning, as described below, is not overly complex, yet the combined strength results in powerful and lasting benefits for both teachers and students. This is our theory of action.



### FOCUSED CONTENT

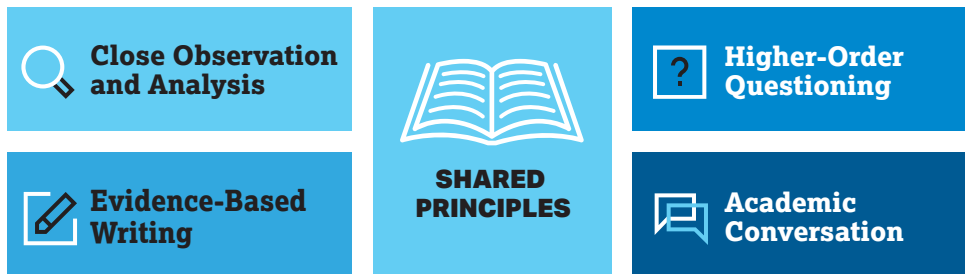
Pre-AP courses focus deeply on a limited number of concepts and skills with the broadest relevance for high school coursework and college and career success. The course framework serves as the foundation of the course and defines these prioritized concepts and skills. Pre-AP model lessons and assessments are based directly on this focused framework. The course design provides students and teachers with intentional permission to slow down and focus.

### HORIZONTALLY AND VERTICALLY ALIGNED INSTRUCTION

Shared principles cut across all Pre-AP courses and disciplines. Each course is also aligned to discipline-specific areas of focus that prioritize the critical reasoning skills and practices central to that discipline.

## SHARED PRINCIPLES

All Pre-AP courses share the following set of research-supported instructional principles. Classrooms that regularly focus on these cross-disciplinary principles allow students to effectively extend their content knowledge while strengthening their critical thinking skills. When students are enrolled in multiple Pre-AP courses, the horizontal alignment of the shared principles provides students and teachers across disciplines with a shared language for their learning and investigation, and multiple opportunities to practice and grow. The critical reasoning and problem-solving tools students develop through shared principles are highly valued in college coursework and in the workplace.



### CLOSE OBSERVATION AND ANALYSIS

Students are provided time to carefully observe one data set, text, image, performance piece, or problem before being asked to explain, analyze, or evaluate. This creates a safe entry point to simply express what they notice and what they wonder. It also encourages students to slow down and capture relevant details with intentionality to support more meaningful analysis, rather than rushing to completion at the expense of understanding.

### HIGHER-ORDER QUESTIONING

Students engage with questions designed to encourage thinking that is elevated beyond simple memorization and recall. Higher-order questions require students to make predictions, synthesize, evaluate, and compare. As students grapple with these questions, they learn that being inquisitive promotes extended thinking and leads to deeper understanding.

### EVIDENCE-BASED WRITING

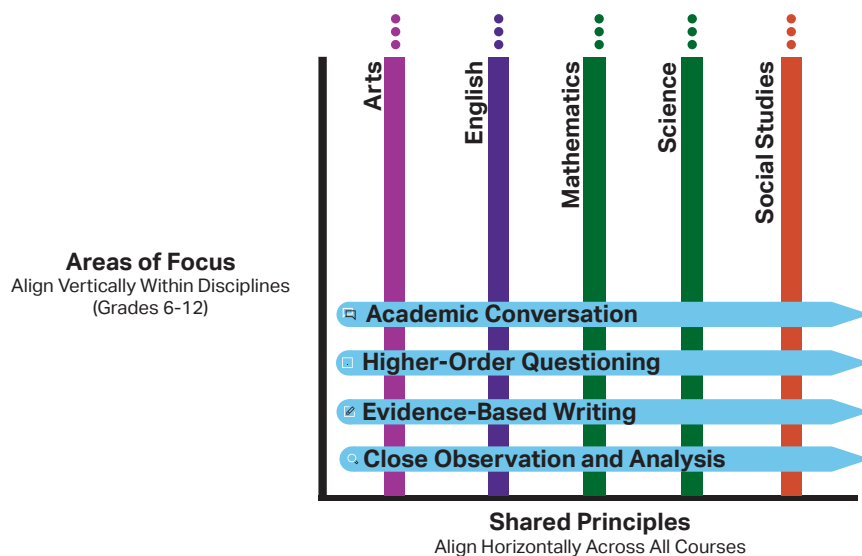
With strategic support, students frequently engage in writing coherent arguments from relevant and valid sources of evidence. Pre-AP courses embrace a purposeful and scaffolded approach to writing that begins with a focus on precise and effective sentences before progressing to longer forms of writing.

## ACADEMIC CONVERSATION

Through peer-to-peer dialogue, students' ideas are explored, challenged, and refined. As students engage in academic conversation, they come to see the value in being open to new ideas and modifying their own ideas based on new information. Students grow as they frequently practice this type of respectful dialogue and critique and learn to recognize that all voices, including their own, deserve to be heard.

## AREAS OF FOCUS

The areas of focus are discipline-specific reasoning skills that students develop and leverage as they engage with content. Whereas the shared principles promote horizontal alignment across disciplines, the areas of focus provide vertical alignment within a discipline, giving students the opportunity to strengthen and deepen their work with these skills in subsequent courses in the same discipline.



For a detailed description of the Pre-AP English areas of focus, see page 13.

## TARGETED ASSESSMENTS FOR LEARNING

Pre-AP courses include strategically designed classroom assessments that serve as tools for understanding progress and identifying areas that need more support. The assessments provide frequent and meaningful feedback for both teachers and students across each unit of the course and for the course as a whole. For more information about assessments in Pre-AP English 2, see page 37.

## Pre-AP Professional Learning

Pre-AP teachers are required to engage in two professional learning opportunities. The first requirement is designed to help prepare them to teach their specific course. There are two options to meet this requirement: the Pre-AP Summer Institute (Pre-APSI) and the Online Foundational Module Series. Both options provide continuing education units to educators who complete them.

- The Pre-AP Summer Institute is a four-day collaborative experience that empowers participants to prepare and plan for their Pre-AP course. While attending, teachers engage with Pre-AP course frameworks, shared principles, areas of focus, and sample model lessons. Participants are given supportive planning time where they work with peers to begin to build their Pre-AP course plan.
- The Online Foundational Module Series is available to all teachers of Pre-AP courses. This 12- to 20-hour course supports teachers in preparing for their Pre-AP course. Teachers explore course materials and experience model lessons from the student's point of view. They also begin to plan and build their own course so they are ready on day one of instruction.

The second professional learning requirement is to complete at least one of the Online Performance Task Scoring Modules, which offer guidance and practice in applying Pre-AP scoring guidelines to student work.



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## **About the Course**



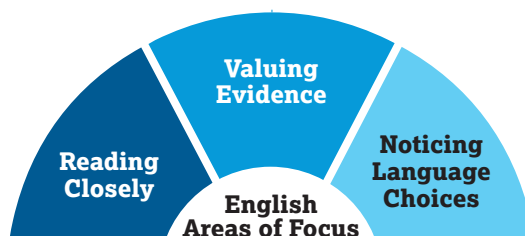
## Introduction to Pre-AP English 2

English 2 builds on the foundation of the English 1 course, with an emphasis on the recursive moves that matter in preparing students for the challenges of college-level reading, writing, and discussion. While English 1 introduces the fundamental routines of close observation, critical analysis, and appreciation of author’s craft, English 2 requires students to apply those same practices to a new host of nonfiction and literary texts. As readers, students develop a vigilant awareness of how the poet, playwright, novelist, and writer of nonfiction alike can masterfully manipulate language to serve their unique purposes. As writers, students compose more nuanced analytical essays without losing sight of the importance of well-crafted sentences and a sense of cohesion. Each unit of English 2 culminates in a writing task that reflects the rigor of similar tasks they will eventually encounter on standardized writing exams, in AP English courses, and in college classes.

### PRE-AP ENGLISH AREAS OF FOCUS

The Pre-AP English areas of focus, described below, are practices that students develop and leverage as they engage with content. These areas of focus are vertically aligned to the practices embedded in other English courses in high school, including AP, and in college, giving students multiple opportunities to strengthen and deepen their work with these skills throughout their educational career.

These areas of focus help to identify and prioritize the practices that are so fundamental to the study of English that they occur consistently throughout the full course of study.



#### READING CLOSELY

***Students read closely and analyze a range of complex literary and informational texts.***

Pre-AP English encourages a focus on equipping students with the skills to engage directly with a variety of literary and nonfiction texts. With that focus in mind, Pre-AP English is designed to include a culturally diverse body of texts that engage and challenge students with their range of complexity and use of compelling language. Priority is given to rich texts that invite close reading, analysis, and engaging text-based discussion.

### VALUING EVIDENCE

***Students value textual evidence and incorporate it effectively in writing and speaking.***

Careful reading includes the ability to base conclusions on textual details. In Pre-AP English, students learn the importance of sifting through and synthesizing those details in order to identify the evidence that supports a position or analysis. Then, once the most relevant and compelling evidence has been identified, students learn how to embed that evidence seamlessly into their written analyses, academic conversations, and oral presentations. Identifying and incorporating evidence is practiced extensively in the Pre-AP English classroom as students learn to prioritize evidence and to assess the arguments of others.

### NOTICING LANGUAGE CHOICES

***Students understand how writers and speakers use specific words and sentences to move the thoughts, emotions, and actions of readers and listeners.***

Every word matters. This concept is reflected in Pre-AP English instructional resources through text-dependent questions and calling attention to “vocabulary across text,” which highlight how different authors use the same words in different ways to different effects. Students encounter word study throughout this course and confront questions such as “Why ‘squander’ instead of ‘spend’?” and “Is this writer using the word ‘narrow’ literally or figuratively?” These types of questions compel students to consider each word as a writer’s deliberate choice.

## PRE-AP ENGLISH AND CAREER READINESS

Reading closely and harnessing compelling evidence to build convincing analytical arguments are skills that employers overwhelmingly view as foundational to success in the workplace. A study\* for the Association of American Colleges and Universities found that 93% of employers agreed that a “demonstrated capacity to think critically, communicate clearly, and solve complex problems is more important than [a job candidate’s] undergraduate major.”

The sense of urgency to identify and hire workers that have the ability to recognize and use language in convincing and creative ways is only becoming more valuable as automation changes the fundamental nature of many jobs. Despite the rise of automation, jobs that require the skills of artful and effective speaking and writing continue to be secure and valued.

This growing emphasis on hiring employees who can clearly communicate their ideas is evident in the diversity of occupations that most highly value “the ability to communicate information and ideas in writing so others will understand.”†

\*[aacu.org/sites/default/files/files/LEAP/2013\\_EmployerSurvey.pdf](https://aacu.org/sites/default/files/files/LEAP/2013_EmployerSurvey.pdf)

†Based on occupations listed on the Occupational Information Network (O\*NET). O\*NET is developed under the sponsorship of the U.S. Department of Labor/Employment and Training Administration (USDOL/ETA) through a grant to the North Carolina Department of Commerce.

**Abilities — Written Expression**

*The ability to communicate information and ideas in writing so others will understand.*

<b>Level of Importance</b>	<b>Occupation</b>
91	Editors
91	Poets, lyricists and creative writers
85	Geneticists
85	History teachers, postsecondary
81	Anthropologists
81	Neuropsychologists and clinical neuropsychologists
81	Technical writers
81	English language and literature teachers, postsecondary
81	Bioinformatics scientists
81	Historians
81	Industrial-organizational psychologists

Source: [onetonline.org/find/descriptor/result/1.A.1.a.4](https://onetonline.org/find/descriptor/result/1.A.1.a.4)

For more information about careers related to English, teachers and students can visit and explore the College Board’s Big Future resources: [bigfuture.collegeboard.org/majors/english-language-literature-english](https://bigfuture.collegeboard.org/majors/english-language-literature-english).

## SUMMARY OF RESOURCES AND SUPPORTS

Teachers are strongly encouraged to take advantage of the full set of resources and supports for Pre-AP English 2, which are summarized below. Some of these resources must be used for a course to receive the Pre-AP Course Designation. To learn more about the requirements for course designation, see details below and on page 46.

### COURSE FRAMEWORK

The framework defines what students should know and be able to do by the end of the course. It serves as an anchor for model lessons and assessments, and it is the primary document teachers can use to align instruction to course content. **Use of the course framework is required.** *For more details see page 20.*

### MODEL LESSONS

Teacher resources include a robust set of model lessons that demonstrate how to translate the course framework, shared principles, and areas of focus into daily instruction. **Use of the model lessons is encouraged but not required.** *For more details see page 35.*

### LEARNING CHECKPOINTS

Accessed through Pre-AP Classroom, these short formative assessments provide insight into student progress. They are automatically scored and include multiple-choice and technology-enhanced items with rationales that explain correct and incorrect answers. **Use of one learning checkpoint per unit is required.** *For more details see page 37.*

### PERFORMANCE TASKS

Available in the printed teacher resources as well as on Pre-AP Classroom, performance tasks allow students to demonstrate their learning through extended problem-solving, writing, analysis, and/or reasoning tasks. Scoring guidelines are provided to inform teacher scoring, with additional practice and feedback suggestions available in online modules on Pre-AP Classroom. **Use of each unit's performance task is required.** *For more details see page 38.*

### FINAL EXAM

Accessed through Pre-AP Classroom, the final exam serves as a classroom-based, summative assessment designed to measure students' success in learning and applying the knowledge and skills articulated in the course framework. **Administration of the final exam is encouraged but not required.** *For more details see page 40.*

**PROFESSIONAL LEARNING**

Both the four-day Pre-AP Summer Institute (Pre-APSI) and the Online Foundational Module Series support teachers in preparing and planning to teach their Pre-AP course. **All Pre-AP teachers are required to either attend the Pre-AP Summer Institute or complete the module series. In addition, teachers are required to complete at least one Online Performance Task Scoring module.** *For more details see page 10.*

## Course Map

### Model Lesson and Assessment Sequence

#### PLAN

The course map shows how components are positioned throughout the course. As the map indicates, the course is designed to be taught over 140 class periods (based on 45-minute class periods), for a total of 28 weeks.

Model lessons are included for approximately 50% of the total instructional time, with the percentage varying by unit.

#### TEACH

The model lessons demonstrate how the course framework, Pre-AP shared principles, and Pre-AP English areas of focus come to life in the classroom.

##### *Shared Principles*

- close observation and analysis
- higher-order questioning
- evidence-based writing
- academic conversation

##### *Areas of Focus*

- reading closely
- valuing evidence
- noticing language choices

#### ASSESS AND REFLECT

- Each unit includes two learning checkpoints and a performance task. These formative assessments are designed to provide meaningful feedback for both teachers and students.
- The learning checkpoints may be administered at any time during the unit, but ideally they should be spaced far enough apart to allow time for responsive teaching in between.
- The performance task provides a culminating reading and writing experience, so it should be administered near the end of the unit.
- Additional opportunities for formative assessment are also provided throughout the model lessons.
- A final exam is available for administration during a six-week window at the end of the course.

#### Big Ideas

- Engaging with Texts
- Constructing Texts
- Focusing on Language
- Investigating Through Research
- Entering the Conversation

Genre Focus: Argument

Pre AP Lesson Set (~5 weeks)

#### Engaging with Texts

- print and nonprint arguments
- rhetorical features and moves

#### Constructing Texts

- analytical sentences and paragraphs
- brief original arguments
- rhetorical analysis essays

#### Focusing on Language

- word meanings in context
- figurative language

#### Entering the Conversation

- academic conversations
- collaborative presentations

Learning Checkpoint 1

Teacher-Developed Lessons

#### Suggestions

- analyzing arguments
- writing arguments
- additional study guided by student needs and interest and local requirements

Learning Checkpoint 2

Performance Task for Unit 1

Analyzing an Argument



**UNIT 2****Persuasion in Literature**

Genre Focus: Fiction and Drama

Pre AP Lesson Set (~4 weeks)

**Engaging with Texts**

- short stories
- excerpts from novels and dramas
- rhetorical moves of characters and authors

**Constructing Texts**

- analytical sentences and paragraphs
- literary analysis essays

**Focusing on Language**

- precise language
- effects of word choice

**Entering the Conversation**

- dramatic readings and interpretations
- academic conversations

Learning Checkpoint 1

**Teacher-Developed Lessons****Suggestions**

- critical reading of fiction and drama
- literary analysis
- narrative writing
- additional study guided by student needs and interest and local requirements

Learning Checkpoint 2

Performance Task for Unit 2

**Writing a Literary Analysis Essay****UNIT 3****Voice in Synthesis**

Genre Focus: Nonfiction

Pre AP Lesson Set (~5 weeks)

**Engaging with Texts**

- a collection of nonfiction print and nonprint texts
- texts with different perspectives on the same topic
- relevance of historical contexts

**Constructing Texts**

- analytical paragraphs
- synthesis arguments

**Focusing on Language**

- using context clues and resources for word meanings
- academic vocabulary in complex texts

**Entering the Conversation**

- structured academic conversations

Learning Checkpoint 1

**Teacher-Developed Lessons****Suggestions**

- critical reading of nonfiction
- writing synthesis arguments
- independent or collaborative research and presentations
- additional study guided by student needs and interest and local requirements

Learning Checkpoint 2

Performance Task for Unit 3

**Writing a Synthesis Argument****UNIT 4****Purpose in Poetry and Prose**

Genre Focus: Poetry and Prose

Pre AP Lesson Set (~4 weeks)

**Engaging with Texts**

- a collection of poems
- how poets convey the speaker's purpose and tone

**Constructing Texts**

- analytical paragraphs
- literary analysis essays

**Focusing on Language**

- precise language
- effects of word choice in poetry

**Investigating Through Research**

- collaborative research summaries and presentations

**Entering the Conversation**

- choral readings
- structured academic conversations

Learning Checkpoint 1

**Teacher-Developed Lessons****Suggestions**

- continued study of purpose in poetry and prose
- additional study guided by student needs and interest and local requirements

Learning Checkpoint 2

Performance Task for Unit 4

**Writing a Poetry Analysis Essay**

## Pre-AP English High School Course Framework

### INTRODUCTION

Based on the Understanding by Design® (Wiggins and McTighe) model, the Pre-AP English High School Course Framework is back mapped from AP expectations and aligned to essential grade-level expectations. The course framework serves as an anchor for the course, guiding teacher planning and providing a blueprint for model lessons and assessments.

The course framework was designed to meet the following criteria:

- **Focused:** The framework provides a deep focus on a limited number of concepts and skills that have the broadest relevance for later high school and college success.
- **Measurable:** The framework’s learning objectives are observable and measurable statements about the knowledge and skills students should develop in the course.
- **Manageable:** The framework is manageable for a full year of instruction, fosters the ability to explore concepts in depth, and enables room for additional local or state standards to be addressed where appropriate.
- **Accessible:** The framework’s learning objectives are designed to provide all students, across varying levels of readiness, with opportunities to learn, grow, and succeed.

## COURSE FRAMEWORK COMPONENTS

The Pre-AP English High School Course Framework includes the following components, which are illustrated and defined below:

- **Big Ideas**
- **Enduring Understandings**
- **Learning Objectives**
- **Essential Knowledge Statements**

### Big Ideas

These represent the core aspects of the study of English that are worthy of deep exploration. Though listed separately, the five big ideas are integrated throughout classroom instruction.

### Learning Objectives

These objectives convey what a student needs to be able to do in order to develop the enduring understandings. The learning objectives serve as the targets for development of classroom-based tasks and assessments.

About the Course  
Pre-AP English High School Course Framework

**Big Idea: Focusing on Language**  
Words do not live in isolation. They are chameleon-like in their ability to blend their inherent meanings into the textual environments in which they live. Therefore, students benefit from encountering words in authentic contexts rather than in isolated lists. Students can be inspired to develop a sense of word consciousness as they read, appreciating the nuances a word expresses within particular contexts. In turn, students can be guided to make conscious choices about the most precise word or combination of words to express their thoughts in their writing and their speech. Like a musical composer who may configure notes together in a song with a melody and rhythm capable of evoking the feelings and movements of his audience, a writer brings words together in verse and in prose to stir the thoughts, emotions, and actions of readers. This big idea focuses on helping students develop an awareness of how words work together to achieve effects and to then use that awareness to craft their own powerful expressions.

**ENDURING UNDERSTANDING 3.1**  
Critical readers develop a sense of word consciousness that motivates them to investigate word meanings.

Learning Objective Students will be able to ...	Essential Knowledge Students need to know that...
<b>LO 3.1A</b> Use context clues to infer the meaning of multiple-meaning or unfamiliar words.	<b>EK 3.1A1</b> A word's nuanced meaning is often dependent on the context in which it is used. <b>EK 3.1A2</b> Words with similar denotations can have significantly different connotations. <b>EK 3.1A3</b> A word's literal and figurative meanings can influence meaning simultaneously, enabling the reader to interpret the word in multiple ways.
<b>LO 3.1B</b> Analyze a word based on its parts (base word and affixes), and relate its morphology to its meaning.	<b>EK 3.1B1</b> Applying knowledge of roots and affixes (prefixes and suffixes) can help a reader deduce the meanings of unfamiliar words. <b>EK 3.1B2</b> Recognizing patterns in word endings (e.g., -ly, -tion, -ify) can contribute to a reader's understanding of a word's part of speech. <b>EK 3.1B3</b> Recognizing patterns in morphology can help readers see how words are related to one another.
<b>LO 3.1C</b> Research a word's various meanings by consulting online and print reference sources (e.g., dictionaries, thesauri, usage guides).	<b>EK 3.1C1</b> Online dictionaries can provide definitions as well as a multitude of authentic sentence examples that can guide usage of unfamiliar or multiple-meaning words. <b>EK 3.1C2</b> A thesaurus can help a writer choose the most appropriate word for a particular usage. <b>EK 3.1C3</b> Usage guides can offer guidelines for addressing grammar and frequently misused words and phrases.

Teacher Resource  
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Pre-AP English 2

### Enduring Understandings

These are the long-term, transferable takeaways that students should develop after exploring the concepts and skills related to a given big idea. These understandings are expressed as generalizations that specify what a student will come to understand about the big ideas in this course.

### Essential Knowledge Statements

Essential knowledge statements are linked to specific learning objectives and correspond to the enduring understandings. These statements describe the essential concepts and content that students need to know in order to demonstrate mastery of each learning objective.

## Big Idea: Engaging with Texts

By the time a student shows up in a high school class, he or she has probably become accustomed to using a host of survival strategies for reading; however, not all of those strategies may be preparing that student to read complex texts independently. When confronted with a challenging text, many readers may tend to skip unfamiliar words and phrases and more syntactically complex sentences and instead focus on what they can more easily glean. In addition, many students may successfully mask their confusion and rely on a teacher's or a peer's summary of a reading passage as a substitute for analyzing the text itself. The first big idea encourages a shift from teaching around complex texts to equipping students to engage directly with a wide variety of literary and nonfiction texts.

### ENDURING UNDERSTANDING 1.1

**Close, critical reading of complex literary and nonfiction texts leads to a deeper understanding of the explicit and implicit meanings of the works.**

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<b>LO 1.1A</b> Analyze a wide range of texts for multiple meanings.	<b>EK 1.1A1</b> A text may convey both literal and figurative meanings, which in turn can generate a multitude of interpretations. <b>EK 1.1A2</b> Critical reading requires reading both with and against the ideas presented in a text. <b>EK 1.1A3</b> An author's purpose may not be stated explicitly and in such cases must be inferred based on textual observations.
<b>LO 1.1B</b> Understand how structural, stylistic, visual, and graphic elements of a text (e.g., photographs, charts, graphs, illustrations, headings, fonts) contribute to its meaning.	<b>EK 1.1B1</b> The structural or stylistic elements of a text often follow the conventions of its genre. <b>EK 1.1B2</b> An informational graphic or visual element can be read as a text in and of itself and can also contribute to a reader's interpretation of a corresponding text.
<b>LO 1.1C</b> Use a repertoire of active reading strategies appropriate to the text and task.	<b>EK 1.1C1</b> Active reading strategies (e.g., annotating, outlining, summarizing, questioning, rereading) can facilitate reading complex texts independently and proficiently. <b>EK 1.1C2</b> Metacognitive reflection (thinking about one's thinking) during the reading process can enhance comprehension.

## ENDURING UNDERSTANDING 1.2

Evaluating an argument is a complex task that includes analyzing stated and implied claims, logical reasoning, supporting evidence, and stylistic elements.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
<b>LO 1.2A</b> Analyze the development of an argument, evaluating its central claim(s), the soundness of the reasoning, and the relevance and sufficiency of the evidence.	<p><b>EK 1.2A1</b> An argument is developed through logical reasoning and supporting evidence.</p> <p><b>EK 1.2A2</b> Informational graphics can serve as a source of supporting evidence in an argument.</p> <p><b>EK 1.2A3</b> An argument often acknowledges and responds to a counterclaim.</p>
<b>LO 1.2B</b> Explain how the rhetorical features of an argument contribute to its effect and meaning.	<p><b>EK 1.2B1</b> An awareness of the elements of a rhetorical situation (i.e., text, author, audience, purpose[s], and occasion) is critical to the evaluation of an argument.</p> <p><b>EK 1.2B2</b> Authors select organizational patterns (e.g., cause and effect, compare and contrast, refutation, problem-solution) to contribute to the effectiveness of their arguments.</p> <p><b>EK 1.2B3</b> The power of an argument's rhetoric can hinge upon effective word choice and syntax.</p>

## ENDURING UNDERSTANDING 1.3

Analyzing literature is a complex task that includes making inferences, examining an author's use of literary and stylistic elements, and drawing conclusions about the meaning of the work as a whole.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
<b>LO 1.3A</b> Analyze how literary elements interact to develop the central ideas of a work of literature.	<p><b>EK 1.3A1</b> The complexity of literature can result in multiple, varied interpretations of theme.</p> <p><b>EK 1.3A2</b> Literary elements (e.g., character, setting, plot, tone, point of view) may shift or evolve throughout a work of literature, and analyzing those changes results in a deeper understanding of the work as a whole.</p>
<b>LO 1.3B</b> Analyze how the writer's use of stylistic elements contributes to a work of literature's effects and meaning.	<p><b>EK 1.3B1</b> An awareness of stylistic features (e.g., figurative language, imagery, syntax, diction) is critical to the appreciation of a work of literature.</p> <p><b>EK 1.3B2</b> Objects, settings, and even characters can have symbolic meaning, and that meaning can develop or shift as the work unfolds.</p> <p><b>EK 1.3B3</b> A particular literary genre may privilege certain structural and stylistic elements.</p>

## ENDURING UNDERSTANDING 1.4

A text may be read in conversation with other texts or in the broader context in which it was written or read.

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<p><b>LO 1.4A</b> Explain the relationship between a text and its historical or cultural context.</p>	<p><b>EK 1.4A1</b> Texts often reflect or address the historical or cultural contexts in which they were written.</p> <p><b>EK 1.4A2</b> Authors consciously or unconsciously convey or question the cultural values of the time and place in which they are writing.</p> <p><b>EK 1.4A3</b> A reader's interpretation of a text may be shaped by their own experiences.</p>
<p><b>LO 1.4B</b> Synthesize ideas from multiple texts and explain how the texts may convey different perspectives on a common theme or idea.</p>	<p><b>EK 1.4B1</b> Texts may build on or challenge the ideas of previously written texts.</p> <p><b>EK 1.4B2</b> Reading multiple texts that address the same idea, subject, or theme may heighten a reader's awareness of divergent perspectives.</p>

## Big Idea: Constructing Texts

An effective piece of writing has the power to take its reader on a journey of ideas, making the reader aware of both the final destination and the interesting stops along the way. In an argument or analysis, the final destination is usually announced at the outset in the form of a claim, and the writer then supports the claim by explicitly guiding the reader through a logical progression of reasoning and evidence. The writer of a narrative, by contrast, constructs a plot to chart the reader’s course. Instead of providing explicit signposts for the reader, the narrative may be intentionally cryptic or surprising, with multiple twists, turns, and thematic destinations. Regardless of genre, a writer rarely arrives at an effective final draft without first mapping out the journey through a combination of outlining, false starts, and maybe even U-turns. This big idea spotlights the recursive nature of composing, the multiple reasons for writing, and the importance of helping each writer forge their own unique path to expression.

### ENDURING UNDERSTANDING 2.1

**Composing is a recursive process that can be used to explore ideas and illuminate concepts for both the writer and the reader.**

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<b>LO 2.1A</b> Establish a purpose for the composition and make deliberate choices about genre, organization, and language according to the purpose and intended audience.	<b>EK 2.1A1</b> Purpose drives writing; it is what a writer wants their reader to witness, believe, or do. <b>EK 2.1A2</b> The audience is the intended reader. Although teachers read student writing, they are not the sole audience. <b>EK 2.1A3</b> Effective writers are skillful in composing in multiple genres and knowing when to blend genres to achieve intended purposes.
<b>LO 2.1B</b> Gather and generate a variety of ideas, and select the most appropriate based on the purpose of the composition.	<b>EK 2.1B1</b> There are a variety of ways to generate ideas (e.g., free writing, graphic organizers, academic discussions, research, text readings). <b>EK 2.1B2</b> An important part of the writing process is determining the most relevant and compelling ideas to pursue. <b>EK 2.1B3</b> Writing facilitates thinking.
<b>LO 2.1C</b> Compose, revise, edit, and eventually share written work to ensure communication is clear and the intended rhetorical purpose and effect are achieved.	<b>EK 2.1C1</b> Writers know when revision is necessary based on new understandings, personal reflections, and the feedback of others. <b>EK 2.1C2</b> Careful revision and editing are essential to ensure logic, cohesion, and clear communication. <b>EK 2.1C3</b> Writers may engage in multiple cycles of revision and editing, and these may not happen in tandem; for example, writers may refine their ideas in one cycle and then edit for grammar, usage, and mechanics as they proofread in a subsequent cycle). <b>EK 2.1C4</b> Decisions about medium, design, and format should be based on intended audience and purpose.
<b>LO 2.1D</b> Reflect on the writing process and how it shapes one’s ongoing development as a writer.	<b>EK 2.1D1</b> Metacognitive reflection (thinking about one’s thinking) guides writers to identify the practices that work and do not work for them as writers. <b>EK 2.1D2</b> A writer’s identity develops over time and is shaped by many factors beyond grades (e.g., finding one’s own voice, receiving and responding to feedback).

**ENDURING UNDERSTANDING 2.2**

**Constructing an argument is a crucial skill with importance in academic, civic, social, and workplace settings.**

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<b>LO 2.2A</b> Assert a precise central claim.	<b>EK 2.2A1</b> A central claim expresses the writer’s belief or point of view about a topic. <b>EK 2.2A2</b> Academic writing requires engaging with the ideas of others while recognizing one’s own opinions and biases. <b>EK 2.2A3</b> There are ethical considerations (e.g., civic responsibilities, accuracy of facts) associated with influencing an audience’s opinions or actions.
<b>LO 2.2B</b> Develop a line of sound reasoning and choose an organizing structure to convey that reasoning to the reader.	<b>EK 2.2B1</b> An effective argument contains a compelling lead-in and closing that are relevant to the purpose and audience. <b>EK 2.2B2</b> Reasoning is the glue that holds an argument together and connects ideas in a logical sequence. <b>EK 2.2B3</b> Arguments often follow organizational patterns that a writer may emulate.
<b>LO 2.2C</b> Support a claim by selecting and incorporating evidence that is relevant, sufficient, and convincing.	<b>EK 2.2C1</b> Evidence can take many forms, including facts, quotations, examples, anecdotes, quantitative evidence, and summaries of others’ ideas. <b>EK 2.2C2</b> Evidence must be cited appropriately to acknowledge others’ ideas.
<b>LO 2.2D</b> Recognize and address counterclaims effectively.	<b>EK 2.2D1</b> Anticipating and acknowledging conflicting points of view can add credibility to an argument. <b>EK 2.2D2</b> Addressing a counterclaim often includes providing compelling evidence to support and refute it.
<b>LO 2.2E</b> Use carefully selected language, syntax, and stylistic and persuasive elements to strengthen an argument.	<b>EK 2.2E1</b> Rhetorical appeals to logos, ethos, and pathos are often used to enhance an argument. <b>EK 2.2E2</b> Precise word choice and sentence types and length help writers capture the attention of readers, convey an intended mood or tone, and present a convincing argument. <b>EK 2.2E3</b> Writers use a variety of rhetorical devices (e.g., repetition, metaphor, irony) to help the reader understand and affirm the writer’s position.



**ENDURING UNDERSTANDING 2.3**

**Writing an analysis requires interpreting the relevant details and features of a work and explaining their relationship to the meaning of the work as a whole.**

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<p><b>LO 2.3A</b> Assert a precise central claim that establishes the relationship between a work's features and overall meaning.</p>	<p><b>EK 2.3A1</b> A thesis statement expresses a precise claim that will require analytical support and not mere summary to further develop.</p> <p><b>EK 2.3A2</b> Many writers first develop a working thesis that may be replaced, revised, or tweaked during the writing process.</p> <p><b>EK 2.3A3</b> A well-written thesis statement acts as a lens through which the reader can interpret the analysis.</p>
<p><b>LO 2.3B</b> Organize ideas and evidence to effectively develop and support a thesis.</p>	<p><b>EK 2.3B1</b> The presentation of textual evidence in an analysis does not necessarily mirror the chronology or order of the original text.</p> <p><b>EK 2.3B2</b> A writer should make explicit connections between evidence and thesis.</p>
<p><b>LO 2.3C</b> Select and incorporate relevant and compelling evidence to support a thesis.</p>	<p><b>EK 2.3C1</b> The nature of the evidence in a textual analysis will depend on the genre of the text.</p> <p><b>EK 2.3C2</b> Rhetorical analysis focuses on how a writer has crafted an argument and how its relevant features (e.g., rhetorical appeals, word choice, use of evidence and reasoning) contribute to its overall effect.</p> <p><b>EK 2.3C3</b> Literary analysis focuses on how narrative elements and/or stylistic features interact to convey meaning.</p> <p><b>EK 2.3C4</b> Citations distinguish the writer's ideas and words from those of the work being analyzed and from those of additional sources.</p>
<p><b>LO 2.3D</b> Use an appropriate style and carefully selected language to strengthen an analysis.</p>	<p><b>EK 2.3D1</b> Precise word choice and sentence variety can focus the reader's attention, convey an intended tone, and present a convincing analysis.</p> <p><b>EK 2.3D2</b> Smooth and meaningful transitions are vital to create a logical and cohesive progression of ideas.</p> <p><b>EK 2.3D3</b> The writer's own position, voice, and style should be supported but not overshadowed by textual evidence.</p>

## ENDURING UNDERSTANDING 2.4

Writing a narrative allows a writer to convey experience, share perspective, or deepen their own understanding.

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<p><b>LO 2.4A</b> Establish a narrative point of view.</p>	<p><b>EK 2.4A1</b> A narrator provides the lens through which a real or imagined story is told.</p> <p><b>EK 2.4A2</b> Consistent first-person or third-person points of view are the most common narrative perspectives; however, some authors prefer to establish multiple or shifting points of view.</p> <p><b>EK 2.4A3</b> Third-person narration can be objective and/or omniscient, but a first-person narrator can also be a central figure in the story, so reliability and perspective must be evaluated.</p>
<p><b>LO 2.4B</b> Use a variety of techniques to advance plot, theme, and the evolution of character(s).</p>	<p><b>EK 2.4B1</b> Whereas plot forms the storyline (the events, conflicts, and actions of the characters), themes are those meaningful ideas that surface through the telling of the story.</p> <p><b>EK 2.4B2</b> Characters and events are developed through the use of techniques such as description, dialogue, pacing, and reflection.</p> <p><b>EK 2.4B3</b> Meaning can be enhanced when objects, settings, or characters are used symbolically to represent larger ideas.</p>
<p><b>LO 2.4C</b> Use carefully selected language to help the reader imagine or share the experience conveyed in the narrative.</p>	<p><b>EK 2.4C1</b> Vivid descriptions, imagery, and figurative language draw the reader into the narrative.</p> <p><b>EK 2.4C2</b> Writers can use language to directly or indirectly indicate shifts in time and setting.</p> <p><b>EK 2.4C3</b> Word choice helps convey a particular voice with its own syntax, diction, and tone.</p>

## Big Idea: Focusing on Language

Words do not live in isolation. They are chameleon-like in their ability to blend their inherent meanings into the textual environments in which they live. Therefore, students benefit from encountering words in authentic contexts rather than in isolated lists. Students can be inspired to develop a sense of word consciousness as they read, appreciating the nuances a word expresses within particular contexts. In turn, students can be guided to make conscious choices about the most precise word or combination of words to express their thoughts in their writing and their speech. Like a musical composer who may configure notes together in a song with a melody and rhythm capable of evoking the feelings and movements of his audience, a writer brings words together in verse and in prose to stir the thoughts, emotions, and actions of readers. This big idea focuses on helping students develop an awareness of how words work together to achieve effects and to then use that awareness to craft their own powerful expressions.

### ENDURING UNDERSTANDING 3.1

**Critical readers develop a sense of word consciousness that motivates them to investigate word meanings.**

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<b>LO 3.1A</b> Use context clues to infer the meaning of multiple-meaning or unfamiliar words.	<b>EK 3.1A1</b> A word's nuanced meaning is often dependent on the context in which it is used. <b>EK 3.1A2</b> Words with similar denotations can have significantly different connotations. <b>EK 3.1A3</b> A word's literal and figurative meanings can influence meaning simultaneously, enabling the reader to interpret the word in multiple ways.
<b>LO 3.1B</b> Analyze a word based on its parts (base word and affixes), and relate its morphology to its meaning.	<b>EK 3.1B1</b> Applying knowledge of roots and affixes (prefixes and suffixes) can help a reader deduce the meanings of unfamiliar words. <b>EK 3.1B2</b> Recognizing patterns in word endings (e.g., <i>-ly</i> , <i>-tion</i> , <i>-ify</i> ) can contribute to a reader's understanding of a word's part of speech. <b>EK 3.1B3</b> Recognizing patterns in morphology can help readers see how words are related to one another.
<b>LO 3.1C</b> Research a word's various meanings by consulting online and print reference sources (e.g., dictionaries, thesauri, usage guides).	<b>EK 3.1C1</b> Online dictionaries can provide definitions as well as a multitude of authentic sentence examples that can guide usage of unfamiliar or multiple-meaning words. <b>EK 3.1C2</b> A thesaurus can help a writer choose the most appropriate word for a particular usage. <b>EK 3.1C3</b> Usage guides can offer guidelines for addressing grammar and frequently misused words and phrases.

**ENDURING UNDERSTANDING 3.2**

**Precise word choice and compelling language patterns can stir the thoughts, emotions, and actions of readers.**

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<b>LO 3.2A</b> Compose or revise language to honor precision and economy in word choice.	<p><b>EK 3.2A1</b> Related words may appear synonymous or interchangeable, but there is value in choosing the best word to achieve a particular rhetorical effect.</p> <p><b>EK 3.2A2</b> Concise writing avoids wordiness and instead relies on the use of the strongest and most effective words.</p> <p><b>EK 3.2A3</b> Although writers may use repetition as a rhetorical strategy, redundancy should be avoided.</p>
<b>LO 3.2B</b> Compose or revise language to ensure that word choice and language patterns are consistent with the intended style, voice, register, and tone of a text or presentation.	<p><b>EK 3.2B1</b> Varying sentence structures can maintain the reader's interest, enhance voice, and contribute to fluency.</p> <p><b>EK 3.2B2</b> Word choice and language patterns should be appropriate for the subject, audience, occasion, and purpose of the writing or presentation.</p> <p><b>EK 3.2B3</b> Linguistic diversity across dialects and registers contributes to the power and richness of language.</p>

**ENDURING UNDERSTANDING 3.3**

**Conventions of Standard English are used to aid the reader's understanding, and authors may use or defy these conventions to achieve different stylistic effects.**

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<b>LO 3.3A</b> Compose or revise language to ensure sentences are grammatically correct and that their internal structures provide clarity.	<p><b>EK 3.3A1</b> Capitalization and punctuation can indicate sentence boundaries and clarify the relationships between and among words, phrases, and clauses within a sentence.</p> <p><b>EK 3.3A2</b> Complex sentences require the use of appropriate punctuation, parallel structure, and coordinating and subordinating conjunctions.</p> <p><b>EK 3.3A3</b> Modifying phrases need to be appropriately placed within a sentence so that readers can clearly understand what they are modifying.</p>
<b>LO 3.3B</b> Compose or revise language to ensure proper agreement and appropriate verb tense.	<p><b>EK 3.3B1</b> To ensure clarity, there should be agreement between subjects and verbs and between pronouns and their antecedents.</p> <p><b>EK 3.3B2</b> Inappropriate shifts in verb tense can disorient a reader.</p>
<b>LO 3.3C</b> Understand the ways in which language choices can be made to achieve intended effects.	<p><b>EK 3.3C1</b> Writers consider the flexibility of the genre (e.g., poetry, dramatic dialogue) as they make decisions about adhering to conventions.</p> <p><b>EK 3.3C2</b> Deliberately defying conventions of Standard English may influence voice, tone, and rhetorical effect.</p>

## Big Idea: Investigating Through Research

Since today's students are likely to consult their smartphones before consulting a traditional periodical or encyclopedia, we need an appropriately broad approach to teaching research. As students encounter a text with an unfamiliar context or unfamiliar allusions, they need to be encouraged to take advantage of online resources that allow them to get immediate, real-time answers to their questions. In addition to undertaking such informal research, students must also have opportunities to conduct longer, more sustained research that attempts to solve problems and propose solutions that are informed by credible sources. This big idea guides students to achieve the delicate balance between the synthesis and analysis of outside sources and the assertion of their own voices and opinions, and to present their findings in both informal and formal settings.

### ENDURING UNDERSTANDING 4.1

**Research is a powerful, recursive process used to gain knowledge, solve problems, make informed decisions, and enhance understanding.**

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<b>LO 4.1A</b> Identify a problem, idea, or central question and complete preliminary readings to determine the purpose, scope, and process of the research.	<b>EK 4.1A1</b> Research can be formal or informal, sustained or on the spot. <b>EK 4.1A2</b> Preliminary research can confirm, challenge, or expand the initial problem, question, or idea.
<b>LO 4.1B</b> Gather, evaluate, and synthesize evidence from multiple authoritative sources (e.g., print, digital, multimedia) to address the research question or problem.	<b>EK 4.1B1</b> Researchers may rely on a wide variety of primary and other sources (e.g., collected data, books, journal articles, websites, video footage, historical documents). <b>EK 4.1B2</b> Effective research requires integrating the findings of multiple sources accurately and strategically.
<b>LO 4.1C</b> Determine the credibility, reliability, and relevancy of selected sources.	<b>EK 4.1C1</b> Sources must be evaluated based on established criteria (e.g., authenticity, accuracy, merit, fact or opinion, direct relationship to the topic). <b>EK 4.1C2</b> Source bias must be considered within the research process.

## ENDURING UNDERSTANDING 4.2

Research presentations and reports include new findings as well as a synthesis of the prior research of others.

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<p><b>LO 4.2A</b> Make an independent claim that addresses the research question or problem and is supported by the findings.</p>	<p><b>EK 4.2A1</b> A claim is the researcher’s own answer to the research question or problem, and it is grounded in credible evidence found during the process.</p>
<p><b>LO 4.2B</b> Communicate findings and their significance, incorporating written, spoken, and multimedia approaches according to task, purpose, and audience.</p>	<p><b>EK 4.2B1</b> Research findings can be conveyed through a variety of methods (e.g., reports, data tables, social media, videos, spreadsheets).</p> <p><b>EK 4.2B2</b> It is important to distinguish the researcher’s point of view from that of experts in the field.</p> <p><b>EK 4.2B3</b> Sharing research goes beyond simply restating findings to include interpretation, significance, and implications for additional research.</p>
<p><b>LO 4.2C</b> Summarize, paraphrase, or directly quote others’ words appropriately and effectively.</p>	<p><b>EK 4.2C1</b> Whether summarizing, paraphrasing, or quoting, researchers must acknowledge the sources of words and ideas.</p> <p><b>EK 4.2C2</b> Direct quotations can add credibility, but they should be used judiciously to ensure that the researcher provides sufficient analysis of a quotation and how it relates to their central claim.</p>
<p><b>LO 4.2D</b> Attend to the ethical responsibilities of research, including the presentation of citations and references in a specified, standard format (e.g., APA, MLA) and the use of appropriate and legal sources for texts, images, and sound.</p>	<p><b>EK 4.2D1</b> Evidence must be cited appropriately to acknowledge others’ words and ideas.</p> <p><b>EK 4.2D2</b> Writers must also properly credit sources and ideas that exist in formats other than traditional print (e.g., images, video clips, music, personal interviews).</p> <p><b>EK 4.2D3</b> Standard citation formats assist readers and provide a means for fact-checking and conducting additional research.</p>

## Big Idea: Entering the Conversation

Academic conversation requires the open exchange of ideas among students who aim to assert their evidence-based views on a topic or text while actively listening to and elaborating on others' ideas, whether in agreement with those ideas or not. In addition to academic discussions, students must also learn to express their formulated ideas through oral presentations. This big idea prepares students with the verbal skills necessary for confident participation in college, the workplace, and a democratic society, ensuring that they can engage fully in the wider conversations surrounding the issues and events of importance to academic and civic life.

### ENDURING UNDERSTANDING 5.1

**Academic discourse requires collaboration to advance and deepen understanding of topics or texts.**

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<b>LO 5.1A</b> Extend the conversation around an idea, topic, or text by formulating questions and recognizing the claims and perspectives of others.	<b>EK 5.1A1</b> Preparing for academic conversations requires considering topics and/or texts and developing a point of view. <b>EK 5.1A2</b> Creating talking points prior to a discussion helps the speaker stay focused and present ideas clearly. <b>EK 5.1A3</b> Listening to others' opinions requires attending carefully, responding appropriately, reflecting on what was shared, and weighing others' ideas against one's own position.
<b>LO 5.1B</b> Cite relevant evidence and evaluate the evidence presented by others.	<b>EK 5.1B1</b> Effective academic discussions include substantial evidence that adds to the credibility of the speaker and the significance of the discussion. <b>EK 5.1B2</b> When considering positions presented by others, the listener should assess the soundness of others' reasoning and the strength of evidence presented.

## ENDURING UNDERSTANDING 5.2

**Effective speakers design and deliver presentations according to their subject, purpose, audience, and occasion.**

<b>Learning Objective</b> <i>Students will be able to ...</i>	<b>Essential Knowledge</b> <i>Students need to know that ...</i>
<b>LO 5.2A</b> Determine the purpose for communication and select an appropriate format.	<b>EK 5.2A1</b> The formality, length, and overall style of a presentation are influenced by the speaker’s subject and purpose, the audience’s background, and the occasion that prompted the presentation.
<b>LO 5.2B</b> Incorporate effective visual and multimedia tools to enhance the presentation and achieve the intended effect.	<b>EK 5.2B1</b> Visual and multimedia aids require purposeful selection in order to engage listeners and clarify information without creating a distraction or communication barrier.
<b>LO 5.2C</b> Demonstrate an awareness of the audience during both the planning and delivery of a presentation, and make adjustments based on the audience’s responses.	<b>EK 5.2C1</b> Effective speakers consider the audience’s likely reaction to the topic and develop a presentation that engages the audience without compromising the message. <b>EK 5.2C2</b> Audiences provide verbal and nonverbal cues, and effective speakers use those cues to adjust elements such as pacing, volume, and tone throughout a presentation.
<b>LO 5.2D</b> Communicate clearly and effectively, using appropriate verbal and nonverbal techniques.	<b>EK 5.2D1</b> A speaker’s vocal delivery (e.g., volume, rate, enunciation) and physical actions (e.g., posture, gestures, movement) can enhance or undermine a presentation.



## Pre-AP English Model Lessons

Model lessons in Pre-AP English are developed in collaboration with English educators across the country and are rooted in the course framework, shared principles, and areas of focus. Each unit's model lessons are shaped by a focus area, a collection of high-quality readings, and corresponding lessons that are carefully designed to illustrate on-grade-level instruction. Pre-AP strongly encourages teachers to internalize the lessons and then offer the supports, extensions, and adaptations necessary to help all students achieve the lesson goals.

The purpose of these model lessons is twofold:

- **Robust instructional support for teachers:** Pre-AP English model lessons are comprehensive lesson plans and accompanying student resources that embody the Pre-AP approach to teaching and learning. Model lessons provide clear and substantial instructional guidance to support teachers as they incorporate the integrated model of literacy outlined in the course framework and engage students in the shared principles and areas of focus. Formative learning checkpoints are built into the lessons to provide a snapshot of student learning.
- **Key instructional strategies:** Commentary and analysis embedded in each lesson highlight not just what students and teachers do in the lesson, but also how and why they do it. This educative approach provides a way for teachers to gain unique insight into key instructional moves that are powerfully aligned with the Pre-AP approach to teaching and learning.

Teachers have the option to use any or all model lessons alongside their own locally developed instructional resources.

## SUPPORT FEATURES IN MODEL LESSONS

The following support features recur throughout the Pre-AP English lessons to promote teacher understanding of the lesson design and provide direct-to-teacher strategies for adapting lessons to meet their students' needs:

- **Instructional Rationale**
- **Meeting Learners' Needs**
- **Guiding Student Thinking**
- **Classroom Facilitation**

**Instructional Rationale**  
Insight into why a particular instructional step or strategy is recommended. The rationales highlight the purpose and intended impact on learning and often call attention to instructional approaches that can easily be applied to other lessons.

**Guiding Student Thinking**  
Recommendations for anticipating tasks that students might misinterpret and strategies for meeting the learning objectives by explaining expectations and clarifying students' misunderstandings.

**Classroom Facilitation**  
Tips related to the logistics of a lesson, such as incorporating technology or creating collaborative groups.

**Meeting Learners' Needs**  
Suggestions and strategies to adapt or differentiate instruction to address the readiness or interest of students. The suggestions highlight ways to support or reinforce the learning with additional scaffolding or practice, vary the approach with alternate activities, or extend the learning with additional investigations or challenges.

Learning Cycle 1  
Lesson 3.1: Entering the Conversation

Next, challenge students to brainstorm a list of topics by posing the question, **What are some of the ongoing conversations that are currently taking place in our country or in the world?**

As students come up with topics, create a master list where everyone can see it. Then determine by a show of hands which topics students find the most interesting or multifaceted. Star those topics in the list.

UNIT 3

**PART 3: EXPERIENCING AN UNENDING CONVERSATION**

**CONDUCTING A CONVERSATION CIRCLE**

Craft a discussion prompt based on one of the most popular student-generated topics identified as "unending conversations." Here are a few examples of the types of questions your class might choose to explore through a conversation:

- Should we promote the use of self-driving vehicles?
- What is the relationship between video-game violence and crime?
- Should voting be mandatory for all citizens?
- What role, if any, should censorship play in a society?

Divide the class into two equal parts and have half the students stand in an inner circle facing out and the other half form an outer circle facing in.

**Classroom Facilitation**  
If you have an odd number of students, assign the role of "conversation conductor" to a student. The role of a conversation conductor is to pose the conversation starter, to lightly time each conversation, and to keep the conversation moving smoothly.

**INSTRUCTIONAL RATIONALE**

**Structured Conversations**  
The conversation circle described here is an intentionally structured style of class discussion suggested by authors Jeff Zwiers and Marie Crawford in their book *Academic Conversations: Classroom Talk That Fosters Critical Thinking and Content Understanding*. Zwiers and Crawford explain how structured interaction activities such as this one "allow students to work on communication skills with extra supports in place." This type of structured conversation prepares students for more independent conversation work later in the unit.

Pose a conversation prompt and ask each pair of students facing one another to have a two-minute conversation about the prompt, sharing their personal views and what they know about the topic from their own lives.

At the two-minute mark, raise the hand of the student who spoke first. Conduct a whole-class discussion about the conversation.

Learning Cycle 3  
Lesson 1.14: Writing an Analysis of Argument: Crafting an Introduction and Making a Plan

UNIT 1

length, you could suggest four to six paragraphs depending on how much explanation or detail they need to supply their readers.

**GUIDING STUDENT THINKING**

**Letting Ideas Lead the Way**  
When students are in this planning phase, ask them to think about their ideas and how they might sequence them. Discourage them from an initial focus on the number of paragraphs. Although each paragraph has a focus, one major idea could take multiple paragraphs to explore in an essay.

**FORMING AN OUTLINE**  
Give students Handout 1.14 as one option to organize their ideas before composing their complete arguments, but also let students know that they could use an alternative planning method if they prefer—just as long as it shows the ideas they plan to explore in a specific order.

**Meeting Learners' Needs**  
If students need extra support structuring their essays, guide them to use Handout 1.14: Multiple-Paragraph Outline.

**PART 3: CRAFTING THE INTRODUCTION**

Review with students the general flow often used in introductory paragraphs to a brief analytical essay focusing on a text: general → specific → thesis.

- general statement (addressing the larger topic at hand)
- specific statement that refers to the writer, text, and claim
- thesis statement that relates claim to the writer's strategies

**Point out that each component of the introduction does not necessarily represent one sentence.** In the paragraph below, for example, the general statement is two sentences while the specific statement and the thesis statement are one sentence each.

**Sample student introduction:**

*Artificial intelligence promises to change the way people relate to their environment and to one another. As the technology advances, concepts of empathy and intimacy—emotions important to humanity—are being altered as well. In these times, we must be vigilant. Artificial intelligence "Sherry" Turkle sees danger in these changes and builds an argument to persuade her audience that empathy is a uniquely human experience. Turkle builds her case by alarming the reader about what they risk: losing as they become increasingly attached to the virtual and by using language that highlights the sacred nature of humanity.*

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## Pre-AP English 2 Assessments for Learning

Pre-AP English 2 assessments function as a component of the teaching and learning cycle. Progress is not measured by performance on any single assessment. Rather, Pre-AP English offers a place to practice, to grow, and to recognize that learning takes time. The assessments are updated and refreshed periodically.

Each unit’s lesson set includes embedded formative assessment opportunities. In English 2, these formative opportunities are writing tasks in which students demonstrate their understanding of a text or concept discussed in class as well as their ability to express that understanding in clear, organized, written responses. These formative assessments are evaluated by the teacher.

### LEARNING CHECKPOINTS

Based on the Pre-AP English High School Course Framework, digital learning checkpoints ask students to demonstrate classroom learning with texts not previously encountered in class. All eight learning checkpoints are automatically scored, with results provided through score reports that contain explanations of all questions and answers as well as individual and class views for educators. Teachers also have access to assessment summaries on Pre-AP Classroom, which provide more insight into the question sets and targeted learning objectives for each assessment event.

The following tables provide a synopsis of key elements of the Pre-AP English 2 learning checkpoints.

<b>Format</b>	Two learning checkpoints per unit Digitally administered with automated scoring and reporting
<b>Time Allocated</b>	One 45-minute class period per assessment
<b>Number of Questions</b>	13–14 questions per assessment <ul style="list-style-type: none"> <li>▪ 11–12 four-option multiple choice</li> <li>▪ 1–2 technology-enhanced questions</li> </ul>
<b>Passage Based</b>	100%

<b>Domains Assessed</b>	
Reading	Approximately 35–50%
Writing	Approximately 15–25%
Language	Approximately 35–50%

<b>Passage Type and Length</b>	Each learning checkpoint includes two reading passages and one writing passage. Passages range from 150–750 words; each passage includes a set of four to five questions.
<b>Reading Passages</b>	Reading passages match the genres identified for each unit: Unit 1: Argument Unit 2: Fiction and drama Unit 3: Nonfiction Unit 4: Poetry and prose
<b>Writing Passages</b>	Writing passages are short, expository pieces designed to represent student drafts in need of revision.

### PERFORMANCE TASKS

Each unit includes one performance-based assessment. The Pre-AP English 2 performance tasks ask students to write in response to texts not explicitly taught in class. Each performance task includes a clear scoring guide for teachers to evaluate student writing and provide feedback.

Teachers participating in the official Pre-AP Program will receive access to online learning modules to support them in evaluating student work for each performance task.

<b>Format and Length</b>	
Format	One performance-based assessment per unit May be administered online or on paper Educator scored
Length	Designed for one 45-minute class period
<b>Task Descriptions</b>	
Unit 1	Students write an original essay analyzing how an author built an argument.
Unit 2	Students write an original essay analyzing character relationships in short fiction.
Unit 3	Students write an original essay that develops a position by synthesizing multiple sources.
Unit 4	Students write an original essay that analyzes the function of poetic elements and techniques in a poem.
<b>Scoring Criteria</b>	
<p>Student responses are assessed in three areas: reading, analysis, and writing.</p> <p>Pre-AP English performance tasks are scored with three-part scoring guidelines. In keeping with the Pre-AP goal of providing meaningful feedback, assigning a separate score for each section of the rubric allows more precise insight into students' skills in reading comprehension, analysis, and writing.</p>	

## FINAL EXAM

Pre-AP English 2 includes a final exam featuring multiple-choice and technology-enhanced questions as well as an open-response question. The final exam is a summative assessment designed to measure students' success in learning and applying the knowledge and skills articulated in the Pre-AP English High School Course Framework. The final exam's development follows best practices such as multiple levels of review by educators and experts in the field for content accuracy, fairness, and sensitivity. The questions on the final exam have been pretested, and the resulting data are collected and analyzed to ensure that the final exam is fair and represents an appropriate range of the knowledge and skills of the course.

The final exam is designed to be delivered on a secure digital platform in a classroom setting. Educators will have the option of administering the final exam in a single extended session or two shorter consecutive sessions to accommodate a range of final exam schedules.

Multiple-choice and technology-enhanced questions will be delivered digitally and scored automatically with detailed score reports available to educators. This portion of the final exam is designed to mirror the question styles and formats of the learning checkpoints; thus, in addition to their formative purpose, the learning checkpoints provide practice and familiarity with the final exam. The open-response questions, modeled after the performance tasks, will be delivered as part of the digital final exam but are designed to be scored separately by educators. Scoring guidelines are provided for the open-response questions.

The following table provides a synopsis of key elements of the Pre-AP English 2 Final Exam.

<b>Format</b>	Digitally administered Questions target concepts and skills from the course framework
<b>Time Allocated</b>	One 105-minute session or two sessions of 60 minutes and 45 minutes
<b>Questions and Types</b>	45–50 questions <ul style="list-style-type: none"> <li>▪ four-option multiple-choice questions</li> <li>▪ technology-enhanced questions</li> <li>▪ one multipart open-response question</li> </ul>
<b>Scoring</b>	<ul style="list-style-type: none"> <li>▪ automatic scoring for multiple-choice and technology-enhanced question</li> <li>▪ educator scoring for open-response items</li> <li>▪ comprehensive score report for students and teachers</li> </ul>
<b>Domains Assessed</b>	Reading Writing Language

## SAMPLE ASSESSMENT ITEMS

The following questions are representative of what students will encounter on the learning checkpoints and final exam.

### READING PASSAGE

Passage adapted from Rick Paulas, "Sports Stadiums Are a Bad Deal for Cities."

- 1 Pro sports teams are bad business deals for cities, and yet, cities continue to fall for them. But municipalities can support local sports without selling out their citizens in the process.
- 2 [City leaders'] most repeated refrain is that a team or stadium will "create jobs." But what does that mean? Construction on the stadium might be performed by local workers, but it might not. And either way, it's likely to be paid for off the books, without protections for workers. Even if the construction workers are local, their gigs last only a few years. Afterward, all that remains are the jobs inside the stadium—ticket sellers, vendors, janitorial staff—which are low-paid, seasonal, and few. "The number of jobs created is smaller than [the number of employees of] a midsize department store," [Temple University economics professor Michael] Leeds explains.
- 3 Most of the payroll for sports franchises is spent on players; they are even fewer in number and constantly on the move. Half of their seasons are spent on the road, and most leave during the off-seasons, bringing their money with them. "There is little reason to believe that [players] will reinvest in the local community," says Mark Cryan, an assistant professor of sports management at Elon University. "They will more likely take advantage of fabulous Florida real-estate opportunities." This is called "leakage"—money that doesn't stick in the local economy.
- 4 Imagine a stadium as a giant drain. Money flows from the community into the stadium, where it whirls around for a bit, then funnels down some murky pipes, exiting far, far away. Some leaves with players, some with owners and ownership groups, some with the league itself, the headquarters of which are in New York. That last leakage is similar to when you shop at a corporate chain. "If you go to a local [restaurant], that's probably locally owned, and servers are spending it locally, and that causes this ripple effect that doesn't happen in sports," says Victor Matheson, a professor of economics at Holy Cross University.

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1. The main purpose of the passage is to
- (A) present the positive and negative effects of building a new stadium in a city.
  - (B) advise a specific city against building a new professional sports stadium.
  - (C) examine the relationship between local sports culture and new stadiums.
  - (D) explain that building new stadiums is not financially advantageous for cities.

#### Assessment Focus

Question 1 asks students to analyze how elements of an argument interact to reveal the author's purpose. The author explains how the development of new stadiums does not create a significant number of jobs or profits that benefit the community. These reasons reveal the author's purpose: to explain that building new stadiums is not financially advantageous for cities.

**Correct answer: D**

**Learning objective category:** Literary analysis (LO 1.2B, EK 1.2B1)

**Domain:** Reading

2. As used in paragraph 2, "refrain" most nearly means
- (A) complaint.
  - (B) phrase.
  - (C) restriction.
  - (D) understanding.

#### Assessment Focus

Question 2 asks students to use context clues to determine the meaning of a word. The word *refrain* has more than one meaning. However, careful readers will notice that the author characterizes the refrain ("a team or stadium will 'create jobs'") as something that is "most repeated." Therefore, in this passage, *refrain* refers to a phrase, a statement that is often repeated.

**Correct answer: B**

**Learning objective category:** Words in context (LO.3.1A, EK3.1A1)

**Domain:** Language



3. Based on the passage, the author would most likely agree with which statement about professional athletes?
- (A) They often struggle to form lasting relationships with their fans because they are always in new locations.
  - (B) They feel a deeper loyalty to their hometowns than to the city in which their franchise is located.
  - (C) They often purchase vacation homes situated in warm climates to live in during the off-season.
  - (D) They do not always spend their earnings in the cities where their teams are located.

### Assessment Focus

Question 3 asks students to first determine the author's perspective and then to identify a statement with which he would agree. The author cites an expert opinion that most professional athletes do not "reinvest [their earnings] in the local community," and he defines this type of spending as "leakage," or "money that doesn't stick in the local economy." Therefore, it is reasonable that the author believes that athletes do not always spend their earnings in the cities where their teams are located.

**Correct answer: D**

**Learning objective category:** Critical reading (LO 1.1A)

**Domain:** Reading

## WRITING PASSAGE

**How Fate Functions in *Romeo and Juliet***

(1) In the Shakespearean play *Romeo and Juliet*, the two main characters, Romeo and Juliet, are described as “star-crossed lovers” destined to be together. (2) However, it is not fate that brings the two of them together, but the relatively minor character Benvolio. Benvolio’s artful persuasion serves as the catalyst to the tragedy and is a critical element of the plot. (3) In Act 1, scene 2, when Romeo makes his first appearance, he tells his kinsman Benvolio that he is utterly miserable because Rosaline, the object of his affection, does not love him back. (4) Instead of indulging Romeo, feeling so strongly as Romeo does for Rosaline, Benvolio claims only because Romeo has not compared her to anyone else. (5) He tells Romeo that the way to forget about her is by “giving liberty unto thine eyes” (235) and allowing himself to “examine other beauties” (236). (6) Romeo is initially not about this idea.

(7) Later, when Benvolio and Romeo encounter a serving man from the house of Capulet, they learn that there is to be a party at the Capulets’ residence and that Rosaline will likely be there. (8) Benvolio repeats his earlier argument to Romeo and convinces Romeo to attend the party. (9) Benvolio tells Romeo “Go thither, and with unattained eye/Compare her face with some that I shall show,/And I will make thee think thy swan a crow” (92-94). (10) Romeo scoffs at this suggestion, but Benvolio’s words turn out to be an accurate prediction. (11) It is at this party that Romeo encounters Juliet, and the stars of the “star-crossed lovers” are finally aligned.

4. Which choice is the best version of the underlined portion of sentence 4?
- (A) NO CHANGE
  - (B) Romeo feels his emotions so strongly for Rosaline claims Benvolio
  - (C) Benvolio claims that Romeo feels so strongly for Rosaline
  - (D) claiming is Benvolio that Romeo’s strong feelings for Rosaline

**Assessment Focus**

Question 4 asks students to revise sentence 4 to ensure it is grammatically correct and accurate. The original version of sentence 4 lacks clarity. Logically, “Instead of indulging Romeo” modifies Benvolio, but it’s not clear unless “Benvolio” immediately follows the phrase.

**Correct answer: C**

**Learning objective category:** Conventions of Standard English (LO 3.3A, EK 3.3A3)

**Domain:** Language

5. Which choice is the best version of the underlined portion of sentence 6?

- (A) NO CHANGE
- (B) resistant to
- (C) disgusted by
- (D) allergic to

### Assessment Focus

Question 5 asks students to choose the most precise phrase based on the context of the sentence and the text as a whole. While all of the choices relate to the writer's likely intended meaning, only "resistant to" captures the precise meaning, tone, and formality level of the text.

**Correct answer: B**

**Learning objective category:** Precise language (LO 3.2A)

**Domain:** Language

6. The writer wants the underlined portion of sentence 10 to effectively transition to the idea in sentence 11. Which choice best accomplishes that goal?

- (A) NO CHANGE
- (B) because he still believes Benvolio is wrong.
- (C) as he views Rosaline as the ideal woman.
- (D) and the play continues.

### Assessment Focus

Question 6 asks students to choose the most effective transition between the second-to-last sentence and the conclusion. The current sentence 10 is the best answer, because it both connects to the main idea of the text and introduces the ideas in the final sentence.

**Correct answer: A**

**Learning objective category:** Organization and revision (LO 2.1C, EK 2.1C2)

**Domain:** Writing

## Pre-AP English 2 Course Designation

Schools can earn an official Pre-AP English 2 course designation by meeting the requirements summarized below. Pre-AP Course Audit Administrators and teachers will complete a Pre-AP Course Audit process to attest to these requirements. All schools offering courses that have received a Pre-AP Course Designation will be listed in the Pre-AP Course Ledger, in a process similar to that used for listing authorized AP courses.

### PROGRAM REQUIREMENTS

- The school ensures that Pre-AP frameworks and assessments serve as the foundation for all sections of the course at school. This means that the school must not establish any barriers (e.g., test scores, grades in prior coursework, teacher or counselor recommendation) to student access and participation in Pre-AP English 2 coursework.
- Teachers have read the most recent *Pre-AP English 2 Course Guide*.
- Teachers administer each performance task and at least one of two learning checkpoints per unit.
- Teachers and at least one administrator per site complete a Pre-AP Summer Institute or the Online Foundational Module Series. Teachers complete at least one Online Performance Task Scoring Module.
- Teachers align instruction to the Pre-AP English High School Course Framework and ensure their course meets the curricular requirements summarized below.
- The school ensures that the resource requirements summarized below are met.

### CURRICULAR REQUIREMENTS

- The course provides opportunities for students to develop understanding of the Pre-AP English 2 knowledge and skills articulated in the course framework through the four units of study.
- The course provides opportunities for students to engage in the Pre-AP shared instructional principles.
  - ◆ close observation and analysis
  - ◆ evidence-based writing
  - ◆ higher-order questioning
  - ◆ academic conversation
- The course provides opportunities for students to engage in the three Pre-AP English areas of focus. The areas of focus are:
  - ◆ reading closely
  - ◆ valuing evidence
  - ◆ noticing language
- The instructional plan for the course includes opportunities for students to continue to practice and develop disciplinary skills.

- The instructional plan reflects time and instructional methods for engaging students in reflection and feedback based on their progress.
- The instructional plan reflects making responsive adjustments to instruction based on student performance.

**RESOURCE REQUIREMENTS**

- The school ensures that participating teachers and students are provided computer and internet access for completion of course and assessment requirements.
- Teachers should have consistent access to a video projector for sharing web-based instructional content and short web videos.
- The school ensures that students have access to a range of in-class and independent reading materials.

## Accessing the Digital Materials

Pre-AP Classroom is the online application through which teachers and students can access Pre-AP instructional resources and assessments. The digital platform is similar to AP Classroom, the online system used for AP courses.

Pre-AP coordinators receive access to Pre-AP Classroom via an access code delivered after orders are processed. Teachers receive access after the Pre-AP Course Audit process has been completed.

Once teachers have created course sections, students can enroll in them via access codes. When both teachers and students have access, teachers can share instructional resources with students, assign and score assessments, and complete online learning modules; students can view resources shared by the teacher, take assessments, and receive feedback reports to understand progress and growth.

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## **How to Use the Materials**





# Building Your Pre-AP English 2 Course

## FREQUENTLY ASKED QUESTIONS

### Planning

**Q: What is the best way to begin planning?**

A: First, become familiar with the course framework, areas of focus, and shared principles. Then examine each unit's model lessons for concrete examples of how to apply the course components to classroom instruction. (See page 16 for a summary of all available resources.)

**Q: Does the course framework represent a sequential scope and sequence?**

A: The five big ideas of the course framework are not sequential; they are interwoven throughout the English 2 course. Due to the integrated nature of literacy, students may address multiple learning objectives across multiple big ideas within a single lesson.

**Q: Are all of the course framework's learning objectives addressed in the model lessons?**

A: The model lessons prioritize the analytical reading and writing tasks that students will encounter on the performance tasks and in future AP and college courses. Though many learning objectives are addressed, the model lessons are not designed to cover the entire school year or the full course framework. Some learning objectives will naturally require additional reinforcement during the remaining weeks of the course. (See the course map on pages 18–19 for more details.)

**Q: How often should I address the Pre-AP English areas of focus?**

A: The areas of focus capture the spirit of Pre-AP English work and therefore represent daily practices students internalize as they experience the course. As you design your course, try to include ongoing opportunities for students to engage with the areas of focus, so that they become a regular part of the classroom experience.

**Q: Should my students still engage in independent reading and/or should they still read full texts?**

A: Yes, absolutely. This principle is supported by the first learning objective in the course framework: **LO 1.1A** Analyze a wide range of texts for multiple meanings.

### Meeting Learners' Needs

**Q: What if my students are at varying levels of readiness?**

A: One of the best ways to help students become proficient is to allow time for them to focus deeply on a few essential skills. Pre-AP English 2 identifies the essential skills and provides model lessons to demonstrate how to address those skills. Each lesson opens with an overview, a set of goals, and a few ways students can demonstrate their understanding. Keeping these overarching targets in mind can help ensure that lessons can be adapted to meet students where they are while retaining the intent of the learning objectives. Many lessons include built-in supports, such as reading protocols, sentence frames, writing models, and collaborative tasks, as well as Meeting Learners' Needs boxes that contain specific suggestions for supporting or extending the learning.

### Using the Model Lessons

**Q: Are the model lessons intended to be scripts for teaching?**

A: Although the model lessons were carefully crafted to represent the flow of an integrated approach to literacy—weaving together reading, speaking, and writing opportunities throughout a single lesson—they were not intended to be used as scripts. Rather, try to consider the arc of the lessons as a suggested sequence or flow; there is no need to march through the micro-moves of the lessons without considering the needs of your students and the instructional setting.

**Q: How should I interpret the sample student responses in the handouts and in the model lessons? Are they the "right" answers?**

A: There are sample student answers embedded in the model lessons—both as part of the lesson text and in the teacher version of the student handouts placed in these teacher resources (furnished in blue). These samples represent possible student responses, but they do not represent the only valid student responses. Use them as a guide for the type of critical thinking you should expect from students but remain open to alternate evidence-based interpretations of the texts.

**Q: Are the activities and strategies showcased in the model lessons tailored to a particular set of texts?**

A: The model lessons demonstrate strategies that were designed with particular texts in mind, but that does not mean you cannot adapt those strategies to support students' analysis of other rigorous texts. For example, if you find a thesis statement frame or an academic conversation protocol helpful in the context of a model lesson, you might tailor that same strategy for use with another text that you have chosen to teach in the weeks leading up to the culminating performance task for the unit.

### STRUCTURE OF MODEL LESSONS

**Learning Cycle 1**



**Learning Cycle 2**



**Learning Cycle 3**



The lessons in each module are grouped into three **learning cycles**, or sets of sequenced lessons. Each learning cycle begins with planning guidance, then presents the sequenced lessons, and culminates in a short formative assessment that provides students the opportunity to demonstrate and reflect on learning before moving to the next learning cycle.

The opening page of each learning cycle includes a chart of “lessons at a glance” where you will find the lesson titles, texts, and suggested timing.

# Unit 3



# Unit 3

## Voice in Synthesis: Entering a Conversation Among Works of Nonfiction

### Overview

**“Don’t let the noise of others’ opinions drown out your own inner voice.”**

— Steve Jobs, Stanford University  
commencement speech, 2005

When students are learning to perform the complex act of synthesis, to smoothly integrate other writers’ perspectives into their own, they often get overwhelmed or lost in the process. In Unit 3, students are invited to join an ongoing conversation with experts, and they may not feel that they speak the same academic language or that their voices deserve to be heard in that arena. Therefore, the overarching goal of this unit is to build students’ analytical reading and writing skills so that they can develop and assert their evidence-based opinions with greater confidence and clarity. We are not only inviting them into the conversation; we are preparing them to take part.

In this unit’s model lessons, students read and evaluate a variety of print and nonprint texts related to the tension that results from championing individual rights while protecting the common welfare of the people. Sources include Supreme Court opinions, a political cartoon, an infographic, quantitative data, and a robust selection of written arguments that relate personal experiences to public policy. Through a variety of close-reading and analytical-writing experiences, students learn how multiple sources relate to one another and then learn how to synthesize those sources as they develop their own original arguments.

Note: Many of the texts featured in the Unit 3 model lessons address the issue of compulsory vaccination—a complicated topic that involves issues of government power, public health, and individual liberty. If you opt to use some of the same instructional strategies used in the model lessons but with an alternative topic, make sure to curate a rich source set that includes a variety of perspectives and genres.

LEARNING CYCLES AT A GLANCE

Learning Cycle	Texts	Formative Writing Task	Suggested Timing
Learning Cycle 1 <i>Lessons 3.1–3.7</i>	<p><b>Nonfiction book excerpt</b> <i>The Philosophy of Literary Form</i> by Kenneth Burke</p> <p><b>U.S. Constitution excerpt</b> The First Amendment</p> <p><b>Supreme Court opinions excerpts</b> <i>Tinker v. Des Moines</i></p>	Synthesis argument: 1 paragraph	10–14 class periods
Learning Cycle 2 <i>Lessons 3.8–3.12</i>	<p><b>Cartoon</b> <i>The Cow-Pock or the Wonderful Effects of the New Inoculation!</i> by James Gillray</p> <p><b>Nonfiction excerpt</b> “About Edward Jenner” from the Jenner Institute</p> <p><b>Nonfiction book excerpt</b> <i>On Immunity: An Inoculation</i> by Eula Biss</p> <p><b>Visual</b> Infographic on herd immunity</p> <p><b>Supreme Court opinion excerpts</b> <i>Jacobson v. Massachusetts</i></p> <p><b>Arguments</b> “For the Herd’s Sake, Vaccinate” by Steven L. Weinrab “Vaccine Controversy Shows Why We Need Markets, Not Mandates” by Ron Paul</p>	Synthesis argument: 2 paragraphs	8–9 class periods
Learning Cycle 3 <i>Lessons 3.13–3.18</i>	<p><b>Argument</b> “Laws Are Not the Only Way to Boost Immunization” from <i>Nature</i></p> <p><b>Visual</b> Graph of measles cases vs. vaccine coverage</p> <p><b>Arguments</b> “Measles: A Dangerous Illness” by Roald Dahl “Mandatory Vaccination Is Not the Answer to Measles” by Bob Sears</p>	Synthesis argument: essay	10 class periods

The formative writing tasks in this unit provide opportunities to monitor student learning and adapt instruction as needed, such as by either accelerating or slowing down the pace.

Suggested timing is based on a 45-minute class period, but it will understandably vary based on student needs and school schedules.

In addition to the provided model lessons, students will complete one of two available online learning checkpoints during the course of this unit, and at the end of the unit they will take the Unit 3 Performance Task.

**ENDURING UNDERSTANDINGS ADDRESSED IN UNIT 3 MODEL LESSONS**

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**Big Idea: Engaging with Texts**

**EU 1.1** Close, critical reading of complex literary and nonfiction texts leads to a deeper understanding of the explicit and implicit meanings of the works.

**EU 1.2** Evaluating an argument is a complex task that includes analyzing stated and implied claims, logical reasoning, supporting evidence, and stylistic elements.

**EU 1.4** A text may be read in conversation with other texts or in the broader context in which it was written or read.

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**Big Idea: Constructing Texts**

**EU 2.1** Composing is a recursive process that can be used to explore ideas and illuminate concepts for both the writer and the reader.

**EU 2.2** Constructing an argument is a crucial skill with importance in academic, civic, social, and workplace settings.

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**Big Idea: Focusing on Language**

**EU 3.1** Critical readers develop a sense of word consciousness that motivates them to investigate word meanings.

**EU 3.2** Precise word choice and compelling language patterns can stir the thoughts, emotions, and actions of readers.

**EU 3.3** Conventions of Standard English are used to aid the reader's understanding, and authors may use or defy these conventions to achieve different stylistic effects.

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**Big Idea: Entering the Conversation**

**EU 5.1** Academic discourse requires collaboration to advance and deepen understanding of topics or texts.



## Learning Cycle 1

The reading and writing exercises in this first learning cycle ground students in a firm understanding of synthesis as an ongoing academic conversation in which they will more formally engage throughout the rest of the unit. Students first experiment with synthesis in the context of a verbal conversation, and then they progress to using one another as sources in developing brief written arguments on the topic of school restrictions on student dress. Students also spend time reading and analyzing excerpts from a Supreme Court freedom-of-expression case as an act of synthesis in and of itself. The close-reading activities focusing on the Supreme Court case reveal how a justice advances the court's opinion while weaving together interpretations of the Constitution and references to legal precedents to further develop and support that opinion.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
3.1: Entering the Conversation	Excerpt from <i>The Philosophy of Literary Form</i> (nonfiction)	1–2 class periods
3.2: Generating a Conversation on Paper, I		1–2 class periods
3.3: Generating a Conversation on Paper, II		1–2 class periods
3.4: Understanding the First Amendment	The First Amendment	1 class period
3.5: Inferring Word Meaning from Context		1 class period
3.6: Reading a Supreme Court Decision as an Act of Synthesis	Excerpts from <i>Tinker v. Des Moines</i>	2 class periods
3.7: Comparing and Contrasting Excerpts from the Majority and Dissenting Opinions	Excerpts from <i>Tinker v. Des Moines</i>	2–3 class periods
Assess and Reflect on Learning Cycle 1		1 class period

## UNIT 3

## LESSON 3.1

## Entering the Conversation

Before one can enter an academic conversation, whether verbally or in writing, they must first thoughtfully consider what others have said on the topic. Only then can the speaker or writer enter the conversation as an informed and confident contributor. In this lesson, students read, visualize, and analyze Burke's famous "unending conversation" metaphor and then participate in a class-wide academic conversation that brings that metaphor to life. The lesson closes with an oral act of synthesis, setting the stage for the ongoing focus of Unit 3.

### SUGGESTED TIMING

1–2 class periods

### MATERIALS

Student readers

### LESSON GOALS

#### Students will:

- explain why academic dialogue about a topic can be viewed as an unending conversation
- extend the conversation around a topic by listening carefully and adding new ideas

#### and demonstrate understanding through:

- responses to text-dependent questions
- structured academic conversations

## PART 1: ENVISIONING A PARLOR CONVERSATION

Search the word *parlor* in an image search engine and display an image of a traditional parlor or sitting room such as this one:



emily2k / iStock

Share the following prompt with students as a quickwrite opportunity or to initiate discussion.

**Imagine why someone initially designed a room like this one. The room in the photograph does not serve an obvious purpose like a bathroom, bedroom, kitchen, or a place to watch television. What do you think architects envisioned would take place in such room?**

Have students share their responses and establish that a traditional parlor was designed as a place where family members and their guests would gather to have conversations (and perhaps play “parlor games,” such as charades). With that purpose in mind, read aloud the following “unending conversation” metaphor by Kenneth Burke. Ask students to visualize the scene taking place in Burke’s imaginary parlor as you read.

Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent, depending upon the quality of your ally’s assistance. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress.

— Kenneth Burke

Point out that Burke is addressing “you” as his audience (i.e., second person narration).

Ask students to turn to a partner and briefly discuss how they can relate to this parlor scenario. Have they experienced or observed similar conversations?

Invite a few students to share their examples with the whole class. Examples might include a conversation with a group of friends at school or watching a morning talk show discussion.

## PART 2: CLOSE READING – THE “UNENDING CONVERSATION” METAPHOR

### SECOND READ

Ask students to silently read Burke’s paragraph a second time, this time focusing on the meanings of the word *tenor* and the phrase *put in your oar* in context. Students should jot down annotations about these words next to the paragraph in the reader before joining the whole-class discussion.

### CLOSE-READING DISCUSSION

Pose the following text-dependent questions for whole-class discussion.



- **What does the author mean by the phrase, “caught the tenor of the argument”?**
- **What is being symbolized by the notion of “[putting] in your oar”?**
- **According to Burke, how do you know when it is the right time to enter a conversation?**

#### Possible responses include:

- *The “tenor of the argument” refers to the general tone of it (e.g., an angry, humorous, heated, or cordial conversation), and this is usually determined by those conversing; to catch the tenor means to get a glimpse of the topic and how everyone feels about it.*
- *The conversation is like a current found in a body of water, and when you put in your oar, you jump into the conversation’s current.*
- *You must listen first and get a sense of the conversation before contributing to it. Once you have that understanding of the conversation you can contribute, explaining your point of view carefully and showing the other participants that you have listened and are reacting to what they have said, not just adding random commentary.*

### UNPACKING THE METAPHOR

Explain that Burke originally came up with the “unending conversation” paragraph as a metaphor to show writers what it is like to contribute to an ongoing academic argument. Ask students to explain how this paragraph functions as a metaphor, reminding them of the definition of metaphor if needed. Discuss with them how Burke is saying that when one “enters the parlor” as a writer, the listening phase requires reading what others have said about a topic. Then the writing phase requires thoughtfully acknowledging others’ points of view while contributing one’s own voice and showing how it relates to what the others have already written.

#### Classroom Facilitation

One way to have students critically examine the idea of contributing appropriately to a conversation that is already in progress is to show them an online conversation. Have students point out who enters the conversation respectfully, with relevant comments and an obvious understanding of what the conversation is about and who just jumps in with a rude or random remark.

Next, challenge students to brainstorm a list of topics by posing the question, **What are some of the ongoing (“unending”) conversations currently taking place in our country or in the world?**

As students come up with topics, create a master list where everyone can see it. Then determine by a show of hands which topics students find the most interesting or multifaceted. Star those topics in the list.

## PART 3: EXPERIENCING AN UNENDING CONVERSATION

### CONDUCTING A CONVERSATION CIRCLE

Craft a discussion prompt based on one of the most popular student-generated topics identified as an ongoing, or unending, conversation. Here are a few examples of the types of questions your class might choose to explore:

- Should we promote the use of self-driving vehicles?
- What is the relationship between video-game violence and crime?
- Should voting be mandatory for all citizens?
- What role, if any, should censorship play in a society?

Divide the class into two equal parts and have half the students stand in an inner circle facing out and the other half form an outer circle facing in.

#### Classroom Facilitation

If you have an odd number of students, assign the role of “conversation conductor” to a student. The role of a conversation conductor is to pose the conversation starter, to tightly time each conversation, and to keep the conversation moving smoothly.

### INSTRUCTIONAL RATIONALE

#### Structured Conversations

The conversation circle described here is an intentionally structured style of class discussion suggested by authors Jeff Zwiers and Marie Crawford in their book *Academic Conversations: Classroom Talk That Fosters Critical Thinking and Content Understandings*. Zwiers and Crawford explain how structured interaction activities such as this one “allow students to work on communication skills with extra supports in place.” This type of structured conversation prepares students for more independent conversation work later in the unit.

Pose a conversation prompt and ask each pair of students facing one another to have a two-minute conversation about the prompt, sharing their personal views and what they know about the topic from other sources. Students can take brief notes as their partners are speaking.

At the two-minute mark, ask the inner circle of students to move to the right, so that they are facing the next person over in the outer circle. They should begin another two-minute conversation with that new partner, alluding to the points raised in their previous conversations while also sharing their personal views or new insights.

Conduct additional conversation shifts for a few more rounds, until student conversations become too repetitive.

## UNIT 3

**SYNTHESIZING THE ONGOING CONVERSATION**

Have students return to their desks and hold a classroom conversation that synthesizes the perspectives and information that surfaced during the conversation circle.

Highlight students' comments that address the ongoing nature of the conversation. For example, how many students cited outside sources as they spoke? How many students referred to previous conversations they had conducted in the conversation circle?

Ask students to reflect back to the Burke metaphor with the conversation-circle experience in mind. If they wanted to continue this ongoing conversation outside of the classroom, what options would they have? They just experienced an oral ongoing conversation. How and where could they continue this conversation in writing? (Perhaps they could write letters to the editor of a local newspaper or contribute to online forums on the topic.)

**Meeting Learners' Needs****Word-study practice**

For free word-study practice on the words from Burke's unending-conversation metaphor, visit Vocabulary.com: [vocab.com/pre-ap/eng2/Burke](https://www.vocabulary.com/pre-ap/eng2/Burke).

## LESSON 3.2

## UNIT 3

## Generating a Conversation on Paper, I

These next two lessons ground students in the task of written synthesis in a very concrete way—by having them use their peers as sources. Whereas the previous lesson emphasized the synthesis of student-generated ideas in an oral academic conversation, this lesson introduces students to the act of synthesizing sources in academic writing.

### SUGGESTED TIMING

1–2 class periods

#### LESSON GOALS

##### Students will:

- draft a written response that states and supports a claim
- collect evidence from peers' written opinions

##### and demonstrate understanding through:

- written responses to a prompt
- organized notes with quotes, summaries, and paraphrases

### PART 1: SETTING THE STAGE FOR A CONVERSATION ON PAPER

Explain to students that they will now experience an “unending conversation” by having a silent conversation on paper. The conversation will consist of three stages:

1. responding in writing to a prompt
2. exchanging papers and sharing responses with at least three other students
3. after reading others' responses, developing a new piece of writing that reflects their thinking about the same topic in relation to the opinions of others

This new piece of writing is an example of *synthesis*—a written discussion that draws upon multiple sources.

Display the following prompt and give students 15–20 minutes to respond in writing.

## UNIT 3



School officials can place restrictions on how students express themselves through their clothing. Despite most schools having explicit rules regarding dress, court cases regularly arise from students claiming that they were unfairly disciplined for what school officials saw as inappropriate or potentially disruptive clothing statements.

Write one or two paragraphs stating and supporting your response to the following question: *In your opinion, how much control should a school exercise over students' freedom to express themselves through clothing?*

Have students proofread their writing and, if needed, revise the response so that it is ready to be shared with classmates.

## PART 2: ORGANIZING NOTE-TAKING CIRCLES

### ESTABLISHING GROUPS

Organize the class in small circles of four or five students, and let them know that they will be reading the written opinions of the other students in their group. Explain that they will first take notes as they read their classmates' opinions. Later, they will have a chance to reevaluate their initial opinions and create a new piece of writing that reflects their own opinions as well as the opinions of their classmates.

Before students start reading and taking notes, spend a few minutes coaching them about when they should directly quote a writer and when they should paraphrase or summarize a writer's words. This could be done by modeling the decision process in a think-aloud as you capture notes on the board.

#### Meeting Learners' Needs

If students need help taking organized notes, suggest they create a four-column chart. Be sure they understand the chart is to help them organize their notes but it should not restrict them. They may use multiple rows for the same writer, and they may not need to use every column for every writer.

#### Sample think-aloud:

*Because I don't really know what I'm going to end up using or reacting to from Tim, I'm going to jot down notes on anything that makes me think about this topic differently and any wording that I find especially effective, and then I'll summarize Tim's overall claim to help me remember where he stands on the issue.*



*For example, after reading Tim’s paragraph, I can summarize that he feels like students should be able to wear whatever they want, as long as they don’t offend others. That idea makes me want to ask, “What offends one person might not offend another, so how do you decide?” I’ll record that under the heading “my reaction.” I especially like when Tim asks the rhetorical question, “If you can’t tell me how to think, then why do you think you can tell me how to dress?,” so I’ll copy that word-for-word and record it as a direct quote. I’ll put quotation marks around it to remind me that it is verbatim wording.*

**Sample think-aloud notes using a four-column chart:**

Writer’s Name	Summary	Direct Quote	My Reaction
Tim Foley	Students should be able to wear whatever they want, as long as they don’t offend others.	“If you can’t tell me how to think, then why do you think you can tell me how to dress?”	What offends one person might not offend another, so how do you decide?

**PASSING NOTES AND COLLECTING IDEAS**

Have students exchange their papers with another student in their small group.

Reassure students that it is fine if they do not yet know how they will use the notes they are taking. At this stage, they are documenting the collection of voices and points of view in their group, noting what strikes them as thought provoking or effectively worded.

Students should continue to exchange papers with their fellow group members until they have had a chance to read and take notes on all the other group members’ pieces.

**PART 3: REVIEWING AND ORGANIZING NOTES**

Once students have finished taking notes, remind them that they now have two documents to consider when they write a new response to the original prompt: their initial writing about school dress and a collection of other points of view on that same topic.

Ask students to think back to the parlor metaphor and pose the question, **How can you, as the writer, synthesize those separate but related pieces of writing and get them to “talk to one another” for the purpose of defining or redefining your own opinion on this topic?**

## UNIT 3

Explain that if their ideas are to move from scattered notes to a clear piece of writing with a focused claim, students need to organize their notes in a way that makes sense. The following questions could help student writers with this process:

- **As you read through your notes, what ideas did you see repeated by several writers?**
- **Which writers were essentially saying the same thing?**
- **Which writers took a different direction?**
- **What was an idea you had not previously considered?**
- **Most importantly, where are you going to “put your oar in” and make your point among the current of all of the other voices?**
- **What point or peer do you agree with?**
- **What point or peer do you disagree with?**
- **What do you have to add to the conversation?**

Students’ organized notes from this lesson are essential for the next lesson. Encourage them to spend adequate time organizing, and let them know that they will use these same notes to write their synthesis.

**Meeting Learners’ Needs**

For students who are struggling with organizing their notes, suggest that they highlight all the statements with which they agree in one color and then use another color to highlight statements with which they disagree.

## LESSON 3.3

## UNIT 3

## Generating a Conversation on Paper, II

This lesson guides students through the process of writing a brief synthesis argument that asserts a claim and incorporates at least two of their classmates' voices. This process is supported by sentence frames and explicit instruction on formulating and supporting a nuanced claim.

### LESSON GOALS

#### Students will:

- write a brief synthesis argument with cited evidence
- revise and edit writing based on peer and self-reviews

#### and demonstrate understanding through:

- final drafts of synthesis arguments
- original drafts and notes

### SUGGESTED TIMING

1–2 class periods

### MATERIALS

Students' paragraphs and notes from the previous lesson

## PART 1: LAUNCHING THE WRITING PROCESS

Let students know that they will now be writing their arguments. Provide them with an overview of the requirements for a two-to-three-paragraph synthesis-writing task, and supply a checklist they can consult during the writing process.

The synthesis argument must:

- introduce the general topic
- assert a claim that explains the extent to which school officials should restrict students' clothing choices
- explain how the claim is either supported by others or in conflict with others (incorporating at least two classmates' voices by including at least one summary statement and one direct quotation)
- cite the sources by using the last names of fellow students

Ask students to begin writing their synthesis papers by providing the reader with a brief overview of the topic, why it is controversial, and how people generally

### Meeting Learners' Needs

Some students will be confident writers who begin their synthesis paragraphs immediately; others may need scaffolding. For students who need support, share the following "Introducing an Ongoing Debate" template from Graff and Birkenstein's *They Say / I Say*:

When it comes to the topic of \_\_\_\_\_, most of us will readily agree that \_\_\_\_\_. Where this agreement usually ends, however, is on the question of \_\_\_\_\_. Whereas some are convinced that \_\_\_\_\_, others maintain that \_\_\_\_\_.

## UNIT 3

have differing opinions about how much control schools should have over students' clothing choices. These introductory sentences serve to orient the reader and provide a backdrop for the writer to then assert their own opinion.

The following sample is based on the template in the Meeting Learners' Needs box on the previous page and includes in parentheses the names of students whose opinions are summarized:

*When it comes to the topic of how much authority a school should exercise over students' clothing choices, most of us will readily agree that students' right to freedom of expression should include their freedom to dress how they choose. Where this agreement usually ends, however, is on the question of offensive content. Whereas some are convinced that offensive messages on clothing should be banned in school (Holmes, Herbert), others maintain that banning such statements would infringe on a student's right to express himself freely (Drake).*

## PART 2: PUTTING IN ONE'S OAR

### ASSERTING A CLAIM

Explain that once a writer has introduced the general topic and the prevailing opinions, they should put in their oar by stating their own opinion in the form of a claim. Ask students to craft their claims.

Reassure students that it is okay to assert a more complex claim by qualifying their opinions. In other words, they may agree with others' opinions but also make a case for including an exception or caveat.

#### Sample student claim that expresses an exception:

*A student's right to express herself through her clothing should be protected by the law and by school officials as well. Although I agree with Holmes and Herbert's opinion that students should not be allowed to convey offensive messages with their clothing, it's not an easy task to define what is considered offensive.*

### INCORPORATING OTHER VOICES

After students have written their claims, have them write the rest of their argument. Remind them to revisit their notes and reinforce their claims with direct quotes or paraphrases of other students' opinions.

#### GUIDING STUDENT THINKING

This is a crucial point in the writing process, as many developing or insecure writers allow others' voices to stifle or outweigh their own. Emphasize that students should see themselves as the lead singer in a band, with other students' voices serving as "backup singers," or they might function as voices to refute.

In the following example, the earlier complex claim is being supported by a direct quote from another student and an explanation of how that quote relates back to the writer's claim:

*A student's right to express herself through her clothing should be protected by the law and by school officials as well. Although I agree with Holmes's and Herbert's opinion that students should not be allowed to convey offensive messages with their clothing, it's not easy to define what is considered offensive. For example, Turner found a student's band T-shirt to be "offensive for its disgusting image and violent lyrics." This quote by Turner reveals his own opinion regarding the band's image as "disgusting" and the lyrics as "violent," but other students would disagree with those value statements. Therefore, even if I'm not a fan, I feel as though the student has a right to wear the T-shirt.*

*claim  
expressing  
an exception*

*direct quote*

*circling  
back to the  
claim and  
reasserting  
one's voice*

*explanation  
of quote*

### PART 3: REVISING BASED ON SELF-REVIEWS AND PEER REVIEWS

After students have completed their brief synthesis arguments, provide the following checklist to help guide self-reviews and peer reviews:

- The writer's voice is clearly dominant and other sources serve as support or as points to refute.
- At least two different sources are cited.
- The final draft contains at least one or two paragraphs.
- The writing is coherent and shows reasoning that supports a central claim.
- Each paragraph has a controlling idea.
- The writing uses a combination of summary and direct quotations.
- Direct quotations are enclosed in quotation marks and are accurate (word-for-word).
- Quotes are integrated into the text (introduced by a phrase and followed or preceded by analysis).
- Citations of sources (in this case, writers' last names) are either integrated into the sentence or contained in parentheses following the cited words or ideas.
- The draft has been proofread for errors and edited.

Give students a chance to revise and edit their work in class or for homework.

Have students submit a three-part final product:

- their original paragraph (written in response to the prompt on page 66)
- their notes based on their peers' papers
- the final synthesis writing with source attribution

UNIT 3

**FORMATIVE ASSESSMENT OPPORTUNITY**

Having access to students' notes and initial writing will allow you to see how they incorporated (or failed to incorporate) other students' ideas into their synthesis writing. Also, since you will have all of the initial writing from the class, you can easily check to see if students accurately quoted or paraphrased one another. Students will be revisiting this same set of skills and tasks with much more complex texts in subsequent learning cycles; this early writing will provide insight into areas for reteaching or reinforcement.

## LESSON 3.4

## UNIT 3

## Understanding the First Amendment

To prepare students for reading and analyzing excerpts from a First Amendment Supreme Court case later in the unit, this lesson introduces them to the amendment through a progression of choral reading, sentence combining, and a close-reading discussion. By the end of the lesson, students will have gained a greater appreciation for the content and meaning of the First Amendment, and they will also understand how its complex structure was crafted to avoid redundancy.

### LESSON GOALS

#### Students will:

- analyze the structure and meaning of a long, complex sentence
- practice sentence combining
- identify the rights granted by the First Amendment

#### and demonstrate understanding through:

- accurately combined sentences
- responses to text-dependent questions

### SUGGESTED TIMING

1 class period

### MATERIALS

- **Handout 3.4**  
Reader's Theater Script:  
The First Amendment
- Chart paper

## PART 1: CHORAL READING OF THE FIRST AMENDMENT

Organize the class into seven small groups (groups A–G), and, if possible, make group A the largest group. Share **Handout 3.4** with students.

**Group A:** Congress shall make no law ...

**Group B:** ... respecting an establishment of religion.

**Group A:** Congress shall make no law ...

**Group C:** ... prohibiting the free exercise of religion.

**Group A:** Congress shall make no law ...

**Group D:** ... abridging the freedom of speech.

**Group A:** Congress shall make no law ...

**Group E:** ... abridging the freedom of the press.

**Group A:** Congress shall make no law ...

**Group F:** ... abridging the right of the people peaceably to assemble.

**Group A:** Congress shall make no law ...

**Group G:** ... abridging the right of the people to petition the government for a redress of grievances.

Handout 3.4

## UNIT 3

Ask groups to practice reading just their lines in unison a couple of times before progressing to a whole-class reading of the script.

As students practice reading aloud their assigned lines, they should align on which words they will emphasize in their reading.

Have the class read through the full script, with each group reading aloud their lines in unison.

## PART 2: STUDYING THE SENTENCE STRUCTURE OF THE FIRST AMENDMENT

### SENTENCE COMBINING

Some students might notice that the reader's theater version of the First Amendment is not a version that they are familiar with. Acknowledge that you are using an interpretation of the amendment that makes it more explicit and easier to understand.

Have students work in pairs or small groups and challenge them to combine the following six sentences into one mega-sentence on a large sheet of chart paper.

Remind students that one of the secrets to sentence combining (and to good writing) is the art of weeding out redundancy. In other words, as students combine the six sentences, they should try to avoid unnecessarily repeating words.

#### Classroom Facilitation

Be sure students do not consult the wording and punctuation of the First Amendment during this sentence-combining activity.

1. Congress shall make no law respecting an establishment of religion.
2. Congress shall make no law prohibiting the free exercise of religion.
3. Congress shall make no law abridging the freedom of speech.
4. Congress shall make no law abridging the freedom of the press.
5. Congress shall make no law abridging the right of the people peaceably to assemble.
6. Congress shall make no law abridging the right of the people to petition the government for a redress of grievances.

### ANALYZING THE ORIGINAL

Have groups share their completed sentences by posting them on the walls of the classroom. As students look around the room, ask them to observe similarities and differences among the sentences. Students should note various uses of punctuation and different sentence lengths. How many words do the completed sentences for each group contain?



Display the First Amendment and note that the original contains 45 words, with commas and semicolons used to separate phrases. Call attention to how the first five words form an independent clause that applies to **all** of the remaining phrases. This explains the continuous repetition of the words “Congress shall make no law” in the reader’s theater script version.

#### Classroom Facilitation

Consider displaying a sentence diagram of this 45-word sentence to provide another way for students to visualize the unusual structure.

#### Amendment I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

### PART 3: CLOSE READING OF THE FIRST AMENDMENT

#### CLOSE-READING DISCUSSION

Pose the following text-dependent questions for students to answer in their groups. Then ask volunteers to share responses in a brief class discussion. If possible, annotate the displayed First Amendment as students answer each question:

- **Notice that the First Amendment is all one sentence. What is the subject of the sentence?**
- **What do the words *prohibiting* and *abridging* mean? According to the First Amendment, what can Congress not prohibit or abridge?**
- **The amendment limits Congress’s ability to exercise power over six different rights. Name each of the six rights. The use of the conjunction *or* should help you figure out what they are.**

#### Meeting Learners’ Needs

##### Word-study practice

For free word-study practice on the words from the First Amendment, visit Vocabulary.com: [vocab.com/pre-ap/eng2/first-amendment](http://vocab.com/pre-ap/eng2/first-amendment).

#### Sample student responses:

- *Congress*
- *Prohibit means “to refuse to permit” and abridge means “to lessen or limit.” According to the amendment, Congress cannot prohibit the free exercise of religion. It cannot abridge freedom of speech, freedom of the press, freedom to peaceably assemble, or freedom to petition the government.*
- *The right to establish a religion; the right to exercise religious views; the right to freedom of speech; the right to freedom of the press; the right to peaceably assemble; the right to petition the government for a redress of grievances.*

UNIT 3

**EXTENSION OPPORTUNITY**

**Research**

Organize the class into six small groups and assign each group one of the rights enumerated in the First Amendment.

The right to:

1. Establish a religion
2. Exercise religious views
3. Freedom of speech
4. Freedom of the press
5. Peaceably assemble
6. Petition the government for a redress of grievances

Have groups write an explanation of their assigned right in their own words and generate an example of that right being exercised (either recently or from history). If students have internet access, this could be a mini on-the-spot research opportunity.

Ask a member of every group to briefly share their group's explanation and the example of their assigned right with the whole class.

## LESSON 3.5

## UNIT 3

## Inferring Word Meaning from Context

The design of this lesson and the previous lesson on the First Amendment prepares students to read the First Amendment Supreme Court case *Tinker v. Des Moines*. Reading actual excerpts from majority and dissenting opinions (as opposed to summaries of those opinions) can be a difficult task for students unfamiliar with the typical language and writing style of Supreme Court justices.

This lesson asks students to analyze how three seemingly simple words—*opinion*, *right*, and *justice*—take on very specific meanings in the context of Supreme Court rulings.

Students encounter these three words in a variety of authentic sentences from news sources and then infer their meanings in each context. This process not only lends them insight into the judicial meanings of these words, it also helps to drive home the message that word meaning is often context dependent.

### SUGGESTED TIMING

1 class period

### MATERIALS

#### Handout 3.5

Generating Context-Specific Definitions

### LESSON GOALS

#### Students will:

- use context clues to infer the meaning of multiple-meaning words
- understand how Supreme Court rulings make use of specific words

#### and demonstrate understanding through:

- context-specific definitions and sentences

## PART 1: WRITE-PAIR-SHARE

### Write

Ask students to jot down definitions for the words *opinion*, *right*, and *justice* at the top of a sheet of paper without consulting any references. If students know more than one definition for each word, have them focus on and state the one that they thought of first.

### Pair

Have students turn to a partner and share their definitions, comparing and contrasting their initial definitions of the three words.

### Share

Hold a brief whole-class discussion where students share the differing views of these three words that surfaced during their partner conversations. After each student shares a word meaning, pose the question, **In what context have you heard the word used in that way?**

## PART 2: GENERATING CONTEXT-SPECIFIC DEFINITIONS

Assign each student one of the following letters: A, B, or C. Then share **Handout 3.5**.

Before they begin working with the handout, emphasize for students that context matters when defining multiple-meaning words. Have them turn to the handout and read the sentences that correspond with their assigned letter. Then have them join their group (A, B, or C) to write new definitions for *opinion*, *right*, and *justice* based on how the word is used in their assigned sentences.

Group	Word	Sentence	Context-Specific Definition
A	<i>opinion</i>	"And the problem for the government in the months ahead is that it is not in complete control of events that may shift public <b>opinion</b> ." (BBC, March 16, 2015)	<i>a popularly held view; how society as a whole tends to feel about something</i>
B	<i>opinion</i>	"I've always held the <b>opinion</b> that the end of 'Lost' didn't provide all the answers to the questions it posed over its six seasons, but it was emotionally satisfying." (Salon, September 24, 2019)	<i>a personal belief or feeling</i>
C	<i>opinion</i>	"Writing the court's main <b>opinion</b> , Justice Anthony Kennedy said the federal judge was wrong when he blocked the transfer." (Reuters, April 28, 2010)	<i>the decision of a court case</i>
A	<i>right</i>	"Still, general managers, coaches and players are always searching for that recipe of how to peak at the <b>right</b> time." (Washington Times, September 25, 2019)	<i>appropriate or perfect</i>
B	<i>right</i>	"Guilt is the discomfort that comes from recognizing that you've done something wrong, or failed to do something <b>right</b> ." (The New Yorker, March 26, 2015)	<i>morally good</i>
C	<i>right</i>	"Eliminating fraternities or allowing women to join is not an option at public universities where students have the First Amendment <b>right</b> to associate." (Time, March 26, 2015)	<i>something that you are entitled to according to the Constitution or the law</i>

Handout 3.5

A	<i>justice</i>	"It's a play in which light and dark fight to the death without the insurance of poetic <b>justice</b> ." ( <i>Los Angeles Times</i> , August 13, 2014)	<i>the concept that people get what they deserve</i>
B	<i>justice</i>	"Dr. King's funeral message served as a sobering call for <b>justice</b> ." ( <i>While the World Watched: A Birmingham Bombing Survivor Comes of Age During the Civil Rights Movement</i> , 2011)	<i>the state of fairness</i>
C	<i>justice</i>	"Next, the proceedings move to the Senate, which is to hold a trial overseen by the chief <b>justice</b> of the Supreme Court." ( <i>Seattle Times</i> , September 24, 2019)	<i>the title for a Supreme Court judge</i>

Handout 3.5, *continued*

### PART 3: GROUP PRESENTATIONS

Invite volunteers from each group to read aloud their selected sentences and the related context-dependent definitions.

As groups share, ask them to draw conclusions about how each word's definition changes depending on the sentence.

Prompt students to be specific about which context clues led them to compose their new definitions. If possible, have students underline those context clues in the displayed sentences as they share.

After group C presents, emphasize that the words *opinion*, *right*, and *justice* take on very specific meanings in the context of a Supreme Court ruling. Students should keep these meanings in mind as they read excerpts from the First Amendment Supreme Court case *Tinker v. Des Moines*.

#### GUIDING STUDENT THINKING

##### Making Meaning from Context

If possible, delay the use of a dictionary in this exercise. The sentences on the handout were selected because they contain context clues to support students in drawing inferences about the meaning of the words according to their use. Use the dictionary to settle disputes if there is confusion about the meaning of a word in context, but the idea of the exercise is for students to use their own language to try to articulate the meanings of words. As Beck, McKeown, and Kucan point out in *Bringing Words to Life*, "Indeed, definitions are synonymous with vocabulary instruction in many classrooms. However, the reality is that definitions are not an effective vehicle for learning word meanings." Students should instead focus their attention on learning how words are used to communicate specific meanings in context.

## UNIT 3

## LESSON 3.6

## Reading a Supreme Court Decision as an Act of Synthesis

In this lesson, students are guided through the reading and analysis of two three-paragraph excerpts from Justice Abe Fortas’s majority opinion in the *Tinker v. Des Moines* Supreme Court case. As they read each excerpt multiple times, students note Fortas’s use of multiple-meaning words and how he synthesizes the court’s opinion with references to the text of the First Amendment and to previous court cases that serve as precedents to the landmark 1969 decision.

### LESSON GOALS

#### Students will:

- read closely and analyze excerpts from a Supreme Court opinion
- use context clues to determine word meanings
- understand how a Supreme Court opinion is an example of synthesis

#### and demonstrate understanding through:

- annotated and highlighted texts
- responses to text-dependent questions
- academic conversations

### SUGGESTED TIMING

2 class periods

### MATERIALS

- **Handout 3.6**  
Background: *Tinker v. Des Moines*
- Highlighters
- Student readers

## PART 1: EXPLORING THE BACKGROUND OF THE TINKER CASE

Distribute **Handout 3.6** and have students independently read the summary.

After students have read the summary, to assess their comprehension of the paragraph, they should write three sentences using the because-but-so sentence starters.

Review with students that the conjunction *because* usually introduces an explanation of why something is true, *but* usually introduces a contrast or change in direction of thought, and *so* usually introduces the results of what the stem stated.

### Source

Because-but-so is a sentence-level writing strategy designed by The Writing Revolution to help students generate complex sentences and to act as a comprehension check of content. In this case, a comprehension check is essential before students begin reading the much more complex court opinion text.

**Directions:** Read the following background on the landmark 1965 Supreme Court case, *Tinker v. Des Moines Independent Community School District*. Then complete the sentence starters below.

In 1965, secondary school students in Des Moines, Iowa, wore black armbands to school to protest American involvement in the Vietnam War. When the students were asked by school administrators to remove the armbands, they refused and were suspended from school. Three of the students and their parents sued the school district for a violation of their First Amendment rights, but the district court dismissed their complaint. The Supreme Court eventually heard this case in 1969.

- In 1966, three Des Moines secondary school students sued their school district because \_\_\_\_\_.
- In 1966, three Des Moines secondary school students sued their school district, but \_\_\_\_\_.
- In 1966, three Des Moines secondary school students sued their school district, so \_\_\_\_\_.
- In 1966, three Des Moines secondary school students sued their school district because they had been suspended for wearing black armbands to school in protest of the Vietnam War.
- In 1966, three Des Moines secondary school students sued their school district, but the first court dismissed their complaint.
- In 1966, three Des Moines secondary school students sued their school district, so their case went to the Supreme Court after being dismissed by a lower court.

#### Handout 3.6

Since the opinion does not contain details of the events and it assumes that readers already know the circumstances leading up to this case, it is essential to do a comprehension check to ensure students understand key details.

## PART 2: CLOSE READING OF A SUPREME COURT OPINION, EXCERPT 1

### FIRST READ: ANNOTATING

Ask students to independently read the first excerpt from the majority opinion of *Tinker v. Des Moines* in their readers.

Because this may be the first time that students have been exposed to the language of an opinion of the court, ask them to briefly note their initial reactions and questions by annotating the text.

Provide students with just a few minutes to share their observations in a brief discussion guided by the following prompt.



- **What do you notice about this text?**
- **How does the writing style of this text differ from other nonfiction texts you have read?**

In response to the second question, students will most likely point out that the flow of the writing is interrupted by the list of other court cases supplied as evidence.

### SECOND READ: HIGHLIGHTING

For the second reading, ask students to return to the opinion and to think of it as a synthesis or a collection of the following voices—three elements woven together, like a braid, to support the court’s ruling. These voices include:

- Justice Fortas’s voice or view (representing the majority opinion of the court)
- the references to the First Amendment
- the references to the other related court cases

Model using a separate color to highlight each of the three elements in the first paragraph of the text.

- **pink:** where Fortas asserts his own voice, representing the majority of the court
- **yellow:** where Fortas quotes, paraphrases, or refers to the First Amendment
- **green:** where Fortas cites legal precedents to support his interpretation of the Constitution

As you model highlighting the different voices or sources in the excerpt, emphasize that all three could be at play in one sentence, as in the following example:

#### Classroom Facilitation

The excerpts from the opinion are presented with a dual purpose: to give students a sense of what it is like to read a Supreme Court opinion and to supply a snapshot of the rationale behind the ruling. To read the full opinion, students can visit [caselaw.findlaw.com/us-supreme-court/393/503.html](https://caselaw.findlaw.com/us-supreme-court/393/503.html).



It was closely akin to “pure speech” which, we have repeatedly held, is entitled to comprehensive protection under the First Amendment. Cf. *Cox v. Louisiana*, 379 U.S. 536, 555 (1965); *Adderley v. Florida*, 385 U.S. 39 (1966).

Ask students to join partners and to complete the highlighting exercise together, noting how Justice Fortas blended his own voice with references to the First Amendment and previous court cases.

### THIRD READ: ANSWERING TEXT-DEPENDENT QUESTIONS

Next, ask partners to work together to respond to the following:

- **What pronoun does Fortas use in the third sentence, and what does it represent?**
- **Fortas uses the word “divorced” in the third sentence. What two things does he see as divorced from one another?**
- **The last sentence of paragraph 2 begins with “It can hardly be argued that.” Rewrite that phrase in your own words.**
- **Fortas presents an image of students and teachers entering the schoolhouse gate. What point is he making about students and teachers inside and outside of school?**
- **A closed circuit is a complete electrical circuit through which current flows, or a signal circulates, as in a loop. What does Fortas mean by saying that students are not “closed-circuit recipients of only that which the State chooses to communicate”?**

#### Sample student answers:

- “We,” representing the justices who held the majority opinion
- Wearing the armbands and disruptive behavior
- You can’t argue that ... ; It’s silly to say ...
- He is making the point that students and teachers have constitutional rights to freedom of speech that are inherent, regardless of location—they do not “shed” these rights when they enter the school. They possess those rights outside and inside of school.
- Each American citizen, regardless of age, has the right to think and speak for him or herself and should not be expected to simply receive that which the state or anyone else tells them.

#### Noticing Language

##### Multiple-meaning words

Have students pause and consider how they usually hear the words *divorce* and *shed* being used. They may be accustomed to hearing these words being used in the context of a married couple *divorcing* or a snake *shedding* its skin. How does Fortas use these words in this context?

## UNIT 3

**PART 3: CLOSE READING OF A SUPREME COURT OPINION, EXCERPT 2****FIRST READ: ANNOTATING**

Have students independently read the second excerpt, which contains an additional three paragraphs of the court's main opinion, annotating the text with their general observations and questions.

Instruct students to also define the following multiple-meaning words from the excerpt in their annotations, using a dictionary if necessary: *confine*, *ordained*, and *passive*.

**FORMATIVE ASSESSMENT OPPORTUNITY**

These definitions can serve as an opportunity for formative assessment and feedback. If students tend to define the words according to the first definitions listed by the dictionary (e.g., *confine* as in "physically restrain," *passive* as in "receiving action," *ordained* as in "invested with priestly authority"), ask them to read all of each word's definitions and identify the one that makes the most sense in the context of each sentence. Students should come to understand that *confine* in this context means "restrict" or "limit," *passive* means "not being expressed in words," and *ordained* means "officially approved."

**SECOND READ: HIGHLIGHTING**

For the second reading, have students work with a partner to return to the opinion and highlight the same three strands they highlighted in the previous excerpt:

- **pink:** where Fortas asserts his own voice, representing the majority of the court
- **yellow:** where Fortas quotes, paraphrases, or refers to the First Amendment
- **green:** where Fortas cites legal precedents to support his interpretation of the Constitution

**FORMATIVE ASSESSMENT OPPORTUNITY**

This is another opportunity for formative assessment and feedback. Check to be sure that students recognize more than just explicitly stated references to the First Amendment. They should also be highlighting the language of the First Amendment in words and phrases such as "the right to free speech" or "expression." If students are not recognizing such phrases, have them revisit the language of the actual amendment and then compare its wording to the language used in the excerpt of the opinion.

**THIRD READ: ANSWERING TEXT-DEPENDENT QUESTIONS**

Finally, ask partners to reread the excerpt and respond to the following questions:

- **In paragraph 2, Fortas compares how a verbal discussion of Vietnam might be perceived differently than the wearing of the armbands as a symbolic gesture to protest the war. What point does Fortas make by drawing this comparison?**
- **In paragraph 3, Fortas points out that the armbands did not cause disruption or interference with school activities. Why is this important evidence in support of the court's decision?**

**Sample student responses:**

- He is implying that prohibiting the armbands is “no less offensive” than [or is just as bad as] prohibiting students’ speech. Both forms of expression should be protected by the Constitution.
- He is reasoning that since the armbands did not interfere with student activities, the school board had no justification for prohibiting students from wearing them, which means the school was violating their right to freedom of expression.

**Meeting Learners’ Needs****Word-study practice**

For free word-study practice on the words from Fortas’s opinion from *Tinker v. Des Moines*, visit Vocabulary.com: [vocab.com/pre-ap/eng2/tinker-fortas](https://www.vocabulary.com/pre-ap/eng2/tinker-fortas).

To conclude, hold a brief class discussion that gives students a chance to metacognitively reflect on their own reading and writing practices based on the following prompt.



- **What did you learn about how to read a Supreme Court opinion?**
- **What surprised you?**
- **How is a Supreme Court opinion an example of synthesis?**
- **If you were to write an opinion of the court, what would be most challenging? What would you have to keep in mind?**

## UNIT 3

## LESSON 3.7

## Comparing and Contrasting Excerpts from the Majority and Dissenting Opinions

This lesson allows students to zoom out a bit and evaluate the arguments of the majority and dissenting opinions in *Tinker v. Des Moines* as acts of rhetoric. Students consider how two justices, Fortas and Black, develop arguments to sway the American public's perspective on the students' action of wearing armbands to school to protest the Vietnam War. Students then use the SOAPStone strategy to chart the similarities and differences between the two opinions and participate in a class discussion to address the general appeal and tone of the two arguments.

### SUGGESTED TIMING

2–3 class periods

### MATERIALS

Student readers

### LESSON GOALS

#### Students will:

- read closely and analyze complex text from Supreme Court opinions
- analyze the use of rhetorical strategies
- compare and contrast majority and dissenting opinions

#### and demonstrate understanding through:

- SOAPStone analysis charts
- responses to prompts and text-dependent questions

### PART 1: EVALUATING FORTAS'S RHETORIC

Have students briefly respond to the following prompt.



**You have now read two excerpts from Fortas's opinion in the case of *Tinker v. Des Moines*. Skim over both of these excerpts and star the particular sentences you feel are the most convincing. In your opinion, what makes those sentences the most convincing?**

Have students briefly share their starred sentences and their reasons for selecting those sentences. Most likely, they will be the sentences where Fortas's voice shines through, rather than the more dry, legal references to the First Amendment or previous court cases.

To further the discussion, ask students, **If Fortas can be more persuasive when writing from a more personal perspective, why do you think he chooses to include references to the Constitution and previous legal cases?**

Establish that Fortas must weave in legal references to substantiate his argument. The judicial and legal references provide support for his stance.

## PART 2: USING SOAPSTone AS A LENS FOR ANALYSIS

### INSTRUCTIONAL RATIONALE

SOAPSTone is a common strategy used in AP English Language and Composition classrooms for analyzing a work of nonfiction. Each uppercase letter in “SOAPSTone” reminds students of an element to consider in their analysis. Students do not always need to have a response for every letter in order, and they should not feel constrained by the strategy. Rather, the strategy should prompt students’ thinking. A chart can be helpful for students to record responses; however, with repeated use, students should internalize the strategy and they may use it as needed when annotating texts.

- **Speaker:** What can you tell about the speaker?
- **Occasion:** What event(s) or situation(s) prompted the creation of this text?
- **Audience:** Who is the intended audience?
- **Purpose:** What is the author’s reason for creating the text? What does the author want the audience to think or do?
- **Subject:** What is the topic of this text?
- **Tone:** What is the speaker’s attitude toward the subject?

### MODELING AN ANALYSIS OF THE MAJORITY OPINION

Ask students to create a two-column chart, with one column for “The Majority Opinion” and one for “The Dissenting Opinion.”

Model using the SOAPSTone strategy to analyze the two excerpts of Justice Fortas’s majority opinion. Elicit responses from students for each of the SOAPSTone categories, recording their responses in the first column of the chart as you progress.

### COMPARING AND CONTRASTING THE MAJORITY AND DISSENTING OPINIONS

Explain to students that the Court issues a **majority opinion** when more than half of the justices agree on the Court’s decision. Justices who disagree with the majority opinion may issue one or more **dissenting opinions**, explaining why they disagreed with the majority opinion. In the case of *Tinker v. Des Moines* (a 7-2 decision), Supreme Court Justice Hugo L. Black wrote the dissenting opinion.

## UNIT 3

Ask students which of the SOAPSTone categories should have similar, if not identical, descriptions for both the majority and dissenting opinions (e.g., audience and subject).

Have students open their readers and read Black’s dissenting opinion independently, keeping the SOAPSTone elements in mind as they read and annotate the text.

Next, have students join partners to apply the SOAPSTone strategy to the excerpt from Justice Black’s dissenting opinion.

**Sample student responses for the SOAPSTone categories:**

The Majority Opinion	The Dissenting Opinion
<b>Speaker:</b> Supreme Court Justice Fortas	<b>Speaker:</b> Supreme Court Justice Black
<b>Occasion:</b> Fortas is delivering the Supreme Court’s majority opinion in the Supreme Court case <i>Tinker v. Des Moines</i> , representing the view that the armbands represented “pure speech.”	<b>Occasion:</b> Black is delivering his dissenting opinion in the Supreme Court case <i>Tinker v. Des Moines</i> .
<b>Audience:</b> The audience is the American citizens who all live under the jurisdiction of the Constitution and the judicial branch of the federal government.	<b>Audience:</b> The audience is the American citizens who all live under the jurisdiction of the Constitution and the judicial branch of the federal government.
<b>Purpose:</b> Fortas is writing on behalf of the Supreme Court’s majority opinion and reflecting the views and rationale of the court. He is not writing about his individual perspective or feelings about the case. It is Fortas’s responsibility to acknowledge that the Supreme Court on which he serves is not the first court to hear a First Amendment case related to public education and will not be the last. Therefore, it is also his responsibility as author to recognize where this court’s decision falls into the historic timeline of decisions. Also, since his role as a justice is to interpret the Constitution, he makes references to its language and how he interprets that language in the context of this particular case. He has to weave these elements together to fulfill his role as author of a Supreme Court opinion.	<b>Purpose:</b> Black is writing to voice his opposition to and dissatisfaction with the majority opinion. Unlike Fortas, he believes that the students who sued the school pose a risk to the education of their peers, and he explains that risk by saying, “Here a very small number of students have crisply and summarily refused to obey a school order designed to give pupils who want to learn the opportunity to do so.” Black wants to scare the American people into believing that ruling in favor of the <i>Tinkers</i> will threaten the authority and discipline of schools in general.

## Lesson 3.7: Comparing and Contrasting Excerpts from the Majority and Dissenting Opinions

## UNIT 3

<p><b>Subject:</b> In December 1965, a group of secondary school students in Des Moines, Iowa, wore black armbands to school to protest American involvement in the Vietnam War. When the students were asked by school administrators to remove the armbands, they refused and were suspended from school. Three of the students and their parents sued the school district for a violation of their First Amendment rights, but the first court dismissed their complaint.</p>	<p><b>Subject:</b> In December 1965, a group of secondary school students in Des Moines, Iowa, wore black armbands to school to protest American involvement in the Vietnam War. When the students were asked by school administrators to remove the armbands, they refused and were suspended from school. Three of the students and their parents sued the school district for a violation of their First Amendment rights, but the first court dismissed their complaint.</p>
<p><b>Tone:</b> Fortas's tone is logical and confident. He very coolly explains how the law applies to the Tinkers' circumstances and that freedom of expression extends to their wearing of the armbands: "But we do not confine the permissible exercise of First Amendment rights to a telephone booth or the four corners of a pamphlet, or to supervised and ordained discussion in a school classroom."</p>	<p><b>Tone:</b> Black's tone is much more subjective, insulting, and alarmist than Fortas's tone. He does not allude to the law as often as Fortas does. Instead, he argues that the students' actions are a threat to education: "One does not need to be a prophet or the son of a prophet to know that, after the Court's holding today, some students in Iowa schools—and, indeed, in all schools—will be ready, able, and willing to defy their teachers on practically all orders."</p> <p>Black even insults teenage students who question authority in the following quotation: "This case, therefore, wholly without constitutional reasons, in my judgment, subjects all the public schools in the country to the whims and caprices of their loudest-mouthed, but maybe not their brightest, students."</p>

## PART 3: COMPARING AND CONTRASTING RHETORICAL STRATEGIES

Ask students to respond to the following writing prompt.



- In general, how do the two justices construct their arguments to reach and sway the American public?
- How does each justice use the Constitution to develop his argument?
- How does the word choice of each justice reflect his overall tone?

## Meeting Learners' Needs

If students need more support, take time to discuss each question to ensure they understand what is being asked. Assign only one question at a time and use the think-pair-share strategy so that students can discuss their responses with a peer before sharing with the group.

## UNIT 3

## Sample student answers:

- *Whereas Fortas seems to rely on the Court's interpretation of the First Amendment and how it applies to the case, Black instead makes an emotional appeal to the American public, warning them that the ruling could lead the U.S. to being a nation where students in all schools "will be ready, able, and willing to defy their teachers on practically all orders."*
- *Fortas asserts himself as an expert on the Constitution and on the history of landmark cases addressing the First Amendment in school settings. He uses concrete language from the First Amendment in his argument. On the other hand, Black rejects that argument, but in more vague terms, saying that he disclaims "any purpose on [his] part to hold that the Federal Constitution compels ... school officials to surrender control of the American public school system to public school students."*
- *Fortas avoids emotionally charged language and instead uses more objective descriptive language to build a logical case. For example: The students "caused discussion outside of the classrooms, but no interference with work and no disorder." Black, on the other hand, cites cases where students have "violently attacked earnest but frightened students who wanted an education." Black's use of the words "violently," "earnest," and "frightened" portrays students who protest as threatening and other students as innocent and intimidated victims of the protesters.*

Remind students that during their Unit 1 study on argument and their Unit 2 study on persuasion in literature, they focused on the nature of the rhetorical transaction between speaker and audience. Then facilitate a brief wrap-up discussion to help students analyze the contrast between the rhetorical strategies of the two justices and the general and specific ways in which each justice appealed to the American public.

**Meeting Learners' Needs****Word-study practice**

For free word-study practice on the words from Black's dissenting opinion from *Tinker v. Des Moines*, visit Vocabulary.com: [vocab.com/pre-ap/eng2/tinker-black](https://www.vocabulary.com/pre-ap/eng2/tinker-black).

**EXTENSION OPPORTUNITY****Research**

If this case piques students' interest, it offers a good opportunity for independent research. You could have students begin their research now, or you might recommend that they generate research questions that they could investigate later. Students can listen to recordings of the oral arguments and find additional information about the case and the justices as well as contemporary interviews with the Tinkers at [landmarkcases.c-span.org/Case/24/Tinker-v-Des-Moines](https://landmarkcases.c-span.org/Case/24/Tinker-v-Des-Moines).



## Assess and Reflect on Learning Cycle 1

UNIT 3

In this assess-and-reflect activity, students revisit and revise arguments they wrote, incorporating textual evidence from one or more of the excerpts from *Tinker v. Des Moines* as well as ideas from their peers.

### SUGGESTED TIMING

1 class period

### STUDENT TASK

Share the following prompt with students.

1. Reread what you wrote in response to the prompt in Lesson 3.2: *In your opinion, how much control should a school exercise over students' freedom to express themselves through clothing?*
2. Look back at any notes you took or responses you wrote about the Supreme Court case and the First Amendment to help you further consider your ideas on the topic. Your opinion on this topic may not have changed, but after reading and discussing the First Amendment and excerpts from *Tinker v. Des Moines*, you now have more information.
3. Revise your claim to reflect your new, different, or expanded views on the extent to which school officials should be able to restrict students' clothing choices. Try to avoid including phrases such as "I think ..." or "I believe ..."
4. Write a paragraph that supports your new claim with evidence both from your peers and from the Supreme Court decision. Be sure that you use direct quotations and paraphrases when appropriate.

Remind students that when integrating other people's words into their own sentences, they can use signal words such as *claims*, *suggests*, *recommends*, or *argues*. They should consult the RAV wall if they are stuck.

### EVALUATING THE WORK AND PROVIDING FEEDBACK

As you examine students' responses, check to ensure they represented the sources accurately while asserting an original claim.

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing further feedback in the form of questions or suggestions. The table on the next page contains a few examples, but it is not intended to be an exhaustive list.

## UNIT 3

If the student ...	You might ask or suggest ...
simply tacked on the additional <i>Tinker v. Des Moines</i> source without integrating it into the writing	How can you revise or restructure your argument to consider the perspective of the majority or dissenting opinion from the beginning? Have you considered quoting a phrase from another part of the Supreme Court decision in your argument?
relied too heavily on summarizing others' arguments instead of asserting their own	Remember that you are synthesizing your view on dress codes in school with the views of others. Your argument can be nuanced and original; it should not simply rely on the summaries of others' perspectives.
did not correctly cite references	You should refer to the works of others through parenthetical citations. If you are unsure about this practice, check out one of the many online resources on MLA-style parenthetical citations.

This sample paragraph shows how a writer can use evidence to support a claim, and it also demonstrates how the commentary is the most important part of a synthesis paragraph.

*The First Amendment promises to protect Americans' freedom of speech, and therefore an American student's right to express herself through her clothing should be protected by the law and by school officials as well. As Justice Fortas asserted in *Tinker v. Des Moines*, "It can hardly be argued that either students or teachers shed their constitutional rights to freedom of speech or expression at the schoolhouse gate." Although I agree with Holmes's and Herbert's opinion that students should not be allowed to convey offensive messages with their clothing while in school, Fortas makes it clear that the First Amendment protects a student's freedom of expression.*

## MEETING LEARNERS' NEEDS

**For students who need more support:**

- Have students use the following sentence starter to help them incorporate other people's ideas more smoothly into their own: **[name of person or source] agrees with me, arguing that "[quote]."**
- If students are having difficulty writing their commentary, you can direct them to use sentence starters such as:
  - ◆ This shows \_\_\_\_\_.
  - ◆ This further proves \_\_\_\_\_.
  - ◆ This illustrates \_\_\_\_\_.

### Meeting Learners' Needs

Based on your examination of student work, you might need to provide more support or additional challenges when completing the assess-and-reflect activities in this unit.

**For students who need more of a challenge:**

- Most students will use evidence from their peers or the court decision that supports their position. Challenge those who are ready for more sophisticated synthesis to incorporate evidence that runs counter to their position—not necessarily addressing the counterclaim at this point (they will do this in the next learning cycle) but rather using an opposing idea to help illustrate their point. For example: *Even though the dissent in the Tinker case contends that “sometimes the old and the tried and true are worth holding,” in reality, we will only make progress making society better for all when we are willing to upset the tried and true of the past.*
- Challenge students who are ready for it to experiment with a variety of signal words (*suggests, contends, believes, etc.*) and to explain how individual words affect the meaning, clarity, or tone of their response.

**REFLECTION****TEACHER REFLECTION**

- How well do students understand synthesis?
- How successfully were they able to integrate direct quotations and paraphrases?
- Where might students need additional support? Where are they demonstrating the most success?
- What aspects of these lessons worked well? What approaches might you want to replicate? What might you need to modify?

**STUDENT REFLECTION**

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- Which texts or assignments did you find most interesting?
- What stands out as something you learned or accomplished? Why?
- Where might you need to strengthen your skills and understanding? What actions can you take to do that?

## Learning Cycle 2

This learning cycle builds on the experiences of the previous learning cycle, where students gained a foundation in the fundamental nature of synthesis and learned how a Supreme Court decision serves as a particular model of synthesis. Learning Cycle 2 introduces students to a variety of sources on the subject of vaccination and the differing perspectives about how much influence the government should have over individuals' rights to make decisions about getting vaccinated. Many of these documents, including another Supreme Court decision, will continue the theme introduced in the first learning cycle: the societal tension between individual rights and the government's role in protecting the common welfare of the people.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
3.8: Understanding How Vaccinations Work		1 class period
3.9: A Part-to-Whole Analysis of a Satirical Cartoon	<i>The Cow-Pock or the Wonderful Effects of the New Inoculation!</i> (cartoon) Excerpt from "About Edward Jenner" (nonfiction)	1–2 class periods
3.10: Analyzing Textual and Visual Representations of Herd Immunity	Excerpt from <i>On Immunity: An Inoculation</i> (nonfiction) Infographic on herd immunity	2 class periods
3.11: The Supreme Court	Excerpts from <i>Jacobson v. Massachusetts</i>	1 class period
3.12: Addressing a Counterargument	"For the Herd's Sake, Vaccinate" (argument) "Vaccine Controversy Shows Why We Need Markets, Not Mandates" (argument)	2 class periods
Assess and Reflect on Learning Cycle 2	Varies	1 class period

## LESSON 3.8

## UNIT 3

## Understanding How Vaccinations Work

This lesson builds content knowledge through informational videos and collaborative work to identify prior knowledge. It is intended to help students develop foundational knowledge about vaccines prior to reading different perspectives about the government's potential role in mandating vaccinations.

### LESSON GOALS

#### Students will:

- collaborate to create a working definition
- gain content knowledge from an informational video

#### and demonstrate understanding through:

- initial and revised definitions
- responses to questions

### SUGGESTED TIMING

1 class period

### MATERIALS

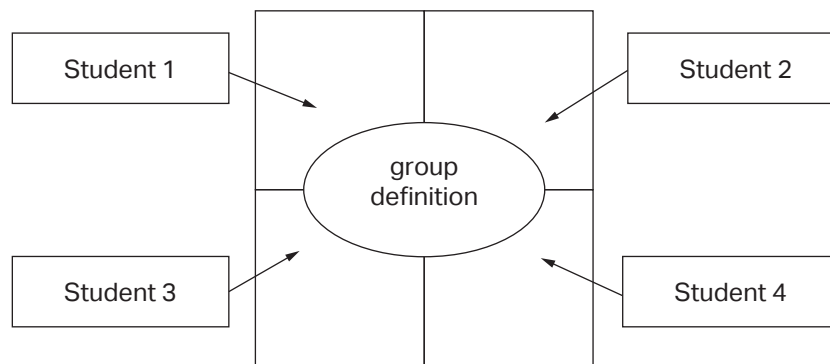
- Chart paper
- Informational videos

### Meeting Learners' Needs

If students are already knowledgeable about vaccines, consider substituting a brief discussion for this full lesson, or ask students to view the videos and respond to the questions as independent homework.

### PART 1: ENGAGING STUDENTS' PRIOR KNOWLEDGE OF VACCINATIONS

Organize the class into groups of four and distribute a piece of chart paper to every group. Have each group draw a large graphic organizer with a central oval space against a background of four quadrants. The quadrants should be big enough for students to write in.



Let students know that each member of the group should use one quadrant to record their current understanding about the purpose of vaccinations and how vaccines work to protect people from viruses.

## UNIT 3

Once all students have filled in their quadrant, have groups share their individual notes and discuss their prior knowledge about vaccinations. Then have students use their combined knowledge to collaboratively create a working definition of the term *vaccination*, recording this definition in the central oval. Point out that this collaborative melding of definitions is an act of synthesis.

## PART 2: GATHERING INFORMATION FROM A VIDEO

Show students an informational video that explains how vaccinations work to protect people from viruses.

You could use either of the videos below, or you could have students independently research short informational videos on the topic as well:

- "Immunity and Vaccines Explained" (PBS): [youtube.com/watch?v=IXMc15dA-vw](https://www.youtube.com/watch?v=IXMc15dA-vw) (2:11 minutes)
- "How Do Vaccines Work?" - Kelwalin Dhanasarnsombut (TED-Ed): [youtube.com/watch?v=rb7TVW77ZCs](https://www.youtube.com/watch?v=rb7TVW77ZCs) (4:35 minutes)

### Classroom Facilitation

The second video listed is a more sophisticated explanation of the science behind vaccinations, and it mentions Edward Jenner, the English physician who first experimented with the vaccination for smallpox—a topic that will come up in Lesson 3.9.

## PART 3: REVISING DEFINITIONS AND DISCUSSING THE IMPLICATIONS

Have each group reconvene after watching the video and review their working definitions of *vaccination*.

Ask students to reflect on the accuracy of their working definitions. Allow time for revision, and then lead the class in the creation of a succinct, whole-class-generated explanation of what a vaccine is and how it works.

In a brief wrap-up discussion, introduce students to the following quote by Dr. William H. Foege (former head of the Center for Disease Control and Prevention [CDC]): "Vaccines are the tugboats of preventive health."

Ask students:

- **What do you think Foege meant by this metaphor?**
- **Based on what you have learned about the science of vaccinations, why do you think some people value and accept them while others fear or resist them?**

## LESSON 3.9

## UNIT 3

## A Part-to-Whole Analysis of a Satirical Cartoon

This lesson builds on students' knowledge of vaccinations and introduces them to their first argument on the topic: a political cartoon from 1802. The introductory writing protocol has students initially focus on one visual element of the satirical cartoon, and then it steadily expands to reveal more and more context. This should activate students' curiosities and reveal how different elements of the cartoon work together to present a multilayered, satirical argument. This close examination of individual sections of the cartoon is similar to close-reading experiences. By focusing on one section at a time, the overall meaning becomes more clear.

### SUGGESTED TIMING

1–2 class periods

### MATERIALS

Student readers

### LESSON GOALS

#### Students will:

- read closely and analyze a satirical cartoon
- explain the relationship between a text and its historical context
- identify rhetorical strategies in a cartoon

#### and demonstrate understanding through:

- academic conversations
- analytical paragraphs

### PART 1: OBSERVATION: VIEWING ELEMENTS OF A SATIRICAL CARTOON

Show students their first view of the James Gillray cartoon—the close-up of a woman's face.

#### Image A:



#### Classroom Facilitation

Do not provide students with any context about the cartoon at this point. Let students react purely to each visual prompt, one at a time, charting their observations and questions as the activity unfolds.

## UNIT 3

Tell students they have about one minute to respond to the following writing prompt.



What do you see? What do you assume or wonder based on what you see?

Repeat this process with image B, again asking students to respond to the writing prompt. Continue with the remaining images (C–E) until each view has been shared and students have expanded their responses.

Resist having students share their evolving impressions until the class has completed the fifth written response.

**Image B:**



**Image C:**





Image D:



Image E:



Courtesy of the Library of Congress, LC-USZC4-3147

In the final image, be sure students notice the title at the bottom: ***The Cow-Pock—or—the Wonderful Effects of the New Inoculation!***

## PART 2: ANALYSIS THROUGH DISCUSSION

### SHARING IMPRESSIONS AND RAISING QUESTIONS

Discuss with students how their impressions evolved as they received more visual context surrounding the central woman's face. Which of their questions were answered as the image became more complete? What new questions were raised?

Next, ask some students to share the questions they still have after seeing the cartoon and its caption in its entirety. List these questions on the board.

### VIEWING THE CARTOON IN ITS HISTORICAL CONTEXT

Inform students that James Gillray, a British satirist, drew this image in 1802 and that the smallpox vaccination had been first administered just a few years earlier. Ask students to read "About Edward Jenner," the nonfiction passage about cowpox, in their readers. Have them annotate the text as they discover facts about smallpox (and its relationship to cowpox) that help address their open questions.

Return to the list of unanswered questions on the board. Have students answer as many as they can now that they have read the passage on Dr. Jenner's work.

### VIEWING THE CARTOON THROUGH THE LENS OF SATIRE

Now turn the class's attention to the more subjective area of determining the purpose or claim of Gillray's argument.

Define *satire* as "the use of humour, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues." (Source: [oxfordreference.com/view/10.1093/oi/authority.20110803100442626](https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100442626))

Since Gillray is using satire to make a statement about Jenner's work, have students first try to identify which methods of satire listed in the definition are the most relevant and ask for evidence of each. Quickly review or have students look up the meanings of *irony* and *exaggeration*.

If necessary, supply the following discussion prompts to guide students to make connections between the elements of satire and aspects of the cartoon.



- How does Gillray use *irony* to contrast the cartoon's image and its title?
- How does Gillray use *exaggeration* to make his point? What do you notice about the physical features of the people?

#### Sample student responses:

- Sprouting cow parts is certainly not an illustration of the "the Wonderful Effects of the New Inoculation," as stated in the caption.
- The figures appear grotesque, with exaggerated human facial features; the effects of being injected with cowpox appear as absurd, with bodies taken over by cow features.

### PART 3: ANALYSIS THROUGH WRITING

Ask students to independently reread the text about Jenner and consider who is most likely the target of Gillray's satirical cartoon. In other words: Who is he making fun of in the cartoon?

Suggest that students annotate as they read, trying to identify references to the different sides of the vaccination issue (e.g., Jenner, the milkmaids, the variolators, the antivaccinationists).

#### Meeting Learners' Needs

##### Word-study practice

For free word-study practice on the words from the informational text about Edward Jenner, visit Vocabulary.com: **vocab.com/pre-ap/eng2/jenner**.

### GUIDING STUDENT THINKING

Because of the ironic contrast between the caption and the image, some students may assume that the cartoon is poking fun at Jenner for injecting people with cowpox. While this may be partially true, urge them to consider the exaggerated fear that is represented in the image. Help students recognize that the image is also ridiculing people's apprehensions about using cowpox as a vaccination against smallpox by showing the almost preposterous renderings of how it might look if people's worst fears were realized.

Next, instruct students to write a brief paragraph articulating their analysis of Gillray's claim and identifying evidence from both the image and the source on Jenner's work.

Invite a few students to share their written analyses of Gillray's argument by reading them aloud or exchanging them with peers.

#### Meeting Learners' Needs

If students seem stuck, suggest beginning with the following sentence frame:

**Gillray's cartoon is presenting a satirical argument that ridicules \_\_\_\_\_ by using \_\_\_\_\_ .**

#### Sample student analysis:

*Gillray's cartoon is presenting a satirical argument that ridicules the antivaccinationists by using grotesque and exaggerated images that captured their worst fears about a vaccine that used the cowpox virus as its base. Gillray communicates his claim, that the antivaccinationists were hysterically fearful, with the woman's look of horror as she is being vaccinated and by the absurd way he portrays those who had been vaccinated with cowpox as sprouting cow parts. This interpretation is supported by the text from the Jenner Institute that points out that the antivaccinationists opposed vaccination "saying that they would not be treated with substances originating from God's lowlier creatures." This portrayal of the antivaccinationists is evidenced in Gillray's drawing of the vaccinated as people who had lost their more refined human features and taken on the exaggerated physical traits of cow-sprouting monsters.*

## LESSON 3.10

## Analyzing Textual and Visual Representations of Herd Immunity

In the previous lesson on vaccines, students learned some important background information about the topic. This lesson adds additional information by introducing students to *herd immunity*, the scientific concept that relates an individual's immunity to the vaccination status of the community.

Students first unpack the metaphor of “herd immunity,” and then they analyze both a written explanation and a visual representation of the concept. The concept of herd immunity will be particularly relevant as students read additional arguments about government-mandated vaccination.

### SUGGESTED TIMING

2 class periods

### MATERIALS

- Student readers
- Large drawing paper and markers

### LESSON GOALS

#### Students will:

- analyze and draw connections between a print and nonprint text
- explain the meaning of an extended metaphor
- identify rhetorical strategies in an infographic

#### and demonstrate understanding through:

- text-based visual representations
- analytical paragraphs

### PART 1: UNPACKING THE HERD-IMMUNITY METAPHOR

Show a brief segment of a nature video depicting an animal herd and the ways they face danger. Here are two options, or you could easily find others.

- National Geographic video: [youtube.com/watch?v=yr30TZjQSdM](https://www.youtube.com/watch?v=yr30TZjQSdM)
- Animal Planet video: [youtube.com/watch?v=Bru1xQ8cJZQ](https://www.youtube.com/watch?v=Bru1xQ8cJZQ)

Ask students to describe the action of the video in one written sentence. Solicit a few volunteers to share their sentences with the class.

Ask students to speculate about the meaning of the term *herd immunity* based on what they saw in the video.

Review the definition of *metaphor* as a figure of speech that compares two unlike things to make a point. In a brief discussion, explore the metaphorical implications of the term *herd immunity*, comparing the way a herd protects its most vulnerable members to the way a

vaccine can protect those most vulnerable to a virus (e.g., the elderly, infants too young to be vaccinated, people with weakened immune systems).

## PART 2: ANALYZING AN EXPLANATION OF HERD IMMUNITY

### FIRST READ

Read aloud Eula Biss's three-paragraph explanation of herd immunity, and ask students to identify the central metaphor that Biss uses to explain how herd immunity works.

If we imagine the action of a vaccine not just in terms of how it affects a single body, but also in terms of how it affects the collective body of a community, it is fair to think of vaccination as a kind of banking of immunity. Contributions to this bank are donations to those who cannot or will not be protected by their own immunity. This is the principle of *herd immunity*, and it is through herd immunity that mass vaccination becomes far more effective than individual vaccination.

Any given vaccine can fail to produce immunity in an individual, and some vaccines, like an influenza vaccine, are less effective than others. But when people are vaccinated with even a relatively ineffective vaccine, viruses have trouble moving from host to host and cease to spread, sparing both the unvaccinated and those in whom vaccination has not produced immunity. This is why the chances of contracting measles can be higher for a vaccinated person living in a largely unvaccinated community than they are for an unvaccinated person living in a largely vaccinated community.

The unvaccinated person is protected by the bodies around her, bodies through which disease is not circulating. But a vaccinated person surrounded by bodies that host disease is left vulnerable to vaccine failure or fading immunity. We are protected not so much by our own skin, but by what is beyond it. The boundaries between our bodies begin to dissolve here. Donations of blood and organs move between us, exiting one body and entering another, and so too with immunity, which is a common trust as much as it is a private account. Those of us who draw on collective immunity owe our health to our neighbors.

After students identify banking as the central metaphor for how herd immunity operates in a community, explain to them that an *extended metaphor* is not just introduced in a single phrase or sentence, it is developed throughout a piece of writing.

#### Meeting Learners' Needs

Some students may not realize that a bank uses the resources of many customers to help finance loans to a few. You may need to explain that concept to ensure comprehension.

## UNIT 3

**SECOND READ**

Ask students to individually reread Biss’s explanation of herd immunity in their readers while keeping the idea of extended metaphor in mind. Request that they circle every word or phrase related to the banking metaphor.

Because many of the words related to banking are multiple-meaning words, spot-check students’ annotations to see if they have correctly identified the terms related to banking (i.e., “bank,” “contributions,” “donations,” “common trust,” “private account,” “draw,” “owe”).

If students are missing some words, ask them to use an online dictionary to check the multiple definitions of some of the words (“contributions,” “trust,” “draw”).

**Write-Pair-Share****Write**

Jumpstart a write-pair-share by displaying the following sentence stem for students to complete:

**Banking is like herd immunity because \_\_\_\_\_ .**

**Pair**

Have students share their responses with a partner. Then have a few pairs share their responses with the entire class.

**Share**

Capture explanations of the metaphor by writing them on the board, revising the explanation as new pairs add insights and comments.

**CREATING A VISUAL REPRESENTATION**

Organize the class into small groups of three or four students and distribute a large sheet of drawing paper and markers to each group.

Ask groups to identify the sentence that best communicates Biss’s claim—the point she is trying to make about herd immunity. (“But when people are vaccinated with even a relatively ineffective vaccine, viruses have trouble moving from host to host and cease to spread, sparing both the unvaccinated and those in whom vaccination has not produced immunity.”)

Have groups creatively design a visual representation of Biss’s central claim, using the markers and paper to quickly sketch the image they have in mind. Emphasize that they should use their imaginations, thinking beyond animal herds and banking, and consider what other visual metaphors could represent the notion that vaccinating a community can protect the unvaccinated within that same community.

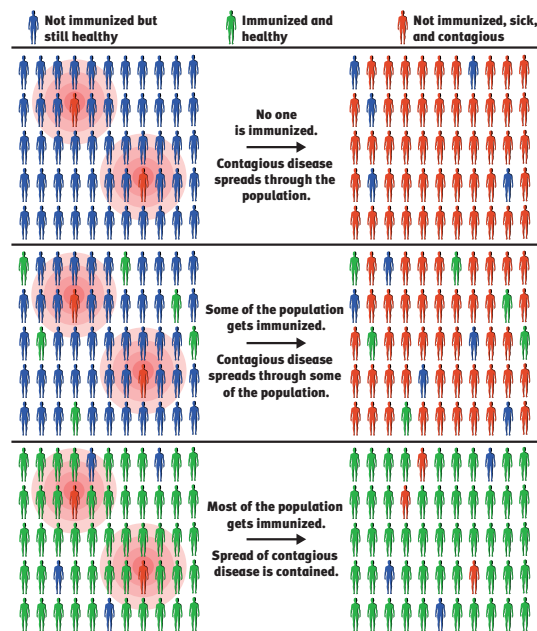
**Vocabulary Across Texts**

While you are focusing on the sentence that captures Biss’s claim, point out her repeated use of the word “host” (meaning “a biological organism in which a virus can replicate itself”). Ask students to recall Macbeth’s use of “host” to describe his relationship to his guest, King Duncan. In both cases, a host provides shelter!

Affix the sketches to the wall, and, if time permits, have groups briefly explain their visual representations of herd immunity.

### PART 3: RELATING AN INFOGRAPHIC TO A WRITTEN TEXT

While students are still in groups, display the National Institute of Allergy and Infectious Diseases (NIAID) infographic representing how herd immunity works and ask students to consider both its graphic and textual details. (The graphic is also in the Unit 3 Student Reader.)



Credit: NIAID

Ask groups to take a few minutes to make a short list of their observations of the dominant figures and shapes in the infographic (e.g., small red, yellow, and blue figures; arrows; concentric circles in the background).

Next, have students infer what each of those symbols represents. Use the questions below if you need to prompt students' thinking.

- **What do the three colors represent?**
- **What do the arrows represent?**
- **What do the concentric rings surrounding the red figures represent?**
- **How do the words above and below each of the three arrows describe a different situation? What are the three situations?**

Have each group respond to the following prompt in writing.

## UNIT 3



**How does this infographic relate to Biss's explanation of herd immunity?**  
**Use specific evidence from the infographic and from Biss's explanation in your response.**

Emphasize that each group should use at least one direct quote from Biss in their response, and remind students that the quote should be integrated into the explanation, not just dropped in. Also remind students to use parenthetical citations to credit Biss or the NIAID.

Have each group briefly share their explanations of how the infographic relates to Biss's explanation of herd immunity. Most likely, at least a few groups will mention the connection between the infographic and the following sentence from Biss's explanation: "This is why the chances of contracting measles can be higher for a vaccinated person living in a largely unvaccinated community than they are for an unvaccinated person living in a largely vaccinated community."

### Meeting Learners' Needs

#### Word-study practice

For free word-study practice on the words from Biss's explanation of herd immunity visit Vocabulary.com: [vocab.com/pre-ap/eng2/herd-immunity](https://www.vocabulary.com/pre-ap/eng2/herd-immunity).

### GUIDING STUDENT THINKING

Students might mention the above sentence in reference to the infographic without fully articulating how the two relate. To steer them in the right direction, scaffold the synthesis by supplying the following question prompts about the infographic:

- **How is the "vaccinated person living in a largely unvaccinated community" represented?** (Answer: the green figures in the middle panel)
- **How is the "unvaccinated person living in a largely vaccinated community" represented?** (Answer: the blue and red figures in the third panel)
- **How does the infographic express the claim that the "unvaccinated person living in a largely vaccinated community" has a better chance of avoiding measles than the "vaccinated person living in a largely unvaccinated community"?** (Answer: The majority of the blue figures in the third panel end up staying blue, representing remaining healthy, while the green figures in the second panel end up surrounded by the spread of measles.)

### EXTENSION OPPORTUNITY

Earlier, students read and analyzed Biss's explanation of herd immunity through the extended metaphor of banking. Have students write their own explanation of herd immunity using an extended metaphor represented in one of the group visuals created in class. Students should select specific words and phrases that relate to the metaphor and that carry on throughout the explanation, as Biss did with the banking metaphor.



## LESSON 3.11

## UNIT 3

## The Supreme Court

This lesson introduces students to the synthesis prompt they will wrestle with for the rest of unit: “How much control should the government exercise over an individual’s rights regarding vaccination?” Students read excerpts from the 1905 Supreme Court case *Jacobson v. Massachusetts*, a case that is considered one of the most important judicial decisions in the history of American public health. As students weigh an individual’s personal right over their own body versus the community’s right to ensure the safety and health of its people in the face of an epidemic, they will begin to appreciate the complicated, fraught nature of the mandatory-vaccination issue.

### SUGGESTED TIMING

1 class period

### MATERIALS

- Student readers
- **Handout 3.11**  
Text-Dependent  
Questions: *Jacobson v. Massachusetts*

### LESSON GOALS

#### Students will:

- read closely and analyze complex texts from Supreme Court opinions
- analyze rhetorical strategies in Supreme Court opinions

#### and demonstrate understanding through:

- annotated and highlighted texts
- responses to text-dependent questions
- academic conversations

### PART 1: FIRST READ

Explain to students that the tension between antivaccinationists and advocates of vaccination in 19th-century England eventually spread to America. This tension heightened when there was a major outbreak of smallpox in Boston that resulted in 270 deaths between 1901 and 1903. In 1905, there was a U.S. Supreme Court Case that addressed whether or not a citizen of Massachusetts, Pastor Henning Jacobson, had the right to refuse a mandatory smallpox vaccine. Jacobson argued that the mandatory vaccination was an invasion of his liberty.

Remind students that just like the excerpt from the Supreme Court opinion in the case *Tinker v. Des Moines*, this judicial opinion acts as the synthesis of three elements:

- the court’s opinion
- references and interpretations of the law/Constitution
- references and interpretations of previous relevant court cases

Ask students to read the text independently, annotating or highlighting for the three key elements.

**PART 2: SECOND READ**

Organize the class into eight small groups, and assign an excerpt (A, B, C, or D) to each group. Groups will analyze their assigned excerpt, using a set of text-dependent questions (on Handout 3.11) to guide their analysis. These groups will be reconfigured for the next part of the jigsaw activity.

**INSTRUCTIONAL RATIONALE**

There are multiple ways to use the jigsaw strategy, and it can be an effective approach to promote student ownership of tasks and to provide an opportunity for students to practice text-based speaking and listening. In this activity, students will first analyze their assigned excerpt with their initial group, but each student must have his or her own notes and must be able to explain their analysis to a new group of peers who did not analyze the same section.

Share **Handout 3.11** with students.

**Directions:** Analyze your assigned excerpt using the corresponding set of questions below.

**Excerpt A**

- What is “the state”? What did the state do to Jacobson when he refused to be vaccinated for smallpox?
- What does “compulsory” mean? How does Jacobson feel about a compulsory vaccination law?
- What does “inherent” mean? What does Jacobson consider an inherent right?
- What does Jacobson consider as an “assault upon his person”?

**Excerpt B**

- According to this opinion, what are the limits of the “liberty secured by the Constitution”?
- The word “restraint(s)” appears three times in this section. In this context, what does it mean? What is the author’s attitude about restraints?
- How is the phrase “common good” illustrated in this section?
- According to this excerpt, what would happen if we all followed “the rule that each one is a law unto himself”?
- What has the court recognized more than once?

**Excerpt C**

- According to the case *Crowley v. Christensen*, how is *liberty* defined?
- According to the case *Crowley v. Christensen*, what is the relationship between liberty and the law?
- A “covenant” is like a contract, but the author uses the word as a verb in this section, stating, “the whole people covenants with each citizen, and each citizen with the whole people.” How does the use of the word make a point about the relationship between society and the individual?
- According to the constitution of Massachusetts, what is the relationship between government and the “common good”?
- How does the constitution of Massachusetts contrast public and private interests?

**Excerpt D**

- What principles apply “to the present case”? (You will need to look back in the previous excerpts to find this answer.)
- How did the legislature of Massachusetts make their decision to require vaccination?
- The author says that “to invest the [Board of Health] with authority over” vaccination decisions was not an “arbitrary requirement.” What is the meaning of *arbitrary*? What greater point is he making by noting that this was not an arbitrary requirement?
- What does the writer consider as a community’s right?

**Handout 3.11**

## PART 3: SHARING ANALYSIS WITH PEER GROUPS

### UNIT 3

### RECONFIGURING GROUPS AND SHARING

Reorganize small groups in a jigsaw formation so that each student joins representatives from each of the previous groups. This can be accomplished quickly by having all the students in the A groups number off, then having the B groups number off (beginning again with 1), and so on for Groups C and D. Then the new groups can form based on numbers (with all the 1s together, etc.)

Once students are in their new groups, have them share their original group's analysis of their assigned section. As each student shares, the others should ask questions, take notes, and annotate their own copies of the excerpts.

### RECOGNIZING THE ELEMENTS OF ARGUMENT

After small groups have shared, bring the whole class together for a discussion, considering the four short excerpts as a whole. Share the following prompt with students.

**How would you summarize the claim, evidence, and reasoning behind the court's decision? Where did you find the following elements of an argument in the *Jacobson v. Massachusetts* excerpts?**



- counterargument
- evidence
- reasoning
- appeals
- claim

#### Sample student responses to the second question in the prompt:

- **counterargument:** Harlan recognizes Jacobson's valuing of "the inherent right of every freeman to care for his own body."
- **evidence:** Harlan cites legal cases where the restraints on personal liberty are justified for the common good: "This court has more than once recognized it as a fundamental principle that 'persons and property are subjected to all kinds of restraints and burdens in order to secure the general comfort, health, and prosperity of the state.'"
- **reasoning:** Harlan applies the principles of the previous court cases to Jacobson's case: "Applying these principles to the present case, it is to be observed that the legislature of Massachusetts required the inhabitants of a city or town to be vaccinated only when, in the opinion of the Board of Health, that was necessary for the public health or the public safety."

## UNIT 3

- **appeals:** Harlan makes an appeal to the audience's ethos by convincing them that the decision to enforce mandatory vaccination was reached by "a Board of Health, composed of persons residing in the locality affected and appointed, presumably, because of their fitness to determine such questions."
- **claim:** The excerpts culminate in asserting a central claim: "Upon the principle of self-defense, of paramount necessity, a community has the right to protect itself against an epidemic of disease which threatens the safety of its members."

**LINGERING-QUESTION CHAT WALL**

Return to the lingering-question chat wall (LQCW) and display the following lingering question, leaving space on the wall for multiple responses: "How much control should the government exercise over an individual's rights regarding vaccination?"

Ask students to spend a few minutes quickwriting in response to the lingering question from the perspective of Jacobson, and then from the perspective of the court's opinion (as expressed by Justice Harlan).

Elicit a few students' responses and summarize Jacobson's and the court's stances as entries on the LQCW. For example: *Jacobson believed that government-mandated vaccination was an invasion of personal liberty, while the court maintained that one's liberty should be regulated by law, according to what the government deems essential to the safety and health of the community.*

Explain that over the next few lessons students will be reading and analyzing a number of texts that express differing views about how much control the government should exercise over an individual's rights regarding vaccination.

After being exposed to these various opinions, students will be asked to assert their own stance by writing an argument that synthesizes their personal view with some of the views expressed in the texts they read in class. In other words: Now they are listening to the unending conversation on mandatory vaccination. Soon they will be expected to enter the conversation—to put in their oars.

**Meeting Learners' Needs****Word-study practice**

For free word-study practice on the words from the *Jacobson v. Massachusetts* opinion, visit Vocabulary.com: [vocab.com/pre-ap/eng2/jacobson-massachusetts](http://vocab.com/pre-ap/eng2/jacobson-massachusetts).

## LESSON 3.12

## UNIT 3

## Addressing a Counterargument

This lesson gives students an opportunity to begin synthesizing some of the factual information and arguments about vaccination that they have been exposed to thus far in the unit and practicing their skills with addressing a counterargument, which is an essential element of a synthesis argument. Students first read two texts that take different positions on the topic, and then they begin to articulate a position on compulsory vaccination that will prepare them for the final learning cycle's full synthesis essay.

### SUGGESTED TIMING

2 class periods

### MATERIALS

Student readers

#### LESSON GOALS

##### Students will:

- read and analyze an argument
- identify and explain counterarguments
- explain how authors present different perspectives on a common theme

##### and demonstrate understanding through:

- annotated texts
- academic conversations
- original claims and counterclaims

### PART 1: READING TWO ARGUMENTS

Before reading, ask students to write a one- or two-sentence response to the following prompt.



**In your opinion, should governments have the right to require vaccinations?**

Ask students to keep their responses because they will revisit them later in the lesson after reading and discussing two articles.

Assign half the class to read one of the following articles from the reader and the other half of the class the other article. Be sure that there is a roughly equal number of students who read each piece; they will pair up for a dialogue in the next part of the lesson.

- "For the Herd's Sake, Vaccinate" by Steven L. Weinreb
- "Vaccine Controversy Shows Why We Need Markets, Not Mandates" by Ron Paul

## UNIT 3

As students read their assigned article, direct them to annotate the text, looking for the piece's central claim, the most compelling and relevant evidence, and any places where the author might address the arguments of those who think differently than they do (counterarguments).

After students read, check for understanding by displaying the following passages from *Jacobson v. Massachusetts* and asking students whether the author of the text they read would agree or disagree with the statement and why.

**Meeting Learners' Needs**

If students need additional support with this step, suggest that they use a simple four-column chart to organize their notes with the following column headings: "author/title," "overall claim," "best evidence," and "counterarguments."

But the liberty secured by the Constitution of the United States to every person within its jurisdiction does not import an absolute right in each person to be, at all times and in all circumstances, wholly freed from restraint.

We are unwilling to hold it to be an element in the liberty secured by the Constitution of the United States that one person, or a minority of persons, residing in any community and enjoying the benefits of its local government, should have the power thus to dominate the majority when supported in their action by the authority of the State.

[Compulsory vaccination is] hostile to the inherent right of every freeman to care for his own body and health in such way as to him seems best.

**PART 2: HAVING A DIALOGUE**

Have students partner up with someone who read the other article. Let them know that they will be taking on the persona of the writer of their article. In other words, they will have a dialogue pretending they are either Steven L. Weinreb or Ron Paul.

Using their annotations and/or their graphic organizers, they should start by stating their central claims. If students need support, provide the following frame:

Hi, I'm \_\_\_\_\_, and I believe that \_\_\_\_\_  
because \_\_\_\_\_ [overall claim].

Pairs should continue with a conversation, taking turns sharing the best evidence to support their claim using only evidence from the article. If it would be helpful, suggest they use this frame:

**I believe \_\_\_\_\_ mainly because \_\_\_\_\_ [evidence]  
and \_\_\_\_\_ [evidence].**

Once they have heard each other's claims and evidence, ask students to pursue a conversation (still playing their roles) in which they challenge each other's ideas using some of the following stems:

- While I agree with you about \_\_\_\_\_, I do not agree that \_\_\_\_\_.
- Although you make an interesting point about \_\_\_\_\_, I wonder if you've considered \_\_\_\_\_.
- Where I think you're a little off the mark is when you suggest \_\_\_\_\_.
- Yes, but \_\_\_\_\_.
- Yes, and \_\_\_\_\_.

Before students end their dialogue, ask them to try to find consensus between their two points of view. Even though there may not be much, looking for places of agreement helps students to try to move away from simplistic pro/con claims to arrive at more nuanced arguments. They could use the following sentence frames:

- While we clearly disagree about \_\_\_\_\_, it seems we might agree that \_\_\_\_\_.
- I wonder if a solution we both could agree on is \_\_\_\_\_?
- We have not yet considered \_\_\_\_\_.

Ask students to continue in the persona of their writer as they read the other article. As they read, they should consider the text through that lens, focusing on where their writer might agree and especially where he might disagree.

### PART 3: ADDRESSING COUNTERARGUMENTS

#### GUIDING STUDENT THINKING

When students are writing a synthesis argument, they are expected to put forward an informed opinion on a topic while at the same time successfully addressing alternative points of view. It is not a matter of being right as much as it is a matter of having considered other perspectives. Throughout this lesson, students have been practicing identifying counterarguments and thinking about ways to address them. This part gives them an opportunity to practice this in writing and gives you an opportunity to assess their current abilities with this important skill.

## UNIT 3

Ask students to revisit their responses to the opening writing prompt and underline their central claim.

Then ask them to add to their response by writing an objection to their claim (i.e., a counterclaim) that Paul or Weinreb might offer, using a transition and a direct quotation if possible.

Effective transitions might include “on the other hand,” “yet,” and “despite this.”

To wrap up, ask students to write a sentence that refutes the counterclaim, perhaps using one of the following frames:

- **What** \_\_\_\_\_ **fails to recognize is** \_\_\_\_\_ .
- **But another way to think about this is** \_\_\_\_\_ .
- **While it is true that** \_\_\_\_\_ , **it is more important to consider** \_\_\_\_\_ .

**Meeting Learners' Needs****Word-study practice**

For free word-study practice on the words from Weinreb's article, visit Vocabulary.com:

**vocab.com/pre-ap/eng2/**

**herd-sake**. For practice on

the words from Paul's article:

**vocab.com/pre-ap/eng2/**

**vaccine-controversy**.



## Assess and Reflect on Learning Cycle 2

This writing task is an expansion of the dialogue that took place in the previous lesson, where students entered into the ongoing academic conversation on mandatory vaccination. The scope of this writing task has been intentionally limited to the use of two sources with a focus on effectively addressing the counterclaim. You can use this opportunity to assess your students' skills in synthesis writing and to provide appropriate feedback before the final writing task, which will require the use of more sources and a more developed stance on the issue.

### SUGGESTED TIMING

1 class period

### STUDENT TASK

Project the following prompt and ask students to write in response to it.

**In April of 2019, the New York City government ordered mandatory measles-mumps-rubella vaccinations and fines for noncompliance in certain communities in Brooklyn, where a measles outbreak had been documented. Since then, government officials in other cities and states have considered similar policies.**

**Imagine that you read an online newspaper article about the mandatory vaccination law and you decided to add to the comments section below the article because you have recently learned a lot about the topic in your English class.**

**Write a two-paragraph response that develops your position on New York City's decision, synthesizes material from at least two of the following sources, and addresses the arguments of those who might think differently.**

- *The Cow-Pock—or—the Wonderful Effects of the New Inoculation!* cartoon
- Eula Biss's explanation of herd immunity from *On Immunity: An Inoculation*
- The NIAID infographic on herd immunity
- Excerpts from *Jacobson v. Massachusetts*
- "For the Herd's Sake, Vaccinate"
- "Vaccine Controversy Shows Why We Need Markets, Not Mandates"

## EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing further feedback in the form of questions or suggestions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask or suggest ...
failed to assert a clear claim	<p>What is the claim you are making in your response? Can you identify and underline it?</p> <p>[If a student has a difficult time identifying the claim] You might have an opinion that you are assuming the reader can figure out or infer. How can you state your opinion more explicitly or clearly for your reader?</p>
allowed evidence and other people's voices to drown out their own voice	<p>You have done a great job of finding a supporting quote. Which part of the quote is the most important for supporting your stance? Could you try experimenting with using only a few words from the quote in the context of one of your sentences?</p> <p>Highlight any places in your response where you have commentary (your explanation of the evidence). What percentage of the writing is in your own words compared to the words of others? A good target is about 70% your own words.</p>
failed to relate evidence back to the original claim	<p>Why did you select this evidence?</p> <p>Can readers understand how the evidence relates to the claim? If not, write one or two more sentences following your evidence, explaining to the reader how your evidence relates back to your claim. If you are stuck, try choosing one or two specific words or details from your evidence and explain how those specifically relate back to your claim.</p>

did not address the counterclaim	Review your notes and think back to the dialogue you had on the two articles with opposing views in Lesson 3.12 to see the counterarguments to your positions. Can you transfer one of those arguments to your own writing?
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## MEETING LEARNERS' NEEDS

### For students who need more support:

Consider providing students with a chart like the following that identifies two perspectives on this issue. This way, you can assess their ability to write a synthesis response even if they have not been able to identify the evidence themselves, which is an important but separate skill that they will continue to practice in the next learning cycle.

Evidence to support the perspective of the individual	Evidence to support the perspective of the community/country
In <i>Jacobson v. Massachusetts</i> , Jacobson perceives compulsory vaccination as "hostile to the inherent right of every freeman to care for his own body and health in such way as to him seems best."	In <i>Jacobson v. Massachusetts</i> , Harlan explains that "There are manifold restraints to which every person is necessarily subject for the common good." In other words, the court does not recognize the "inherent right" Jacobson is claiming, when the "common good" will suffer as a result of the individual opting out of vaccination.
An individual could see himself or herself as protected by herd immunity in an environment made up of vaccinated people. Therefore, they may not feel the need to get vaccinated. See the bottom row of the NIAID infographic.	Biss explains, "We are protected not so much by our own skin, but by what is beyond it." Therefore, individuals need to see themselves as part of the larger collective.
Ron Paul says, "Consistent application of the principles of private property, freedom of association, and individual responsibility is the best way to address concerns that those who refuse vaccines could infect others with disease."	Steven L. Weinreb says, "If you are vaccinated, you won't pass a disease on to someone else, who won't pass it on to six more people, and on and on."

## UNIT 3

**For students who need more of a challenge:**

Challenge students (independently or in groups) to conduct additional research on the topic of measles or the MMR vaccination in their local city or state. After completing the research, have them use their research with the texts read in class to develop an opinion they can express in writing.

As students' writing will be posted in the online comments section of a local newspaper, ask them to create or locate a visual (a chart, a meme, a photograph, etc.) that could accompany their post with a brief explanation of why it would be relevant, effective, and appropriate for the newspaper.

**REFLECTION****TEACHER REFLECTION**

- How are students growing in their understanding of synthesis?
- How well were students able to integrate evidence with their own commentary?
- Where might students need additional support? Where are they demonstrating the most success?
- What aspects of these lessons worked well? What approaches might you want to replicate? What might you need to modify?

**STUDENT REFLECTION**

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- Which texts or assignments did you find most interesting?
- What stands out as something you learned or accomplished? Why?
- Where might you need to strengthen your skills and understanding? What actions can you take to do that?

## Learning Cycle 3

This culminating learning cycle focuses on placing the various texts and images related to vaccination in conversation with one another—both literally, as students take on the personas of different writers or sources in the more discussion-oriented lessons, and figuratively, as they begin to organize and write their full synthesis arguments.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
3.13: Analyzing an Editorial	"Laws Are Not the Only Way to Boost Immunization" (argument)	2 class periods
3.14: Analyzing a Graph	Graph of measles cases vs. vaccine coverage	1 class period
3.15: Creating a Dialogue Between Texts	"Measles: A Dangerous Illness" (argument) "Mandatory Vaccination Is Not the Answer to Measles" (argument)	2 class periods
3.16: Hosting a Parlor Conversation	Varies	2 class periods
3.17: Writing a Synthesis Argument, I	Varies	1 class period
3.18: Writing a Synthesis Argument, II	Varies	1 class period
Assess and Reflect on Learning Cycle 3		1 class period

## UNIT 3

## LESSON 3.13

## Analyzing an Editorial

Now that students have a solid understanding of how vaccines work and some background on the controversy surrounding government-mandated vaccination, they will be introduced to a more nuanced argument about the topic: an editorial from the international journal of science *Nature*. Because this editorial is a more complex text with challenging vocabulary, students analyze particular words in context as well as summarize the content and purpose of each of the editorial's nine paragraphs. At the end of the lesson, students will consider in writing how this argument has contributed to the ongoing conversation on compulsory vaccination and perhaps influenced their own perspectives on the topic.

### SUGGESTED TIMING

2 class periods

### MATERIALS

- **Handout 3.13**  
"Laws Are Not the Only Way to Boost Immunization":  
Descriptive Outline
- Student readers

### LESSON GOALS

#### Students will:

- research word meanings by consulting sources
- read closely and analyze a complex argument
- explain how the rhetorical features contribute to an argument

#### and demonstrate understanding through:

- word charts and definitions
- annotated texts and descriptive outlines
- quickwrite responses

## PART 1: ANALYZING WORDS IN MULTIPLE CONTEXTS

### WORD SORT

Display the following words and have students sort them into two categories according to what type of word they are: *coherent*, *impose*, *mitigate*, *proactive*, *promote*, and *vital*.

Have a volunteer explain how they sorted the words and establish that *coherent*, *proactive*, and *vital* are adjectives while *impose*, *mitigate*, and *promote* are verbs.

Review the roles adjectives and verbs most commonly serve in a sentence (i.e., adjectives are descriptive words, while verbs are usually action words).

Explain that some verbs can act as transitive verbs requiring objects; they represent actions being done **to** something. For example, in the sentence “I kick the ball,” the noun *ball* is the object of the transitive verb *kick* (the ball receives the action).

### WORD PAIRING AND RESEARCH

Explain to students that adjectives and verbs have something in common: they tend to hang out with nouns. With that in mind, ask students to spend a few minutes researching what types of nouns commonly pair with these specific adjectives and verbs.

Suggest to students that they use a two-column chart to record their research: one column for the three transitive verbs and one column for the three adjectives.

Ask them:

- **What types of things are usually *imposed, mitigated, or promoted*?**
- **What types of things are usually described as *coherent, proactive, or vital*?**

Have students work with partners to search online for common usages of the six words and to identify nouns that pair with them. They should write a noun for each verb in the left column and a noun for each adjective in the right column. Students can add articles (*a, an, the*) before their nouns. Let them know that they will explain the meanings of the phrases/pairings they supply.

### Classroom Facilitation

Although this lesson explicitly addresses the meanings of some key vocabulary words that frame the editorial's claim, it does not explicitly address all of the words in the editorial that students may find challenging. Consider assigning the Vocabulary.com word practice (see end of lesson) ahead of time to give students exposure to the words before they encounter them in the context of the editorial.

### INSTRUCTIONAL RATIONALE

The point of this exercise is to engage students in authentic word research to see how these words are often used in the world and to what effect. This will help prepare them for when they encounter these words in the context of an editorial; students will have an enriched understanding of how the writer's use of these words is critical in clearly communicating the argument's claim.

**Sample completed chart:**

<b>What types of things are usually <i>imposed, mitigated, or promoted</i>?</b>	<b>What types of things are usually described as <i>coherent, proactive, or vital</i>?</b>
impose <u>a tax</u>	coherent <u>strategy</u>
mitigate <u>the effects</u>	proactive <u>steps</u>
promote <u>a product</u>	vital <u>signs</u>

## PART 2: READING AN EDITORIAL

## WORD PAIRINGS

Ask a few volunteers to share their word pairings from Part 1. They should very briefly explain the meanings of the words in the context of the phrases they discovered.

Read aloud the title, subtitle, and first paragraph of the *Nature* editorial.

As students hear the six previously studied words in a new context, within the opening of the editorial, they should note how the writer uses each of the words.

**Laws Are Not the Only Way to Boost Immunization**

*The French government must **mitigate** the risks in its legal imposition of vaccinations by **promoting** more **coherent** and **proactive** vaccine policies.*

It is one thing to be certain (as *Nature* is) that widespread immunization is a **vital** tool for public health. But it is much more contentious, given the diversity of humanity's ethical and cultural norms, to **impose** vaccinations on a population. That diversity is reflected, for example, by differing choices among countries in Europe: some (mostly the post-Soviet Union states) make vaccinations for many diseases mandatory, whereas the majority do not.

Have students review the opening of the editorial in their readers and revisit their word charts, adding notes about how the six words are used in the context of the editorial.

Hold a brief discussion where students share explanations of how the six words and their accompanying nouns take on specific meaning in the setup of this argument.

## GUIDING STUDENT THINKING

You may need to explain to students that an editorial is sometimes written anonymously and represents the opinion of a publication's editorial board on a particular topic. That is why most of the sample explanations that follow begin with "*Nature* believes," instead of citing a specific writer's name.

## Sample student explanations:

What is being <i>imposed, mitigated, or promoted</i> in the editorial from <i>Nature</i> ?	What is being described as <i>coherent, proactive, or vital</i> in the editorial from <i>Nature</i> ?
<i>impose vaccinations</i> ( <i>Nature</i> believes it's contentious—meaning "controversial"—to <b>impose</b> or force vaccinations on a population.)	<i>coherent vaccine policies</i> ( <i>Nature</i> believes that the French government must make their vaccine policies more <b>coherent</b> or logical.)



mitigate <u>the risks</u> ( <i>Nature</i> believes that the French government must <b>mitigate</b> or lessen the risks of mandated vaccination by coming up with better vaccine policies.)	proactive <u>vaccine policies</u> ( <i>Nature</i> believes that the French government should be more <b>proactive</b> or assertive in their efforts to get people vaccinated.)
promote <u>vaccine policies</u> ( <i>Nature</i> believes that the French government must <b>promote</b> or encourage better vaccine policies.)	vital <u>tool</u> (Immunization is being described by <i>Nature</i> as a <b>vital</b> , or essential, tool for public health)

### IDENTIFYING A CLAIM

Now that students have a handle on the vocabulary in the argument's opening, have them identify and restate the claim of the editorial. (The title of the article explicitly states the claim: "Laws are not the only way to boost immunization." However, the claim is expanded in the subtitle to assert that France needs to improve their vaccination policies because imposing vaccination laws is inadequate and risky.)

Pose the question, **How is this a nuanced claim?** (It is not simply a *pro* or *anti* argument. *Nature* believes that everyone should be vaccinated, but it does not believe that government-mandated vaccination is the most effective way to make that happen.)

Ask students, **If the claim is explicitly stated in the opening of the argument, what motivates the reader to keep reading? What unanswered questions does the claim raise?**

Establish that the reader does not yet fully understand the problem and the possible solutions to the problem. After reading the opening, the reader is left wondering:

- What types of risks need to be mitigated by the French government?
- What would more coherent and proactive vaccine policies look like?

### FIRST READ

Have students read the rest of the editorial, annotating sections of it where they notice that risks and policies are being addressed. Students should research unfamiliar words as they find them.

### SECOND READ

Share **Handout 3.13** with students. Descriptive outline will be familiar to the class from Unit 1. Ask them to work with a partner or small group to read the editorial once again, pausing after each of the following sections to write down summaries and quotes in the "says" section and to describe the editorial's move(s) in the "does" section: paragraphs 2–3, paragraph 4, paragraph 5, paragraph 6, paragraphs 7–8, and paragraph 9.

#### Meeting Learners' Needs

If it is appropriate for the needs of your students, rather than have them read the editorial independently, continue to read it aloud. Pause to define difficult vocabulary in context.

## UNIT 3

**Directions:** For each section, summarize the editorial's words (what it **says**) and then describe what it accomplishes or **does** in that section. The first two sections have been completed for you as a sample. In the "main argument" section at the end, summarize the editorial's central claim.

Paragraph(s)	Says/Does
<b>Title and subtitle</b>	<p><b>Says:</b> Mandating vaccinations is risky, and the French government should consider taking alternative measures to boost immunization rates in France.</p> <p><b>Does:</b> <i>Nature</i> directly asserts the editorial's general claim in its title, and then uses the subtitle to alert the reader that France will be used to prove its case.</p>
<b>1</b>	<p><b>Says:</b> Immunization is critical but forcing it through legal measures is controversial and not the norm in Europe.</p> <p><b>Does:</b> <i>Nature</i> is declaring its pro-vaccination stance but laying the foundation for the argument against mandating it by pointing out that it's not the norm.</p>
<b>2-3</b>	<p><b>Says:</b> <i>France used to leave most vaccination decisions to parents, but now they are mandating vaccination against 11 diseases.</i></p> <p><b>Does:</b> <i>Nature</i> provides the details and the background of the new French vaccination legislation to underscore the severity of the shift in policy.</p>
<b>4</b>	<p><b>Says:</b> <i>Many fear that the new French law will be perceived as authoritarian and that people will be wary of it.</i></p> <p><b>Does:</b> <i>Nature</i> is clarifying how the French law is risky due to the potential mistrust of the population. The writer is circling back and providing evidence for the "risks" mentioned earlier in the subtitle.</p>

Handout 3.13

5	<p><b>Says:</b> Vaccination rates in France are increasing, and coverage is high overall. Policies should be aimed at winning over the “stragglers.”</p> <p><b>Does:</b> By beginning this paragraph with “Misguidedly,” Nature is expressing disapproval for France’s rationale for the new law. The writer then provides statistics to prove that a law is not needed since vaccination rates are on the rise.</p>
6	<p><b>Says:</b> The French government is creating a polarizing battle, and instead it should be focusing its efforts on building trust.</p> <p><b>Does:</b> Nature accuses the French government of oversimplifying the problem and the solution.</p>
7–8	<p><b>Says:</b> One problem is the poor rate of follow-through on booster shots, and this problem has resulted in outbreaks of the measles. Therefore, French health policy should work on reminding its citizens to follow through on booster shots.</p> <p><b>Does:</b> The writer is referring back to the claim in the subtitle by providing a concrete example of how the French policy could be more proactive in its approach.</p>

9	<p><b>Says:</b> The French should get credit for promising to revisit the legislation, but that reconsideration might come too late. What the government really needs to do is be more convincing and proactive.</p> <p><b>Does:</b> Nature finishes the editorial with a warning and a call to action to the French government: Reconsider the legislation and put your energy into winning over the public with a more logical appeal.</p>
<p><b>Main argument:</b></p> <p>Mandating vaccinations is risky, and the French government should consider taking additional measures to boost immunization rates in France.</p>	

Handout 3.13, *continued*

## UNIT 3

After students complete the outline, ask two or three groups to share their findings for specific paragraphs. Then ask the class to consider how the paragraphs work together to create the argument and ask them to identify the appeal of the editorial in general.

Establish that the editorial makes a very logical appeal, supporting its claim by developing an evidence-based critique of the French government's decision to mandate vaccination. The editor makes use of statistical data and counterargument in addressing what they see as the flawed rationale of the French authorities.

### PART 3: INCORPORATING ANOTHER PERSPECTIVE

Ask students to spend a few minutes quickwriting in response to the following prompt.



- **Based on the editorial, how would *Nature* respond to the lingering question, "How much control should the government exercise over an individual's rights regarding vaccination?"**
- **Did this editorial shift your perspective on the issue of government-mandated vaccination at all? If so, how? If not, why not?**

Give students a few minutes to independently write their responses. Ask for a few volunteers to share their responses and add them to the lingering-question chat wall.

#### Meeting Learners' Needs

##### Word-study practice

For free word-study practice on the words from the *Nature* editorial, visit Vocabulary.com:

**[vocab.com/pre-ap/eng2/nature-editorial](https://www.vocabulary.com/pre-ap/eng2/nature-editorial)**.

## LESSON 3.14

## UNIT 3

## Analyzing a Graph

Convincing arguments frequently rely on statistical evidence to support their claims. This lesson introduces students to a graphical representation of the correlation between measles vaccine coverage and the number of measles cases, over time. Students progress from making observations about the graph to articulating the trend the graph depicts and eventually to using its content to bolster multiple arguments.

### SUGGESTED TIMING

1 class period

### MATERIALS

Student readers

### LESSON GOALS

#### Students will:

- read closely and analyze quantitative data in a graph
- incorporate evidence to support a claim orally and in writing
- evaluate evidence in an academic conversation

#### and demonstrate understanding through:

- academic conversations
- brief written arguments

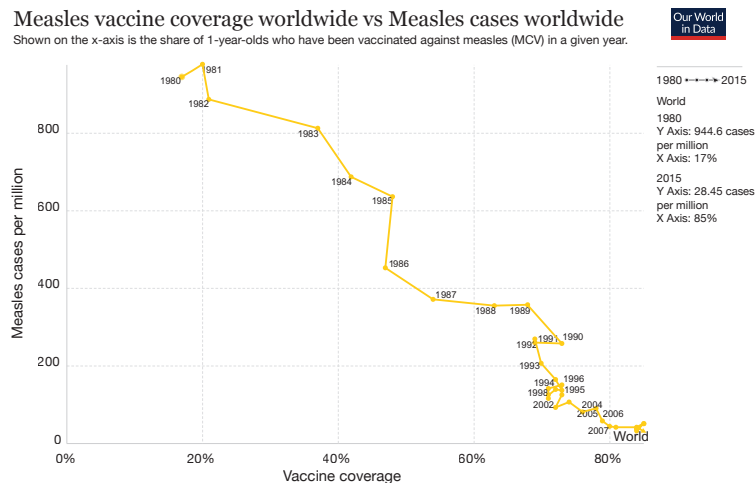
## PART 1: PRACTICING A GRAPH READING PROTOCOL

### WRITING

Display the graph and then share the prompt that follows.

Measles vaccine coverage worldwide vs Measles cases worldwide

Shown on the x-axis is the share of 1-year-olds who have been vaccinated against measles (MCV) in a given year.



Source: Global Health Observatory Data Repository (2017), OWID Disease Burden Variables (using WHO and UNPD) [OurWorldInData.org/vaccination](https://OurWorldInData.org/vaccination) • CC BY

## UNIT 3



- **What do you notice?**
- **What do you wonder?**
- **What story could this graph tell?**

Encourage students to linger in the observation phase, on answering the first question, before progressing to the other questions. Suggest that they carefully read all of the text on the graph: the labels on each axis, the labels on the graph itself, and the small print and arrow in the upper right corner. Then they should focus on the image of the yellow line. What do they notice about its shape, its direction, and its labeling?

### SHARING

Facilitate a guided discussion where you ask students to first share all of their observations, then their wonderings, and finally what potential stories the graph could tell.

During the discussion, encourage students to use the language of graphs and incorporate language from the various titles and labels as well (e.g., “I notice that the  $x$ -axis shows vaccine coverage in terms of percentages, while the  $y$ -axis shows number of measles cases per million”).

Encourage students to share a wide range of wonderings or questions about the graph (e.g., “I wonder why the decline in measles cases is the steepest during the 1990s” or “Why does the data begin in 1980?”).

While students share their stories of the graph, urge them to use this opportunity to hypothesize about the possible explanations for the data. For example, one student might hypothesize that the steep drop in measles cases between 1985 and 1986 could have been due to a drop in the price of the measles vaccine. Someone else could hypothesize that there must have been a major worldwide vaccine education effort in the 1990s, causing further decline in cases.

## PART 2: ARTICULATING AND THEORIZING ABOUT TRENDS

### RELATING TRENDS TO HYPOTHESES

After students have had the collective experience of sharing their observations and theories about the graph, ask them to choose one trend or correlation they detect in the graph and to write one sentence to describe it.

If students need a sentence stem to facilitate sentence-writing, offer them the following:

**Based on this graph, I can see that as \_\_\_\_\_ ,  
\_\_\_\_\_ .**

#### Noticing Language

##### Word study

Explain to students that a *correlation* is what it sounds like: a co-relationship or relationship between two variables.

**Sample sentence using the stem:**

*Based on this graph, I can see that as the percentage of vaccine coverage increased to around 70%, the number of measles cases decreased more quickly.*

After students articulate their focus through an initial sentence, have them expand by adding another sentence to offer an explanation of that trend or correlation. That second sentence could begin: **One possible explanation for this correlation is \_\_\_\_\_.**

**Sample of expanded thinking:**

*Based on this graph, I can see that as the percentage of vaccine coverage increased to around 70%, the number of measles cases decreased more quickly. One possible explanation for this correlation is that herd immunity only becomes effective when there is at least 70% vaccine coverage.*

**PROMOTING ACADEMIC CONVERSATION**

Spend some time having students share their two-sentence observation-theory sentences (like the one above).

After each student shares, encourage the class to follow with questions that encourage students to search for additional data that could corroborate their theories.

Here is a sample academic conversation:

**Student A:** *Based on this graph, I can see that as the percentage of vaccine coverage increased to around 70%, the number of measles cases decreased. One possible explanation for this correlation is that herd immunity only becomes effective when there is at least 70% vaccine coverage.*

**Student B:** *That's an interesting theory. What other data could corroborate that theory?*

**Student C:** *Maybe you could research studies on herd immunity and see if there are certain minimum levels of vaccine coverage to make it effective.*

**Student D:** *I wonder if herd immunity works differently for different diseases and their vaccines? We are only looking at data for measles vaccinations.*

In the sample dialogue, note that as students discuss their observations and speculative stories about the data, they can build on one another's ideas. This could spur students to suggest additional research (Student C) and it can also lead students to discover the limitations of looking at one graph or a single set of data (Student D).

**PART 3: INCORPORATING DATA INTO AN ARGUMENT****DISCUSSION QUESTION**

Emphasize that people use data to serve their persuasive purposes. Then ask, **How could this graph and data be used to support the development of different arguments?**

## UNIT 3

**WRITING SPRINT**

Divide the class in half. Challenge one half of the class to write a brief paragraph incorporating the data from the graph into a mini-argument in favor of government-mandated vaccination.

Challenge the other half of the class to write a brief paragraph incorporating the data from the graph into a mini-argument against government-mandated vaccination.

Ask students to first individually write for a specified amount of time (no more than 5–10 minutes), and to then share their ideas with students writing for the same purpose.

Students may choose to borrow ideas from one another and revise their preliminary arguments in other ways after hearing from fellow writers.

**Sample in favor of government-mandated vaccination:**

*In an era where everyone talks about how ineffective government programs can be, vaccination has been very successful. As can be seen from the graph, which charts measles cases against vaccination coverage for a period of 35 years, the general trend is that when vaccination coverage increases (the x-axis as we move left to right), the cases of measles decrease dramatically, resulting in the downward trajectory of the graph. In short, that means that vaccination coverage is effective in limiting the cases of measles. Vaccination works; therefore, the government should mandate it.*

**Sample against government-mandated vaccination:**

*Government-mandated vaccination is unnecessary because vaccination coverage worldwide has increased dramatically over the last 35 years. A good example is the correlation between increased measles vaccination coverage worldwide and the drop in measles cases. According to data made available by the Global Health Observatory, in 1980, with only a 17% measles vaccination coverage rate, there were 944.6 measles cases per million people worldwide. When coverage increased to 85% by 2015, measles cases dropped to a mere 28.45 cases per million. With a trend like this, why should the government interfere?*

*An editorial in noted science publication *Nature* cautions against compulsory vaccination for the same reasons. It sees the French government's recent decision to mandate vaccinations as a significant risk since the French population is already moving toward higher vaccination coverage without government intervention. According to the editorial, "Data on vaccine coverage of most diseases in France show that the situation is now better than it has been in years." This just might be another example of the adage, "if it ain't broke, don't fix it." If diseases are currently being wiped out without messy legislation and policy enforcement, then perhaps vaccination decisions should be left up to individual people and their personal healthcare providers.*



**CLOSING DISCUSSION**

Bring the whole class together to share and discuss some of the strongest mini-arguments they heard for each of the two stances. Ask them questions such as:

- How many of the arguments that were shared described a trend in data?
- How many of the arguments that were shared used the data alongside evidence from another source? (See the second sample above.)
- What does this writing exercise show us about the nature of data, synthesis, and argument?

**EXTENSION OPPORTUNITY**

In light of the fact that the next lesson introduces two new arguments, one by British author Roald Dahl and one by American doctor Bob Sears, consider asking students to conduct independent research on measles data in the two countries over time. Students can see data on measles cases by country using the graphing tool on the Our World in Data site: [ourworldindata.org/grapher/reported-cases-of-measles](https://ourworldindata.org/grapher/reported-cases-of-measles).

## UNIT 3

## LESSON 3.15

## Creating a Dialogue Between Texts

This lesson introduces students to the final perspectives they will encounter on the topic of vaccination: an emotional letter by British author Roald Dahl and an op-ed by the American pediatrician Dr. Bob Sears. By simulating a dialogue between these two authors, students may come to a deeper understanding of each text and how these texts can be viewed in conversation with one another even though they were written decades apart. Ensuring that students master this skill at this juncture helps further prepare them for the synthesis essay ahead.

### SUGGESTED TIMING

2 class periods

### MATERIALS

- Student internet access
- Student readers

### LESSON GOALS

#### Students will:

- analyze the development of two arguments
- explain how two authors convey different perspectives
- cite textual evidence to support a claim

#### and demonstrate understanding through:

- written responses with textual evidence

## PART 1: INTRODUCING DAHL'S PERSONAL NARRATIVE ON MEASLES

### RESEARCHING ROALD DAHL

If students have internet access, ask them to visit the official Roald Dahl website ([roalddahl.com](http://roalddahl.com)) for about five minutes and to answer the following basic questions on Dahl's background:

- **Who was Roald Dahl?**
- **What books was Roald Dahl best known for?**
- **How is the work of Roald Dahl still influential today?**

After establishing Dahl's status as a writer and an international influence on children's literature, ask students to consider how that status could provide credibility in appealing to an audience of parents if he were to issue a statement on public policy regarding vaccinations.

### READING THE OPENING OF DAHL'S NARRATIVE

Provide students with the text of Dahl's letter about his daughter (from [roalddahl.com/roald-dahl/timeline/1960s/november-1962](http://roalddahl.com/roald-dahl/timeline/1960s/november-1962)). Read aloud the opening section of Dahl's appeal to British parents to vaccinate their children against the measles:

Olivia, my eldest daughter, caught measles when she was seven years old. As the illness took its usual course I can remember reading to her often in bed and not feeling particularly alarmed about it. Then one morning, when she was well on the road to recovery, I was sitting on her bed showing her how to fashion little animals out of coloured pipe-cleaners, and when it came to her turn to make one herself, I noticed that her fingers and her mind were not working together and she couldn't do anything.

"Are you feeling all right?" I asked her.

"I feel all sleepy," she said.

In an hour, she was unconscious. In twelve hours she was dead.

Have students silently reread the same section that you just read aloud, annotating the specific details Dahl includes to draw the reader in—not only those details that describe the physical setting but also those that describe his thoughts and emotions.

Invite students to share some of the details they noted. (Students may say that a reader can picture the scene due to the image of Dahl sitting on Olivia's bed making the "little animals out of coloured pipe-cleaners." The reader can hear the dialogue. The reader can also follow Dahl's thoughts from "she was well on the road to recovery" to the shocking concluding statement, "In twelve hours she was dead.")

## PART 2: READING FOR TRANSITION BETWEEN THE PERSONAL AND THE PUBLIC

Have students read the rest of Dahl's letter and answer the following question by either annotating the text or jotting down additional notes: **How does Dahl relate his personal experience to his stance on public vaccination policy?**

In discussing students' responses, focus on this key transition in the text:

That was twenty-four years ago in 1962, but even now, if a child with measles happens to develop the same deadly reaction from measles as Olivia did, there would still be nothing the doctors could do to help her.

On the other hand, there is today something that parents can do to make sure that this sort of tragedy does not happen to a child of theirs.

Establish that Dahl artfully transitions from the personal to the public by contrasting then and now in two different ways:

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- First, he states that 24 years ago, at the time when Olivia died, a child who developed measles encephalitis could not be treated; this remains true today.
- Second, 24 years ago, Olivia's death could not have been prevented, but now vaccinations can prevent such deaths.

Note that Dahl rhetorically uses **repetition** in his language to drive home his point that there was nothing doctors could do versus something parents could do.

## GUIDING STUDENT THINKING

This text provides a good model of the rhetorical appeals of ethos, pathos, and logos. As students analyze the text, consider reminding them of the appeals and having them briefly explain how Dahl uses all three in his letter. For example:

- **ethos:** using his credibility as an author and as the parent of a victim of the measles
- **pathos:** using the trauma of his daughter's story to appeal emotionally to other parents
- **logos:** using logic to argue that the positive benefits of vaccination far outweigh the risks

## PART 3: CREATING A DIALOGUE BETWEEN DAHL AND SEARS

Share with students that they will now independently read one last perspective on the measles vaccination. Direct them to Dr. Sears's editorial "Mandatory Vaccination is Not the Answer to Measles" in their readers.

As they read the argument, ask students to consider, **What would Sears have to say to Dahl?**

Have students underline each statement in the Sears piece that strikes them as being in direct opposition to one of Dahl's points.

Solicit an example from a student and write it on the board as if you were writing dialogue in a dramatic script.

For example:

**Sears:** *About 2,000 severe reactions [to the measles vaccination] are reported to the CDC each year which result in prolonged hospitalization, permanent disability, or death.*

Ask students to now revisit the Dahl piece and find one quote that is in direct opposition to the Sears quote. Once they find a line, ask them to restate it in such a way that it directly responds to the Sears quote, as if Dahl were entering into a debate with Sears.

Emphasize that students will not be able to just insert the second quote without first creating a transition that recognizes the Sears quote and introduces Dahl's point of view in opposition to Sears. Share the following example, with the transition in bold. Point out that this transition, introduced with the phrase "according to my calculations," **paraphrases** Dahl's words except for when quotation marks signify Dahl's words appearing **verbatim**.

**Sears:** "About 2,000 severe reactions [to the measles vaccination] are reported to the CDC each year which result in prolonged hospitalization, permanent disability, or death."

**Dahl:** According to my calculations, there is "a million to one chance" of a child developing serious side effects from a measles vaccination. "I should think there would be more chance of your child choking to death on a chocolate bar than of becoming seriously ill from a measles immunisation."

Ask students to continue the dialogue by finding another quote from Sears that could either respond to Dahl's line or that would introduce another counterpoint that Sears would want to raise with Dahl.

If you choose to display the sample dialogue below, point out the use of the ellipsis in the middle of Dahl's final statement, standing in for omitted words. Transitional phrases are again shown in bold.

### Meeting Learners' Needs

#### Word-study practice

For free word-study practice on the words from Dahl's letter, visit Vocabulary.com: [vocab.com/pre-ap/eng2/dahl-measles](https://www.vocabulary.com/pre-ap/eng2/dahl-measles). For practice on the words from Sears's editorial: [vocab.com/pre-ap/eng2/sears-editorial](https://www.vocabulary.com/pre-ap/eng2/sears-editorial).

**Sears:** "About 2,000 severe reactions [to the measles vaccination] are reported to the CDC each year which result in prolonged hospitalization, permanent disability, or death."

**Dahl:** According to my calculations, there is "a million to one chance" of a child developing serious side effects from a measles vaccination. "I should think there would be more chance of your child choking to death on a chocolate bar than of becoming seriously ill from a measles immunisation."

**Sears:** I think you need to get a broader perspective on this issue, **Dahl:** "It's measles. If the plague hits, let's force everyone to vaccinate. But measles?"

**Dahl:** As an American, you are taking immunity for granted, **Sears:** "Here in Britain, because so many parents refuse ... to allow their children to be immunised, we still have a hundred thousand cases of measles every year."

## LESSON 3.16

## Hosting a Parlor Conversation

The parlor-room conversation in this lesson provides students with the opportunity to consider how many of the texts and images they have analyzed could enter into a conversation or debate with one another. So far in this unit, students have played out side conversations between texts, first by exploring the dynamic between Paul and Weinreb in Learning Cycle 2, and again as they imagined a direct dialogue between Dahl and Sears in the previous lesson. This activity brings all of the sources into the parlor for one collective ongoing conversation.

### SUGGESTED TIMING

2 class periods

### MATERIALS

- Student readers
- Blank index cards

### LESSON GOALS

#### Students will:

- support a claim with relevant and convincing evidence
- extend an academic conversation with relevant evidence
- synthesize ideas from multiple texts

#### and demonstrate understanding through:

- talking points for an academic conversation
- citing evidence and building on others' ideas in an academic conversation
- written reflections

## PART 1: PREPARING A PARLOR CONVERSATION

### IDENTIFYING PARTICIPANTS

To begin, have students consider the vaccination-related texts and images they analyzed throughout this unit. List eight potential contributors that could participate in a parlor conversation about vaccination:

- James Gillray (creator of the image *The Cow-Pock—or—the Wonderful Effects of the New Inoculation!*)
- Eula Biss (author of the explanation of herd immunity from *On Immunity: An Inoculation*)
- Justice Harlan (author of the opinion in the *Jacobson v. Massachusetts* case)
- Dr. Steven L. Weinreb (author of “For the Herd’s Sake, Vaccinate”)
- Former U.S. Representative Dr. Ron Paul (author of “Vaccine Controversy Shows Why We Need Markets, Not Mandates”)

- A representative from *Nature* (author of “Laws Are Not the Only Way to Boost Immunization”)
- Roald Dahl (author of “Measles: A Dangerous Illness”)
- Dr. Bob Sears (author of “Mandatory Vaccination is Not the Answer to Measles”)

Let students know that the two other visuals—the infographic and graph—are not “invited” to the parlor, but the people listed above could make reference to them during the conversation.

### PREPARING NOTES

Organize the class into small groups and distribute a large index card to each student.

Assign a different parlor-conversation participant to each group. Have students write the name of their group’s assigned participant in large letters on one side of their index card.

Next, model the process of preparing notes for the assigned participant on the other side of the index card. Students should capture (at minimum) the following elements. These notes will prepare them for contributing to the parlor conversation:

- **one concise, direct quote that best captures that participant’s point of view on the topic of vaccination**  
(The group assigned to Gillray should list a visual detail that conveys an essential point.)
- **relevant background information about the participant’s stance on vaccination**  
(For example, it is important to list that Dahl lost a daughter to measles and that Gillray created his cartoon in response to an antivaccination movement against the smallpox vaccination.)
- **ideas to challenge**  
(Students should record the names of at least two parlor conversation participants with whom their assigned participant would have a difference of opinion, along with an explanation of why their positions would be in opposition.)
- **friends to lean on**  
(Students should record the names of at least two parlor-conversation guests that their assigned participant could call on to back up his or her opinions, along with an explanation of why those participants would support the claim.)

Have students prepare index cards in the persona of their assigned parlor-conversation participants. Each group member is responsible for completing a separate index card, but students can collaborate to collect ideas and even use the same quotes and points as their fellow group members.

#### Meeting Learners’ Needs

If some students have difficulty generating content for their index cards, encourage them to revisit the texts and images. Prompt them to ask themselves, “Would this text or image support my case or not?” Encourage them to find evidence in texts or images that would either support their case or call it into question.

This is a sample index card for Dr. Sears:

**Direct quote:** “Vaccination is important and protective. But it cannot be forced; a parent must give consent.”

**Relevant background information:** I wrote this argument in February of 2015, in response to a move by government officials to mandate measles vaccinations due to the measles outbreak in Orange County, CA.

**Ideas I’d challenge:** I would challenge Dahl’s point: “It really is almost a crime to allow your child to go unimmunised.” I would call into question the Justice’s point in *Jacobson v. Massachusetts* that vaccinations are for “the common good.”

**Lean on a friend:** I would call on Dr. Ron Paul because he would support my position on not allowing the government to force parents to vaccinate their children. I would also call on a representative from *Nature* because their 2018 editorial asserts that a law mandating vaccination could “fuel further unfounded resistance to life-saving vaccines.”

## PART 2: STAGING A PARLOR CONVERSATION

### INSTRUCTIONAL RATIONALE

The actual conversation may take a bit of time to set up, and ground rules will need to be established and communicated to students. However, the end result should be that students gain a deeper understanding of the texts they have encountered and the relationships between supporting and contrasting perspectives. This exercise also provides students with additional practice organizing textual evidence and participating in an academic conversation.

These steps outline the process of setting up and facilitating the conversation:

1. Organize the class into two circles, an inner circle and an outer circle, both facing in. Make sure students have access to their index cards and student readers.
2. Have one representative from each group sit in the inner circle. Students in the outer circle should sit behind and near the student in the inner circle who represents their group. In this way, each small group that collaborated on preparing the index cards will be sitting in the same area and can access each other for support as needed.
3. Ask one of the inner-circle participants to introduce himself or herself and to supply the name or title of their article/image and a bit of background information. They should then state their perspective on the topic of government-mandated vaccination. Note: Not all participants will make a controversial claim about government-mandated vaccination. For example, a writer like Biss might explain the importance of herd immunity, but she may not advocate for legislation as the means by which to ensure herd immunity.



4. Participants who disagree with the opening statement should raise a counter position, citing both something the opening speaker asserted and evidence from their own argument.
5. The conversation starter may then have one more opportunity to speak by supplying a rebuttal and calling on another participant to voice support for their position. For example, if the conversation starter was Justice Harlan from the *Jacobson v. Massachusetts* case, he might call on Eula Biss to explain how herd immunity operates for “the common good” of society. Students in the outer circle can quietly offer their group member advice, quotes, or ideas as needed.
6. After the participant tagged to support the original conversation starter has a chance to state their view and how it relates to the original point, another participant should raise an opposing view. The supporter then has a chance to supply a rebuttal before then appointing the next speaker.
7. The conversation should proceed in this way until every participant in the inner circle has made at least one point (either an original point, an opposing point, or a supporting point). Then have the inner circle students step out, and have one of the outer circle group members take their place.
8. If time allows, repeat this exchange until all students have had an opportunity to participate in the inner circle. Ask students to keep their index cards because they will need them for the next lesson.

### PART 3: REFLECTING ON THE CONVERSATION

Give another blank index card to each student, and ask them to abandon the roles they were assigned to play in Part 1 and instead focus on their own views about the government and vaccination. Where do they see themselves in the continuum of perspectives?

In preparation for writing a thesis statement on the topic, have each student complete an index card modeled loosely on the previous set of cards but this time expressing their personal views on the topic of vaccinations and the government.

Students should answer the following questions on their card:

- **In your opinion, how much control should the government have over an individual's decision to either vaccinate their children or be vaccinated themselves?**
- **What are the main ideas you heard in the parlor conversation that support your personal stance on the government's role in vaccination?**
- ***Ideas I'd challenge:* Which texts will you oppose and why?**
- ***Lean on a friend:* Which texts will you call on to support your point of view and why?**

## LESSON 3.17

**Writing a Synthesis Argument, I**

This is one of two lessons that guide students through the process of planning and writing a coherent synthesis argument. This first lesson helps students understand the writing prompt, develop a defensible thesis statement, and identify evidence to support that preliminary statement.

**LESSON GOALS****Students will:**

- craft a thesis statement with a precise claim
- select relevant and convincing evidence
- synthesize ideas from multiple texts

**and demonstrate understanding through:**

- thesis statements
- essay plans that include textual evidence

**SUGGESTED TIMING**

1 class period

**MATERIALS**

- **Handout 3.17.A**  
Synthesis Essay Prompt
- **Handout 3.17.B**  
Writing a Synthesis Argument: Scoring Guidelines
- Student index cards from the previous lesson
- Student readers

**PART 1: UNPACKING THE PROMPT**

Display the following two prompts and ask students to explain the difference between them in a brief written response.

**In your opinion, should the government control an individual's rights regarding vaccination?**

**In your opinion, how much control should the government exercise over an individual's rights regarding vaccination?**

Have students share their analysis of the two prompts in a brief discussion, and guide them to consider how the subtle difference in wording between the two prompts makes a big difference in the writer's task. Whereas the first prompt is asking for a "yes" or "no" response, the second prompt is asking the writer to specify "how much control" the government should exercise over a person's rights regarding vaccination.

Share **Handout 3.17.A**, and have students annotate the prompt, noting any questions they may have about the writing task. As they are working, share **Handout 3.17.B**—the scoring guidelines for writing a synthesis argument.

Since Dr. Jenner began experimenting with cowpox as a vaccination against smallpox in 1796, mandatory vaccination has been a controversial issue. While some people believe in the policy of compulsory vaccination, others feel that the government should not play a role in an individual's decision to vaccinate.

Write an essay that synthesizes material from at least three of the sources listed below and develops **your position** about how much control you think the government should exercise over an individual's right to make personal decisions regarding vaccination.

- Source A (Gillray)
- Source B (Biss)
- Source C (NIAID infographic)
- Source D (Harlan)
- Source E (Weinreb)
- Source F (Paul)
- Source G (*Nature*)
- Source H (measles graph)
- Source I (Dahl)
- Source J (Sears)

In your response you should:

- Respond to the prompt with a thesis that presents a defensible position.
- Select and use evidence from at least three of the provided sources to support your line of reasoning. Indicate clearly the sources used through direct quotation, paraphrase, or summary. Sources may be cited as Source A, Source B, etc., or by using the description in parentheses.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

### Classroom Facilitation

Note that the wording of this synthesis prompt is closely modeled after the wording of the AP English Language and Composition synthesis essay prompt. The AP prompt (part of a timed exam) provides six sources for students, not 10, as on the handout. You may choose to have students focus on fewer sources. If you do, keep in mind diversity of opinion and genre.

#### Handout 3.17.A

Answer any questions that students noted as they annotated the prompt, and then have them turn to the next handout. Conduct a brief class discussion to introduce students to the scoring guidelines for writing a synthesis argument, focusing on the criteria required for a top-scoring essay.

Score	Reading and Synthesis <i>The response ...</i>
4	<ul style="list-style-type: none"> <li>▪ Is free of errors of interpretation with regard to the sources.</li> <li>▪ Makes skillful use of textual evidence (quotations, paraphrases, or both), demonstrating a strong link between the claim and evidence and using evidence to advance a claim rather than to summarize facts.</li> <li>▪ Demonstrates a sophisticated understanding of the analytical task.</li> <li>▪ Synthesizes at least three sources and uses citations to clearly document how the sources led to an informed argument.</li> </ul>

Score	Writing <i>The response ...</i>
4	<ul style="list-style-type: none"> <li>▪ Is cohesive and demonstrates a highly effective use and command of language, with skillful use of word choice, syntax, and/or rhetorical appeals or devices to strengthen the argument.</li> <li>▪ Includes a precise central claim, develops a line of valid reasoning, and anticipates and addresses counterarguments.</li> <li>▪ Includes a skillful introduction and conclusion; demonstrates a deliberate and highly effective progression of ideas both within paragraphs and throughout the essay.</li> <li>▪ Shows a strong command of the conventions of standard written English and is free or virtually free of errors.</li> </ul>

#### Handout 3.17.B

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**PART 2: WRITING A PRELIMINARY THESIS**

Remind students that a thesis statement is usually one sentence (sometimes two) that appears in an introduction and acts as a roadmap for the rest of the argument. In this case, it will act as a roadmap to help the reader navigate or understand the controversy over compulsory vaccination **and** the writer's position on it.

Emphasize that a thesis statement should go beyond a vague assertion such as, "The government should not force people to become vaccinated because that would infringe on their rights." (Sample feedback in response to such a thesis: *This thesis needs to be more specific and address the complexity of the issue of compulsory vaccination. Which rights of the individual are being infringed upon? What about society's rights?*)

Guide students to linger on the adjective *defensible* in the prompt on the handout, used in the phrase "a thesis that presents a defensible position." Ask, **What would be an example of a defensible position? What would be an example of an indefensible position?**

**Noticing Language**  
**Morphology matters**

Point out that you created the opposite of *defensible* by adding the prefix *in*, meaning "not."

Clarify that a *defensible position* would be one that a writer could support with evidence from the sources, and an *indefensible position* would be one that a writer would not have the evidence to support. An example of an indefensible position would be to argue that the government should mandate vaccinations for children, because they are not yet old enough to make an independent decision about vaccination. This position could not be supported by evidence from the available sources.

Provide about 30 minutes for students to organize their evidence, narrow their focus, and formulate their preliminary thesis statements.

Tell students to consider their thesis statements as preliminary or working statements. Once they have completed a draft of their full argument, they can revisit the working thesis statement to make sure it matches the complexity or nuance of the actual argument. If there is not a good match, they may need to revise their thesis statements or body paragraphs accordingly.

**PART 3: ORGANIZING SUPPORTING IDEAS AND EVIDENCE**

Have students gather their working thesis statements, the opinion they listed on their index cards from the previous lesson, and their notes on the 10 texts and images. Instruct them to select the sources and evidence that they will most likely use to develop and support their thesis statements.

Once they have gathered everything together, ask students to complete a two-column chart like the one on the next page. This will help them narrow their thoughts into three main

supporting ideas and then brainstorm how they will use evidence from multiple perspectives to develop each one. The first row provides an example of a main idea supporting a thesis that asserts: The government should first try other strategies to try to persuade people who are reluctant to get their children vaccinated. However, if those strategies fail and the children in question are still not vaccinated, the government should have the legal right to enforce compulsory vaccination.

<b>Supporting idea or subtopic related to the thesis statement</b>	<b>Possible evidence</b>
The government should first try other strategies to persuade people who are reluctant to get their children vaccinated ...	<i>Nature:</i> "Multiple studies show that simple reminders—text messages among them—of when vaccines and booster shots are due can have a big impact on compliance and coverage."

## LESSON 3.18

## Writing a Synthesis Argument, II

At this point in the year, students have likely spent a lot of time reading models of effective arguments. Now it is time for them to write their own argument. This lesson addresses patterns that should be familiar to students by now: a G-S-T sequence in their introductions and body paragraphs in which they use evidence to support their larger points. As students internalize these basic guidelines or structures, they should gain confidence as writers and avoid hiding behind the voices of their sources.

**SUGGESTED TIMING**

1 class period

**LESSON GOALS****Students will:**

- synthesize ideas from multiple texts
- write a well-developed synthesis argument

**and demonstrate understanding through:**

- original synthesis arguments

### PART 1: DRAFTING THE INTRODUCTION

Remind students that the purpose of an introduction is twofold: (1) it prepares the reader for the rest of the essay and (2) it must interest them enough to make them continue reading.

**GUIDING STUDENT THINKING**

Give students the option of writing their introductions after writing their body paragraphs. Sometimes writers need to finish the draft of an argument's body before deciding how that argument can be introduced effectively.

Because students will be writing about an ongoing controversy, they should introduce their argument within the greater context of the controversy and then assert their own view on the topic.

Review the general flow of many opening paragraphs (general → specific → thesis):

- general statement (addressing the larger topic of government-mandated vaccination)
- specific statement that refers to some of the evidence or reasoning that will be used to support the thesis

- thesis statement that asserts a clear and defensible opinion about how much control the government should exercise over an individual's right to make personal decisions regarding vaccination

Point out that each component does not necessarily represent one sentence. In the sample paragraph below, for example, the specific statement is just one sentence, but the general statement and the thesis statement are each two sentences.

#### Meeting Learners' Needs

Provide the option of using the G-S-T sequence. If students want to experiment with their own approach, suggest they consider how they might use an opening hook that grabs the reader's attention.

#### Sample student introduction:

*The issue of mandatory vaccination can provoke many heated discussions about personal freedom, the individual versus the collective, and the responsibility of the government to protect its citizens. Individuals make up the mass population, but the government's responsibility is to the collective. Because of the scientific phenomenon of herd immunity, which depends on many people being vaccinated and not just one, the government should be allowed to force individuals to be vaccinated. The government should first try other strategies to persuade people who are reluctant to get their children vaccinated. However, if those strategies fail and the children in question are still not vaccinated, the government should have the legal right to enforce compulsory vaccination.*

Note: The general statement is in **yellow**; the specific statement that refers to the writer, text, and background is in **green**; and the thesis statement is in **blue**.

Provide time for students to draft their introductions, but remind them that they have the option of first drafting their working thesis statements and body paragraphs before returning to generate complete introductions.

## PART 2: COMPOSING BODY PARAGRAPHS

Have students return to the chart they developed at the end of Lesson 3.17 that captured their three main supporting ideas and corresponding evidence from multiple sources.

Ask them to consider the best order for presenting the three main ideas. These will provide support for their working thesis statements. Remind students that they are building an argument through these ideas, so there must be a logical sequence for presenting them. Each idea should build on the previously stated one. Suggest that students number the rows of their charts to indicate the order in which they will use their ideas to build the argument.

Explain that each numbered row (idea) will be expanded into a full paragraph. Although students may not use all of the evidence they listed in the charts, they will use the quotes and ideas as material for their writing, and they must refer to a total of three sources.

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Review the general flow of many supporting paragraphs (transition → evidence → explanation):

- transition (to create a bridge between the ideas in each paragraph)
- source-based evidence
- explanation of evidence and how it relates back to the claim

**Sample student body paragraph:**

*Herd immunity is the optimal way to keep everybody protected from disease. With that fact established, it is easy to see why an assertion of an individual's freedom to not get vaccinated loses its power. The individual is not the unit of concern here; it is rather the collective that must be on the government's mind. As Justice Harlan cited in the landmark public health case *Jacobson v. Massachusetts*, "Even liberty itself, the greatest of all rights, is not unrestricted license to act according to one's own will." Liberty does not mean having the freedom to harm others as a result of your personal decisions. The government may have a duty to remind the individual of the importance of vaccinations, but if the individual chooses to defy those reminders, the government has the right to enforce its vaccination policy.*

Note: The transition statement is highlighted in yellow, evidence is highlighted in green, and the explanation of evidence and how it relates back to the claim is highlighted in blue.

Share with students that not all evidence cited must support their claim. They may choose to refute a source as a means of advancing their argument.

Ask students to now draft the body paragraphs for their arguments, ensuring that each paragraph smoothly transitions from the previous one, develops a discrete supporting idea, and uses evidence from one or more sources, all while advancing the argument's claim.

### PART 3: WRAPPING IT UP – WRITING THE CONCLUSION

Have students reread their introductions and body paragraphs before drafting their conclusions.

Remind them that their conclusions should echo the ideas presented in their introductions while attempting to answer the reader's question of "So what?" Whereas the introduction acts to orient the reader to the controversial world of vaccination policy, the conclusion should work in reverse: leaving the reader with something new to think about in regard to vaccination policy. In this way, the conclusion can act as a call to action for the reader.

#### Meeting Learners' Needs

If students feel stuck or uninspired as they write their conclusions, have them respond in writing to these questions, which may provide ideas they can transfer into their concluding remarks:

- Why should your reader care about how involved the government is when it comes to vaccination policy?
- When someone finishes reading your synthesis argument, what do you want them to be thinking about?



## Assess and Reflect on Learning Cycle 3

In this assess-and-reflect activity, students submit their writing to the “bare bones” test: reading the argument they wrote in Learning Cycle 3 to a partner, with the partner then summarizing what they heard, paragraph by paragraph.

At this point in the unit students will have experience writing synthesis essays and they should understand that it is a complex act of writing. Be sure they also understand the idea that all writers do a lot of assuming as they write: assuming that the audience will understand the content, their position, their references, their tone, etc. The only real way for writers to see if their assumptions are correct is to get feedback from an audience of readers. In the revision phase of writing, a reader can help a writer test out their assumptions, see which points were clearly communicated and convincing, and see which points fell flat or got lost in the shuffle of sources.

### SUGGESTED TIMING

1 class period

### STUDENT TASK

#### Part 1: Applying the Bare Bones Test

Ask pairs of students to take turns reading their essays (just the written words, no elaboration) to their partners. Instruct the readers to pause after each paragraph to have the listeners repeat back their ideas, using the following sentence starters:

- **Your position on compulsory vaccination is** \_\_\_\_\_ .
- **This body paragraph was all about the supporting idea:** \_\_\_\_\_ .
- **This conclusion made me think more about** \_\_\_\_\_ .

When the reading has ended, listeners should turn to their partners and ask if they accurately summarized the writer’s position and recognized the ideas that shaped the body paragraphs. If the writer does not feel like the listener got to the **bare bones** of their message, then partners should discuss how to revise the essay to better communicate those main ideas.

#### Part 2: Revising and Editing

Give students an opportunity to revise their first drafts based on the feedback they received from their partners. (This revision can take place in or out of class.)

When writers have completed this phase of the revision process, once again review the scoring guidelines for writing a synthesis argument (**Handout 3.17.B**), discussing any areas where students still have questions.

## EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing feedback in the form of questions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask ...
summarized sources rather than linking them to advance a claim	What do you want your reader to know about how this source supports your claim? How can you be sure that the connections between and among sources are clear?
alluded to the sources without citing them	When you refer to information found in the sources, would a reader be able to easily know which source contained a specific piece of evidence?
developed individual paragraphs but moved from one to the next in a choppy way	How can you add transitions to connect ideas between paragraphs?

## MEETING LEARNERS' NEEDS

### For students who need more support:

Consider having students develop the thesis statement as a group or providing the thesis statement for them. Then students can gather and organize the evidence that supports it and write the commentary for that evidence before assembling all the pieces into a full essay.

### For students who need more of a challenge:

This unit presents a good opportunity for independent research; after writing this essay, students could apply their synthesis skills to researching and presenting the findings of an authentic question related to another topic of interest.

**REFLECTION****UNIT 3****TEACHER REFLECTION**

- Where might students need additional support prior to the performance task? How will you incorporate that support in the coming weeks?
- What aspects of these lessons worked well? What approaches might you want to replicate? What might you need to modify and why?

**STUDENT REFLECTION**

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- Which texts or assignments did you find most interesting?
- What stands out as something you learned or accomplished? Why?
- Where might you need to strengthen your skills and understanding? What actions can you take to do that?



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# Performance Task



## Writing a Synthesis Argument

**PERFORMANCE  
TASK**

The traditional American school year contains about 180 days, with a summer break of 10–12 weeks. Some school districts around the country have decided to alter that schedule by eliminating the big summer vacation—instead, having a year-round school schedule with vacation days evenly distributed throughout the calendar year.

Carefully read the following five sources, including the introductory information for each source. Write an essay that synthesizes material from at least three of the sources and develops your position on whether your school should maintain, adjust, or eliminate its current summer break.

- Source A (Granderson)
- Source B (Westneat)
- Source C (chart)
- Source D (Yglesias)
- Source E (Balakrishnan)

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible position.
- Select and use evidence from at least three of the provided sources to support your line of reasoning. Indicate clearly the sources used through direct quotation, paraphrase, or summary. Sources may be cited as Source A, Source B, etc., or by using the description in parentheses.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

## SOURCE A

Granderson, LZ "Year-Round School Is What's Needed, Not Camp." *The New York Times*, July 14, 2013. [nytimes.com/roomfordebate/2013/07/14/should-kids-go-to-sleepaway-camp/year-round-school-is-whats-needed-not-camp](https://www.nytimes.com/roomfordebate/2013/07/14/should-kids-go-to-sleepaway-camp/year-round-school-is-whats-needed-not-camp).

*The following is an article that was written for a national newspaper's online forum on the topic of summer camp.*

Back in 2011 my friend and CNN colleague Christine Romans jokingly called me a "Tiger Dad" when she learned I had enrolled my son in multiple academic camps over summer vacation.

My goal? To limit the "vacation" part.

After charting more than a century's worth of the country's scholastic data, Harris Cooper, an education professor and chairman of the psychology and neuroscience department at Duke University, discovered that during summer vacation kids can forget anywhere from one to three months worth of the math and reading skills they acquired during the school year.

This is why I equate summer vacations with putting change in a pocket that has a small hole in it. The longer the problem is ignored, the bigger the problem becomes. Summer camps, particularly those that are not academically driven, are like paying to have a hole in your pocket.

I get it—working parents have to enroll kids in something structured during the summer.

The thing is, we have something already—it's called school. Instead of treating June, July and August like sacred cows that can't be sullied by academics, reconfigure the school schedule so that vacation days are evenly dispersed throughout the year. Over the past two summers, my son, who is 16 now, has been attending community college. Summer camps, even academic ones, can still have too much emphasis on "fun" for me. I want my son's brain to remain active, sharp not turned into goo because he's playing basketball for five hours everyday in a rec center.

No offense to the parents whose kids are playing basketball in a rec center right now. But we're in a global economy.

And the hunting grounds for a talented workforce are not restricted by our country's border. You don't have to be a professor at Duke to read story after story about U.S. students being surpassed by their counterparts in other nations. It's disturbing to know 15-year-olds in countries like Canada are on average a full school year ahead of ours.



So I ask you: if the data show academic atrophy occurs during summer’s three months of vacation—requiring teachers to spend a portion of their time re-teaching what students learned the year before—then why aren’t we responding intelligently to the research?

**PERFORMANCE  
TASK**

My son used to do the camp thing, and I have found them to be a touchy-feely answer to the wrong question. Instead of asking “what should we do with the kids during summer vacation?” we should be asking “why do we still have summer vacation?”

If asking that question makes me a Tiger Dad, then “roar.”

## SOURCE B

Westneat, Danny. "Vacation Just as Important as School Year." *The Seattle Times*, July 9, 2011. [seattletimes.com/seattle-news/vacation-just-as-important-as-school-year](http://seattletimes.com/seattle-news/vacation-just-as-important-as-school-year).

*The following is an online column from a regional newspaper.*

Around the time 40 education groups were making the case that summer vacation is bad, my kids were learning something I never knew. You can eat stinging nettles. And it doesn't hurt (much).

Nettles are those prickly plants we called burn weed when I was growing up in the Midwest. I never imagined that if you fold the hairy leaves just so into cubes, you can pop them right in your mouth for a crunchy, and mostly sting-free, snack. They taste like spinach.

We found this out on Stuart Island, the northernmost of the San Juan Islands, where we went last week to camp. There are no towns there, no electricity even. So by modern standards, there's not much to do.

Whittling sticks, going all "Lord of the Flies" with packs of other kids, eating nettles—this is the type of stuff that can happen when school's out and there's "nothing" to do.

So I had to groan when I saw there's a big new push on for what's called "expanded learning time"—longer hours in school. A group called the National Center on Time and Learning released a report about it last week and got 40 education groups to back a bill pending in Congress.

The gist is that in the summer, kids forget what they just learned. Kids doing well tend to fall back less than kids who are behind. So the summer slide hurts everyone but is blamed especially for widening the achievement gap.

"The conventional school calendar of 180 six-and-a-half hour days ... is simply inadequate to provide students, particularly those living in poverty, with the skills and knowledge they need to succeed in the 21st century global economy," the report says.

Their solution: At least 300 hours more schooling each year (currently there are about 1,100 hours). It could come in much longer days. Six-day weeks. Or year-round schooling—meaning the end of summer vacation.

Or how about all of the above, suggested the federal education secretary, Arne Duncan, to high-schoolers last year.

"I think schools should be open six, seven days a week, 11, 12 months a year," he said, adding: "Go ahead and boo me."

OK. Boo!

How about kids will go to school six, seven days a week when Congress agrees to work more than four.

Seriously, it's probably true that summer widens the achievement gap. But wouldn't the answer to that be summertime help for those who need it?

Instead, the proposed bill in Congress, called the Time for Innovation Matters in Education Act of 2011, would give grants to schools that extend the year by at least 300 hours "for all students in all grade levels at the school."

I'm all for making school more demanding. Kids who are struggling also deserve tutors, and after-school or year-round help (it is a local embarrassment that Seattle cut its summer catch-up classes this year).

But give kids a break. They need summer. The historian Ken Gold, in his book "School's In: The History of Summer Education in American Public Schools," debunks the idea that we got summers off only to placate big industry or agriculture. The real reason so many districts, rural and urban, created the break in the 19th century was a belief that "too much schooling impaired a child's and a teacher's health."

That sounds about right to me. When school ended two weeks ago, I noticed my kids seemed almost instantly healthier and more engaged with what was going on around them. Less weary.

Their schools have been great. But there's no getting around that schools are institutions. Even the best can exact a certain toll on the soul.

When the kids hit that island after 10 months of regulated learning, they scattered like dandelion seeds. They were free.

Doesn't that value, of freedom, count anymore? Or is it all now about prepping for the 21st-century global economy.

I know, not everyone can go to the San Juans. But we could try to spread summer's spirit, instead of giving up on it.

Give more kids a chance to run free. It may not be "expanded learning time." It can expand you just the same.

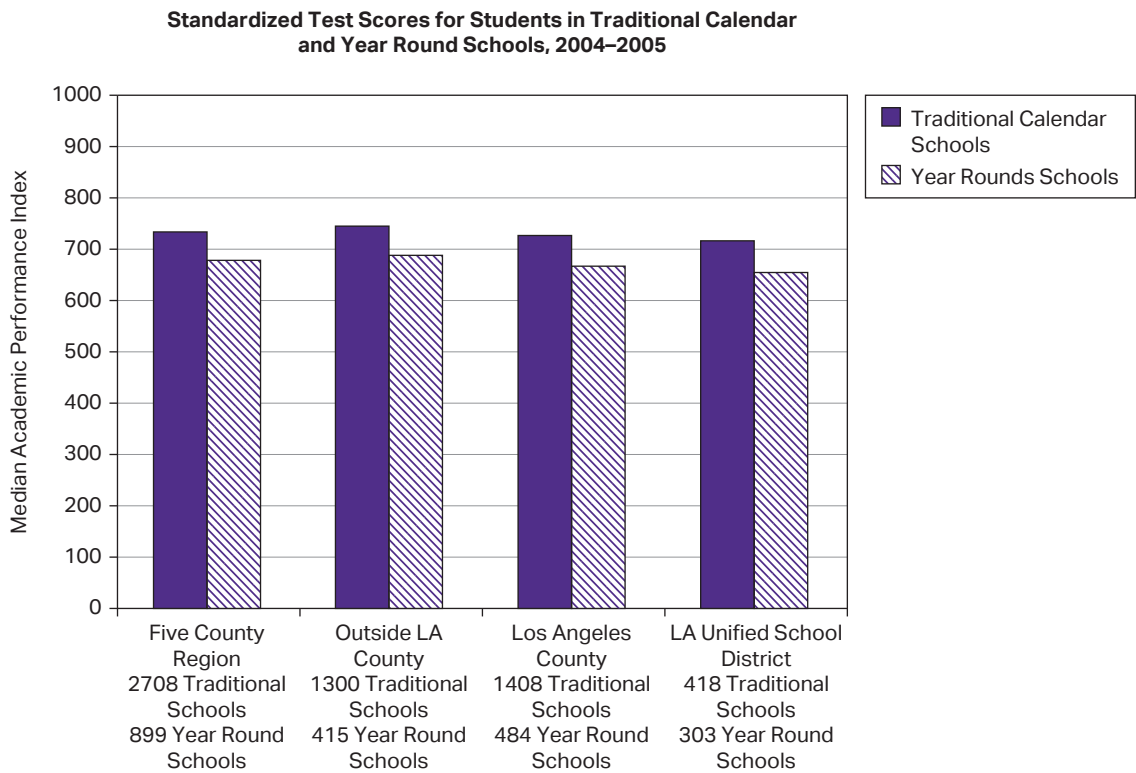
Until then, if they want to take away this family's summer vacation, they'll have to pry it from our nettle-stung fingers.

PERFORMANCE TASK

SOURCE C

Southern California Consortium on Research in Education: [politics.pomona.edu/dml/score/2006/studentoutcomes/outapiproptchcred.shtml](https://politics.pomona.edu/dml/score/2006/studentoutcomes/outapiproptchcred.shtml).

The following chart is from a website dedicated to publishing information and analysis on elementary and secondary education in the Los Angeles region.



Data source: Ed-Data Compare Schools Reports, [ed-data.k12.ca.us](http://ed-data.k12.ca.us)

## SOURCE D

PERFORMANCE  
TASK

Yglesias, Matthew. "Summer Vacation Is Evil." *Slate*, July 24, 2013. [slate.com/articles/business/moneybox/2013/07/summer\\_learning\\_loss\\_summer\\_vacation\\_hurts\\_kids\\_in\\_school\\_and\\_is\\_especially.html](https://www.slate.com/articles/business/moneybox/2013/07/summer_learning_loss_summer_vacation_hurts_kids_in_school_and_is_especially.html).

*The following is excerpted from an online magazine article.*

There are few more cherished nostrums in American life than the importance of equal opportunities. Unfortunately, one of them is the importance of summer vacation. It's a cheap way of doing something nice for teachers, but summer vacation is a disaster for poor children and their parents, creating massive avoidable inequities in life outcomes and seriously undereducating the population.

The country claims to take schooling seriously, but the school calendar says otherwise. There's no other public service that we would allow to just vanish for months at a time. To have no Army in February, no buses or subways in March, airports closed down for all of October, or the police vacationing en masse in December would be absurd. Schools, it turns out, matter a lot, too, and having them shut down all summer critically undermines them.

The entire issue tends to vanish from public debate, because the educated, affluent people who run the debate don't particularly suffer from it. Summer vacation costs money, but prosperous parents are happy to spend it on their kids. And of course there's the sentimentality factor. I'll always treasure tender thoughts of my beloved Camp Winnebago and would one day love to have the experience of picking up my kid from the very same camp I attended when I was young.

But these days, Camp Winnebago is charging \$11,550 for a full eight-week session. No doubt more affordable options are out there, but the basic reality is that parents' ability to provide enriching summer activities for their children is going to be sharply constrained by income. Working-class single moms in urban neighborhoods—exactly the kind of parents whose kids tend to have the most problems in school—are put in a nearly impossible situation by summer vacation.

The burden on parents is segmented by income, and the impact on children is as well. A 2011 RAND literature review concluded that the average student "loses" about one month's worth of schooling during a typical summer vacation, with the impact disproportionately concentrated among low-income students. "While all students lose some ground in mathematics over the summer," RAND concluded, "low-income students lose more ground in reading while their higher-income peers may even gain." Most distressingly, the impact is cumulative. Poor kids tend to start school behind their middle-class peers, and then they fall further behind each and every summer, giving teachers and principals essentially no chance of closing the gap during

**PERFORMANCE  
TASK**

the school year. Karl Alexander, Doris Entwisle, and Linda Steffel Olson of Johns Hopkins University have research from Baltimore indicating that a majority of the achievement gap between high- and low-socioeconomic-status students can be attributed to differences in summer learning loss. ...

... School is important. It should happen all year 'round.

## SOURCE E

PERFORMANCE  
TASK

Balakrishnan, Anita. "Summer Jobs Turn into Career Paths for Teens." *USA Today*, August 5, 2015. [usatoday.com/story/money/careers/2015/08/05/summer-jobs-turn-into-career-paths-teens/30737951](https://www.usatoday.com/story/money/careers/2015/08/05/summer-jobs-turn-into-career-paths-teens/30737951).

*The following is excerpted from an online article in a national newspaper.*

While many of her high school classmates are working cash registers and fast-food grills this summer, Gabriela Lacy has a job not typically seen as a teenage rite of passage: processing payroll and time sheets for a non-profit.

But the office position at a Chicago social services center is providing her valuable skills that could lead to a well-paying career.

"Initially I just wanted to earn extra cash for my household," said Lacy, 18, who recently graduated from high school. "But (this job) opened up a more vivid pathway for me. I saw I could do more than earn income, I could also gain experience and job readiness for the real world."

She's taking part in One Summer Chicago Plus, one of many skills-based summer job programs sprouting across the country. Chauncy Lennon, head of workforce initiatives at JPMorgan Chase, which funds several of the programs, says they help high school students and graduates better adapt to the workplace at a time when many young people lack practical career training. ...

The initiatives give participants vocational training as well as "soft skills," such as dealing with customers and supervisors. And they're growing rapidly. One Summer Chicago, which runs several employment programs across the city, placed 24,000 young people in jobs this summer, up from 14,000 in 2011, after Chicago Mayor Rahm Emanuel aggressively expanded the program in recent years.

Mary Ellen Messner coordinates youth jobs for One Summer Chicago, including many for youth from low-income households. She says many such students typically don't have the social networks or access to unpaid internships to get their foot in the door in the job market.

"These programs help students make some connections ... to explore a lot of things that they can't do in school," she says. "The kids come out with a resume—it's not just to keep the kids occupied."

**PERFORMANCE  
TASK**

JPMorgan Chase's donations to skills-based job programs have led to about 50,000 jobs for high school students and other young people the past two years. Lennon says the financial firm got involved after its business customers repeatedly cited the difficulty of finding skilled workers.

For years, employers have similarly complained of a "skills gap," especially in fields such as technology, advanced manufacturing, engineering and finance. ...

After working in fast food the summer after her freshman year in high school, Lacy became a youth mentor in a church daycare facility the following summer before taking the human resources position at a Chicago social services center. Besides receiving valuable training in financial software, she says she's learning how to work in a team and provide good customer service.

Lacy largely collects time sheets and puts the information in a computer. "It gave me a clearer knowledge of money and financials, especially the principle of hours and how you count your hours," she says. ...

Proponents of the programs say they inspire teens to think more seriously about their careers. Brookings Institution research shows that teen employment is a predictor of earnings well into a worker's twenties.

"A nursing assistant, that's the bottom of the middle-skill job market." says Harry Holzer, professor of public policy at Georgetown University. "But if you're a high school sophomore, it puts you in a workplace, and maybe you're more motivated to take your high school science classes more seriously. Once you're on the first rung of the ladder, you're more likely to take the next steps."



## Performance Task: Scoring Guidelines

Score	Reading and Synthesis <i>The response ...</i>
4	<ul style="list-style-type: none"> <li>▪ Is free of errors of interpretation with regard to the sources.</li> <li>▪ Makes skillful use of textual evidence (quotations, paraphrases, or both), demonstrating a strong link between the claim and evidence and using evidence to advance a claim rather than to summarize facts.</li> <li>▪ Demonstrates a sophisticated understanding of the analytical task.</li> <li>▪ Synthesizes at least three sources and uses citations to clearly document how the sources led to an informed argument.</li> </ul>
3	<ul style="list-style-type: none"> <li>▪ Shows an understanding of the texts' central idea(s) and important details, and is free of errors of fact with regard to the sources.</li> <li>▪ Incorporates adequate textual evidence (quotations, paraphrases, or both), demonstrating a link between the claim and evidence and using evidence to advance a claim rather than to summarize facts.</li> <li>▪ Demonstrates a clear understanding of the analytical task.</li> <li>▪ Synthesizes at least three sources and uses citations to document how the sources led to an informed argument.</li> </ul>
2	<ul style="list-style-type: none"> <li>▪ Demonstrates some understanding of the source texts but may contain some errors of fact and/or misrepresent one or more source texts.</li> <li>▪ Incorporates limited textual evidence (quotations, paraphrases, or both), and/or does not demonstrate the link between the sources and the claim; may rely more on a summary of one or more source texts rather than using the sources to advance a claim.</li> <li>▪ Demonstrates a limited understanding of the analytical task.</li> <li>▪ Synthesizes only two sources, and/or citations are inconsistent or inaccurate.</li> </ul>
1	<ul style="list-style-type: none"> <li>▪ Demonstrates little or no understanding of the source texts and/or may contain numerous errors of fact regarding the source texts.</li> <li>▪ Uses little or no textual evidence (quotations, paraphrases, or both) and it does not link the evidence to the claim.</li> <li>▪ Demonstrates little or no understanding of the analytical task.</li> <li>▪ Cites fewer than two sources, and citations are inconsistent or inaccurate.</li> </ul>

Score	Writing <i>The response ...</i>
4	<ul style="list-style-type: none"> <li>▪ Is cohesive and demonstrates a highly effective use and command of language, with skillful use of word choice, syntax, and/or rhetorical appeals or devices to strengthen the argument.</li> <li>▪ Includes a precise central claim, develops a line of valid reasoning, and anticipates and addresses counterarguments.</li> <li>▪ Includes a skillful introduction and conclusion; demonstrates a deliberate and highly effective progression of ideas both within paragraphs and throughout the essay.</li> <li>▪ Shows a strong command of the conventions of standard written English and is free or virtually free of errors.</li> </ul>
3	<ul style="list-style-type: none"> <li>▪ Is mostly cohesive and demonstrates effective use and control of language, with effective use of word choice, syntax, and/or rhetorical appeals or devices to strengthen the argument.</li> <li>▪ Includes a central claim, an identifiable line of reasoning, and an acknowledgement of counterarguments.</li> <li>▪ Includes an effective introduction and conclusion; demonstrates a clear progression of ideas both within paragraphs and throughout the essay.</li> <li>▪ Shows a good control of the conventions of standard written English and is free of significant errors that detract from the quality of writing.</li> </ul>
2	<ul style="list-style-type: none"> <li>▪ Demonstrates little or no cohesion and limited skill in the use and control of language, with limited effectiveness and variety in word choice, syntax, and/or rhetorical appeals.</li> <li>▪ May lack a clear central claim or may deviate from the claim or idea over the course of the response. The line of reasoning may be difficult to identify or trace.</li> <li>▪ May include an ineffective introduction and/or conclusion; may demonstrate some progression of ideas within paragraphs but not throughout the response.</li> <li>▪ Shows a limited control of the conventions of standard written English and contains errors that detract from the quality of writing and may impede understanding.</li> </ul>
1	<ul style="list-style-type: none"> <li>▪ Demonstrates little or no cohesion and inadequate skill in the use and control of language, with vague or inaccurate word choice and/or ineffective syntax and rhetorical appeals</li> <li>▪ May lack a clear central claim or controlling idea as well as an identifiable line of reasoning.</li> <li>▪ Lacks a recognizable introduction and conclusion; does not have a discernible progression of ideas.</li> <li>▪ Shows a weak control of the conventions of standard written English and may contain numerous errors that undermine the quality of writing.</li> </ul>

# Unit 4





# Unit 4

## Purpose in Poetry and Prose: Analyzing Works that Praise, Mourn, or Mock

### Overview

**" ... the poem is not an exercise. It is not 'wordplay.' Whatever skill or beauty it has, it contains something beyond language devices, and has a purpose other than itself."**

—Mary Oliver, *A Poetry Handbook*

When learning how to approach poetry, it may help students to think of poems as delicate machines that express emotion. Sure, they have important parts (what Mary Oliver calls "language devices"), but students should never lose sight of the overall purpose of poetry—to express meaning and emotion. In Unit 4, students explore poetry through this lens by prioritizing the speaker's purpose and tone and also by appreciating how the various devices work together to achieve those purposes.

In the model lessons, texts have been categorized into three neat boxes: poetic works that praise, poetic works that mourn, and poetic works that mock. Despite this system of categorization, students will discover that the rich poetic language they encounter in the student reader sometimes serves multiple functions. For example, in Learning Cycle 2, Martín Espada's "Alabanza: In Praise of Local 100" teaches students that it may not be possible to mourn the restaurant workers who perished on 9/11 without first praising and celebrating their unique lives. In Learning Cycle 3, students discover how Stephen Sondheim's lyrics to the *West Side Story* song "America" manage to alternate among praising, mourning, **and** mocking.

## LEARNING CYCLES AT A GLANCE

Learning Cycle	Texts	Formative Writing Task	Suggested Timing
Learning Cycle 1 <i>Lessons 4.1–4.4</i>	<p><b>Essay</b> "Joyas Voladoras" by Brian Doyle</p> <p><b>Poems</b> "Ode to the Table" by Pablo Neruda "Digging" by Seamus Heaney</p>	Poetry analysis: 1 paragraph	6–10 class periods
Learning Cycle 2 <i>Lessons 4.5–4.7</i>	<p><b>Poems</b> "Alabanza: In Praise of Local 100" by Martín Espada "One Art" by Elizabeth Bishop "On Turning Ten" by Billy Collins</p>	Poetry analysis: 2 paragraphs	5–7 class periods
Learning Cycle 3 <i>Lessons 4.8–4.10</i>	<p><b>Poems</b> "The War Works Hard" by Dunya Mikhail "The History Teacher" by Billy Collins</p> <p><b>Song lyrics</b> "America" by Stephen Sondheim (music by Leonard Bernstein)</p>	Poetry analysis: essay	4–5 class periods

The formative writing tasks in this unit provide opportunities to monitor student learning and adapt instruction as needed, such as by either accelerating or slowing down the pace.

Suggested timing is based on a 45-minute class period, but it will understandably vary based on student needs and school schedules.

In addition to the provided model lessons, students will complete at least one of two available online learning checkpoints during the course of this unit, and at the end of the unit they will take the Unit 4 Performance Task.

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## ENDURING UNDERSTANDINGS ADDRESSED IN UNIT 4 MODEL LESSONS

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## UNIT 4

### Big Idea: Engaging with Texts

**EU 1.1** Close, critical reading of complex literary and nonfiction texts leads to a deeper understanding of the explicit and implicit meanings of the works.

**EU 1.3** Analyzing literature is a complex task that includes making inferences, examining an author's use of literary and stylistic elements, and drawing conclusions about the meaning of the work as a whole.

**EU 1.4** A text may be read in conversation with other texts or in the broader context in which it was written or read.

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### Big Idea: Constructing Texts

**EU 2.1** Composing is a recursive process that can be used to explore ideas and illuminate concepts for both the writer and the reader.

**EU 2.3** Writing an analysis requires interpreting the relevant details and features of a work and explaining their relationship to the meaning of the work as a whole.

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### Big Idea: Focusing on Language

**EU 3.1** Critical readers develop a sense of word consciousness that motivates them to investigate word meanings.

**EU 3.2** Precise word choice and compelling language patterns can stir the thoughts, emotions, and actions of readers.

**EU 3.3** Conventions of Standard English are used to aid the reader's understanding, and authors may use or defy these conventions to achieve different stylistic effects.

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### Big Idea: Investigating Through Research

**EU 4.1** Research is a powerful, recursive process used to gain knowledge, solve problems, make informed decisions, and enhance understanding.

**EU 4.2** Research presentations and reports include new findings as well as a synthesis of the prior research of others.

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### Big Idea: Entering the Conversation

**EU 5.1** Academic discourse requires collaboration to advance and deepen understanding of topics or texts.

**EU 5.2** Effective speakers design and deliver presentations according to their subject, purpose, audience, and occasion.

## Learning Cycle 1

“There is only one thing poetry must do: it must praise all it can for being and happening ...”

—W. H. Auden

This opening learning cycle captures the spirit of the quote by Auden, guiding students through the close reading and analysis of a diverse sample of works that praise. Whether the subject is a hummingbird’s heart, an ordinary table, or a father’s handling of a spade, each is rendered vividly through imagery and is representative of a significance beyond the literal. Students also gain practice—through academic conversation and evidence-based writing—in identifying shifts in tone, how those shifts are achieved, and what they may represent in each work.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
4.1: “Joyas Voladoras” – Paragraph by Paragraph	“Joyas Voladoras” (essay)	2–3 class periods
4.2: Introducing Poems that Praise	“Joyas Voladoras” (essay)	1–2 class periods
4.3: “Ode to the Table” – One Stanza at a Time	“Ode to the Table” (poem)	1–2 class periods
4.4: “Digging” into Analysis of Metaphor and Tone	“Digging” (poem)	1–2 class periods
Assess and Reflect on Learning Cycle 1	“Digging” (poem)	1 class period



## LESSON 4.1

## UNIT 4

## “Joyas Voladoras” – Paragraph by Paragraph

It may seem funny to open a set of model lessons dedicated to the study of poetic works with an essay, but “Joyas Voladoras” is no ordinary essay. It manages, in its six brief paragraphs, to praise and mourn the spectacular heart of the hummingbird and to draw parallels to the frailty of all creatures’ hearts—from the one-chambered worm’s heart to the gargantuan heart of the whale and, finally, to the “bruised and scarred” heart of the human.

Students analyze the poetic essay, one paragraph at a time, noting some of the same elements they will go on to recognize in verse: shifts, contrasts, imagery, personification, and metaphor.

### SUGGESTED TIMING

2–3 class periods

### MATERIALS

- Student readers
- Large drawing paper
- Markers
- **Handout 4.1**  
“Joyas Voladoras”:  
Group-Work Instructions

### LESSON GOALS

#### Students will:

- analyze the meaning and structure of a complex essay
- analyze how stylistic elements contribute to the effects and meaning of a work
- draft a part-to-whole analysis

#### and demonstrate understanding through:

- quickwrite responses
- visual representations of paragraphs
- one-paragraph analyses

## PART 1: OBSERVING SENTENCE VARIETY AND EFFECT

### FIRST READ

Ask students to open the readers and follow along as you read “Joyas Voladoras” aloud. Suggest that as you are reading they lightly mark sentences that have an effect on them.

Then provide the following quickwrite prompt.



**What is your initial reaction to “Joyas Voladoras”? Which words or sentences captured your attention? What did those words and sentences make you think or feel?**

## UNIT 4

**ZOOMING IN ON THE FIRST PARAGRAPH**

After students have written about their initial reactions, have them reread just the first paragraph of the essay and count the words in each of the five sentences. Invite volunteers to share any observations they have relating to the sentence variety in the first paragraph. Ask students to listen carefully as you read the paragraph aloud, pausing after each of the five sentences.

Consider the hummingbird for a long moment. A hummingbird's heart beats ten times a second. A hummingbird's heart is the size of a pencil eraser. A hummingbird's heart is a lot of the hummingbird. Joyas voladoras, flying jewels, the first white explorers in the Americas called them, and the white men had never seen such creatures, for hummingbirds came into the world only in the Americas, nowhere else in the universe, more than three hundred species of them whirring and zooming and nectaring in hummer time zones nine times removed from ours, their hearts hammering faster than we could clearly hear if we pressed our elephantine ears to their infinitesimal chests.

Then ask:

- **Does each sentence have the same effect on you?**
- **If not, is there a relationship between sentence length and emotional effect on the reader?**
- **If so, how would you describe that relationship?**

Give the class another moment or two to add to their responses to the opening prompt, and then invite a few students to share their responses.

Building on their responses, guide students to recognize that the paragraph's 7-8-10-9-77 progression in number of words per sentence acts almost like a drumroll, building a sense of wonder and excitement as the sentences expand.

**PART 2: MODELING PARAGRAPH VISUALIZATION****BRAINSTORMING CONTRASTS**

Students will continue to share their reactions to the essay throughout this lesson. Let them know that now, however, they are going to step back and act as paragraph detectives and artists—investigating and rendering what they find notable or striking in each paragraph.

Return to the first paragraph and its final 77-word whopper of a sentence. Students may have already observed that this final sentence, the longest by far, has a less constrained feeling than the previous four sentences. It goes on and on, almost like the writer could not control his enthusiasm for the hummingbird, elaborating and adding more detail in an ongoing sequence of clauses and phrases.

Ask the class to spend three or four minutes working with a partner to brainstorm a list of as many contrasts between the last sentence and the other four as they can.

For students who seem stumped by this challenge, offer some of the following features to consider as they build their lists:

- punctuation
- patterns in sentence structure
- unusual or unfamiliar vocabulary
- words or phrases that make you see something
- words or phrases that make you hear something
- words that express emotion

### GUIDING STUDENT THINKING

It is important to only offer suggestions in this case to students who are truly struggling. Students should practice the art of rereading for nuance and shifts in language. If they are simply referring to a list of features, they will not gain practice discovering various features on their own, and they might even approach the text like a scavenger hunt. If students do need help, consider suggesting the features one at a time or helping them practice discovery with guiding questions such as "What do you picture as you read? Which words led you to that picture?"

### VISUALIZING CONTRASTS

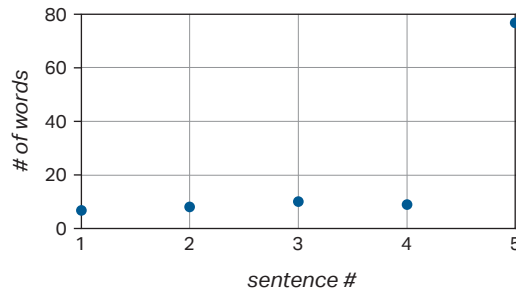
Invite partners to share their observations of the first paragraph, commending them for being great paragraph detectives. Create and display a master list of the contrasts students identified. Then ask them to consider how they might represent their observations with a graph or image. After hearing a few ideas, model one way to create a visual representation, thinking aloud so students can understand the decision-making process.

Below is a sample illustration and script for a think-aloud, but you might consider creating an original visual representation of the contrasts your students highlighted.

#### Sample think-aloud:

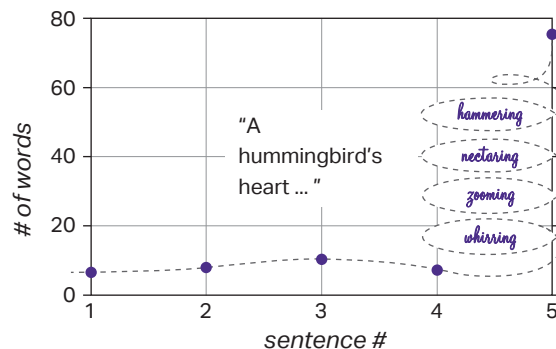
*You all generated lots of great observations of the first paragraph. Now I am going to draw a few of the features that I find contribute the most to its overall effect and meaning.*

*I am going to start by drawing a scatterplot graph, since I do think the shift between the number of words in the first four sentences and the last sentence is significant, and a scatterplot will capture that extreme shift. I will label my x axis "sentence #" and my y axis "# of words" and I'll plot the five data points like so, showing number of words versus sentence number:*



Next, I'm going to think about the **word-choice contrast** between the first four sentences and the last. One thing I noticed was the pattern of sentences 2, 3, and 4 all beginning with "A hummingbird's heart ..." so I am going to print those words in the part of the graph for sentences 2–4.

Unlike in the first four sentences, Doyle uses lots of action-packed words to describe the hummingbird in the final sentence. Since those verbs **suggest movement**, I'm going to connect the data points between sentences 4 and 5 with swirling loops and write the words whirring, zooming, nectaring, and hammering in cursive on the loops to suggest motion. I looked "**nectaring**" up, and it's not even a word! That's an example of Doyle exercising poetic license and making the noun nectar into a verb to suit his purpose.

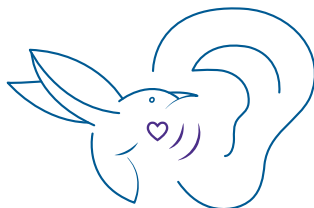


And now I'm thinking about the **imagery** in this paragraph. I'm going to depict the wonderful visual image in the final sentence of pressing one's "elephantine ear[s]" to the "infinitesimal chest[s]" of a hummingbird to hear its hammering heart.

**Noticing Language**

**Word study**

This is a great opportunity for students to use morphology and context clues to get to word meaning. The "elephant" in *elephantine* should lead them to infer the meaning "large." The contrasting image of the *infinitesimal* hummingbird chest should lead them to infer the meaning "infinitely or immeasurably small."



Now I need to title this visual. I want the title to capture the cumulative effect of shift in sentence patterns and word choice. I need a title to capture not only the topic of the paragraph but also Doyle's attitude or tone about the topic.

I'll use this as a frame for my title:

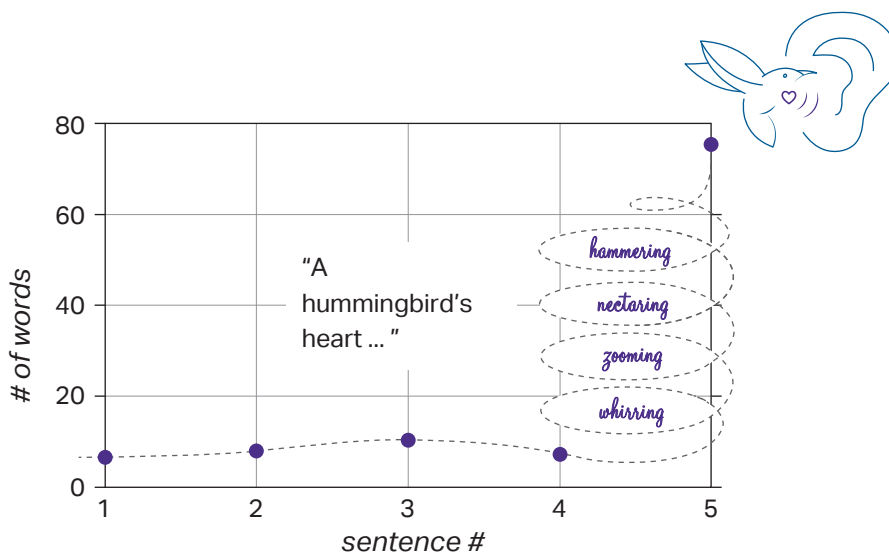
**Paragraph X: An Expression of \_\_\_\_\_ for the \_\_\_\_\_**

Obviously the subject is the hummingbird, but I need a word to capture Doyle's **attitude** or **tone** with regard to the hummingbird for that first blank. Do you have any ideas?

[Pause to allow students to generate a word list. It is important that students supply the suggestions at this point. You want to recognize their talent as wordsmiths when they do well and encourage the practice of struggling, when they struggle, to find the best word to capture tone.]

Great suggestions: wonder, awe, amazement, praise! Any of these words could work, but I will choose **awe** because it's an especially strong word, and Doyle, like the European explorers of the Americas, does seem like he can hardly believe that these "flying jewels" exist.

**Paragraph 1: An Expression of Awe for the Hummingbird**



## UNIT 4

**COLLABORATIVE PARAGRAPH VISUALIZATIONS**

Organize the class into five groups and provide a large sheet of drawing paper and markers to each group.

Assign each group a remaining paragraph of "Joyas Voladoras" (paragraphs 2–6). Let students know that it is their turn to act as detectives and artists and to create their own visual representations of a few key elements of their assigned paragraph. Share **Handout 4.1** and read through the directions with students.

**Directions:**

1. As a group, reread "Joyas Voladoras" aloud, switching readers for each paragraph.
2. Independently annotate your group's assigned paragraph.
3. As a group, put on your detective hats and investigate the distinct features of your assigned paragraph. You could start by brainstorming observations about your paragraph.

Here is a list of things you might consider:

- sentence length
- punctuation
- patterns in sentence structure
- unusual or unfamiliar vocabulary
- personification
- figurative language
- words or phrases that make you see something
- words or phrases that make you hear something
- words that express emotion

You can create your visual representation of these or other elements. Let the paragraph be your guide!

4. Try to narrow your focus by collectively settling on what your group identifies as the **most** striking or significant features that work together to express the big idea and effect of your paragraph.
5. As a group, create your visual. Give it a title that captures both your paragraph's subject and Doyle's perspective or attitude about that subject. You might want to use the following title frame; however, you do not have to if there is another structure more appropriate for the idea you are trying to capture.

Paragraph #: An Expression of \_\_\_\_\_ of/about/for \_\_\_\_\_

**Handout 4.1**

**PART 3: GALLERY WALK AND ANALYTICAL WRITING****GALLERY WALK**

Post the six visual representations of the paragraphs on your classroom walls, in order, and ask groups to have one member stay with their poster so they can answer any questions other groups may have.

Invite students to circulate around the room in a gallery walk, looking at each of the six titles and corresponding visuals.

**Meeting Learners' Needs****Word-study practice**

For free word-study practice on the words in "Joyas Voladoras," visit Vocabulary.com: **vocab.com/pre-ap/eng2/Joyas**.

Students should carry their student readers or notebooks with them during the gallery walk so they can record the titles for each paragraph and note the dominant text elements or features emphasized in the visual representations.

Below are sample titles and features students may have emphasized in their visual representations of the six paragraphs; however, there are many more valid observations and interpretations groups could have depicted. This chart can act as a rough guide in assessing students' work, but do not consider it an enumeration of the right answers.

Paragraph	Sample Title	Notable Features
2	An Expression of Mourning for the Hummingbird	<ul style="list-style-type: none"> <li>▪ Sentence length builds (8, 8, 4, 12, 68, 85).</li> <li>▪ The first four short sentences are factual statements about the things hummingbirds can do.</li> <li>▪ The last two long sentences are almost breathless description, like the last breaths of the dying hummingbird.</li> <li>▪ The contrast of the dead hummingbird with its eyes closed with the long list of vibrant and colorful types of hummingbirds.</li> </ul>
3	A Comparison of the Hummingbird's Heart to the Human Heart	<ul style="list-style-type: none"> <li>▪ Doyle starts comparing the hummingbird's heart to the human heart: "Their hearts are built of thinner, leaner fibers than ours."</li> <li>▪ The seventh sentence starts with "The price of their ambition." He is personifying hummingbirds by describing them as having "ambition."</li> <li>▪ Sentences 8–11 are short and brutal. 9–11 all start with "You" and focus on the limitations of the heart.</li> </ul>
4	An Expression of Awe for the Blue Whale's Heart	<ul style="list-style-type: none"> <li>▪ Vivid imagery, analogies, and scenarios used to express the huge size of the blue whale's heart (sentences 3–6).</li> <li>▪ Personification sneaks into the paragraph, including the list of mysterious aspects of the blue whale (e.g., "stories, despairs, and arts") and the "moaning" and "piercing yearning" of the whale's cries—sounds and qualities usually associated with humans.</li> </ul>
5	An Expression of the Universality of Life	<ul style="list-style-type: none"> <li>▪ The countdown of the numbers of chambers in various types of hearts: four chambers, three chambers, two chambers, one chamber, no hearts at all.</li> <li>▪ The sudden shift from pointing out the differences between the creatures and their hearts to "We all churn inside."</li> <li>▪ The use of "we" is startling: we have something in common with unicellular bacteria!</li> </ul>

## UNIT 4

6	An Expression of the Fragility of the Human Heart	<ul style="list-style-type: none"> <li>▪ Expanding outward, beyond science to the idea or symbol of the heart.</li> <li>▪ The extended metaphor of "the house of the heart": with windows and bricks (that can come tumbling down in last sentence).</li> <li>▪ The massive last sentence (101 words!), which is a mix of immensely sad and wistful images and memories.</li> </ul>
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**PART-TO-WHOLE DISCUSSION AND ANALYTICAL WRITING**

When students return to their desks, ask them to now consider the essay as a whole: a complete piece made up of the six parts (paragraphs) they just analyzed.

Have them skim the essay again and take a moment to consider the questions, **Could the six paragraphs be arranged in any other order? Why or why not?**

**INSTRUCTIONAL RATIONALE**

Asking students about the order of the paragraphs can also prompt them to think about issues of genre. If Doyle's purpose were to develop an argument with an explicit claim, evidence, and line of reasoning, would he have placed the paragraphs in this same order? Doyle takes the reader on a journey of ideas: he starts by "consider[ing] the hummingbird," and ends with an exploration of human heartache. Doyle's essay is an essay in the original sense, as Aldous Huxley defined it: "the essay is a literary device for saying almost everything about almost anything."

Establish that just as the sentences in paragraph 1 build in length and emotion, the whole essay builds in different ways. Ask students to offer explanations of the different ways the essay builds (e.g., the subjects build in size [tiny hummingbird to massive whale], the emotionally charged language builds, the references to the human heart build).

Remind students that the essay's title is "Joyas Valadoras," Spanish for "flying jewels," which would lead the reader to believe that the subject of the essay is the hummingbird. Further the discussion by posing the question, **Is this essay all about the hummingbird?**

Once students start to offer different responses to the question ("No, it's about all living creatures"; "No, it's about different types of hearts"; "No, it's about things that inspire and produce wonder; or "No, it's about the human heart"), acknowledge that although Doyle begins with a focus on the hummingbird, the focus of the essay does shift and expand.

Point to all of the visual representations of the different paragraphs as evidence of the shifts and contrasts.



**GUIDING STUDENT THINKING**

It is often helpful, as a reading strategy, to read for the shifts or contrasts in a piece of writing—breaks in sentence patterns, paragraph patterns, images, etc. Encourage students to think of the shift as a clue to meaning, as a subtle call for the reader’s attention. Once students can recognize a shift, they can think about what that shift means, how it affects the reader, and how it contributes to the author’s overall message.

**ANALYZING A SHIFT**

Ask students to write a one-paragraph analysis of one shift or contrast they identified in the reading of “Joyas Voladoras.”

Let students know that in addition to explaining the shift, they should also be engaging in part-to-whole analysis in their paragraphs, analyzing how the shift or contrast they choose relates to the essay as a whole and to its effects on the reader.

The sample paragraph on the following page is just one example of how to structure a paragraph, not the only option for students. It contains the following elements in this particular sequence:

- a sentence announcing the shift
- evidence and explanation of Doyle’s moves or language before the shift
- evidence and explanation of Doyle’s moves or language after the shift
- commentary explaining the significance of the shift and its effect on the reader

**Meeting Learners’ Needs**

By this time in the year, students should be expected to write an evidence-based analytical paragraph independently. However, some students may still struggle with how to start. Give students time to productively struggle with composing their own paragraphs before providing structural guidance. If needed, remind them of the following literary-analysis structure:

- a topic sentence that announces the shift or contrast
- textual evidence of the shift or contrast and explanation of it
- part-to-whole analysis, relating the shift to Doyle’s overall message

**FORMATIVE ASSESSMENT OPPORTUNITY**

Whether it takes place in class, as an exit ticket, or for homework, this analytical paragraph provides an opportunity to assess students on their ability to explicate the shift or contrast. To do this, students will need to explain or refer to the language pattern leading up to the shift and to then explain how the writer departs from that pattern. They must also address how the shift contributes to the overall meaning of the essay.

UNIT 4

announcing  
the shift →

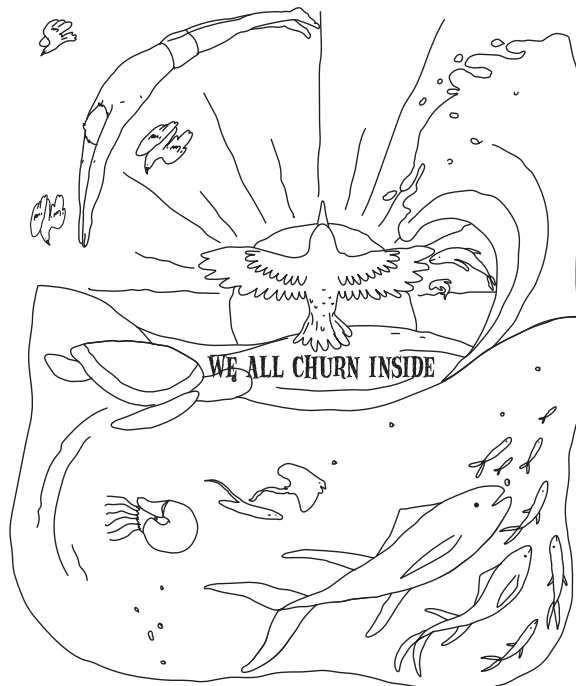
A pivotal shift in Doyle's haunting essay "Joyas Voladoras" takes place in the fifth paragraph. The paragraph begins with the factual statement that "Mammals and birds have hearts with four chambers"—echoing the previous four paragraphs' focus on the hearts of the hummingbird and the blue whale, with subtle references to the human heart. After referring to the mammalian heart of four chambers, Doyle counts down—one sentence at a time—to species with three-chambered hearts, two-chambered hearts, one-chambered hearts, and finally to those life forms with no hearts at all: the unicellular bacteria. Then, in a

← explaining  
Doyle's  
moves  
before the  
shift

explaining  
Doyle's  
moves after  
the shift →

surprising shift from pointing out the differences between creatures' hearts, he focuses on what all life forms have in common: "We all churn inside." Doyle's surprising use of "we" captures the readers' attention and mocks the human reader, reminding them that although humans may view themselves as removed from lesser life forms, that all living creatures churn. This churning reminds the reader of the unsettled "piercing yearning tongue" of the blue whale from earlier in the essay and also acts as an ominous lead up to the final paragraph where Doyle finally directly confronts the human pain and loneliness he has been progressively hinting at all along.

← explaining the  
significance  
of the shift  
and its  
effect



## LESSON 4.2

## UNIT 4

## Introducing Poems that Praise

This lesson acts as a bridge from the analysis of a literary essay to the analysis of poems that praise. To begin, students identify poetic language in “Joyas Voladoras” and use inductive reasoning to construct a definition of poetry based on their examples of poetic language. Students then construct and share found odes from “Joyas Voladoras,” reflecting on the structural and linguistic choices they made as they isolated and experimented with the poetic language embedded in the prose. In the lesson’s final reflective discussion, students consider how the language they highlighted in their poems reflects Doyle’s tone of awe and wonder for his subject matter.

### SUGGESTED TIMING

1–2 class periods

### MATERIALS

- Student readers
- **Handout 4.2**  
Composing Found Odes

### LESSON GOALS

#### Students will:

- analyze how an author’s stylistic choices contribute to the effects of a work
- explain the relationship between poetry and prose
- incorporate specific language to achieve an intended tone

#### and demonstrate understanding through:

- academic conversations
- found poems
- written reflections

## PART 1: FINDING THE POETRY IN THE PROSE

### DEFINING POETRY

Share the following prompt with students.

**When we were analyzing the first paragraph of “Joyas Voladoras,” we discovered that Doyle had exercised his poetic license by transforming the noun *nectar* into the verb *nectaring* to describe one of the hummingbird’s actions and also to continue the sound pattern: “whirring and zooming and nectaring.” Skim “Joyas Voladoras” again, noting other instances where Doyle exercised his poetic license or used poetic language.**

## UNIT 4

Elicit examples from students and add them, one at a time, to a growing list for the class to see and consider. Here are just a few possibilities:

- “hummer time zones”
- “race-car hearts”
- “the war against gravity and inertia”
- “waaaaay bigger than your car”
- “swirling and whirling”
- “a child’s apple breath”
- “mother’s papery ancient hand in the thicket of your hair”

Pose the discussion question, **Based on this list, what is our working definition of poetry?**

Students should recognize in their list of examples a certain freedom with words in which Doyle indulges; he grants himself the authority to break the rules of more traditional prose (e.g., he defies traditional spelling rules to stretch out a word like “waaaaay” to emphasize the size of the blue whale; he fabricates a time zone for hummingbirds; he describes a child’s breath as “apple” and a mother’s hand as “papery”).

Further the discussion by asking, **We have established that Doyle exercises a certain degree of rule breaking and playfulness with individual words and phrases. Does he also exercise those same traits with his structural choices?** (Students will most likely see that the essay is still structured as traditional prose, with complete sentences, no specific line breaks, and focused paragraphs.)

Shift the discussion to have students consider the structural differences between traditional prose and traditional poetry by asking:

- **As a writer of prose, Doyle sticks to writing in sentences and paragraphs. If he were writing a poem, would he still do so?**
- **What constitutes a line of poetry?**

#### Classroom Facilitation

The following is a great five-minute video on the TED-Ed website that students could watch about the elusive definition of the poem: “**What makes a poem ... a poem?**”

#### EXPLAINING THE CONCEPT OF “FOUND ESSAY”

Explain that while “Joyas Voladoras” is considered an essay, it was originally woven throughout a chapter of a book by Brian Doyle called *The Wet Engine: Exploring the Mad Wild Miracle of the Heart*—a book Doyle wrote while raising a young son who was born with only three chambers in his heart.

If you turn to the chapter in the book called “Joyas Voladoras,” you will discover that Doyle did not simply pluck the six paragraphs out intact and present them as an essay; instead, he used parts of the chapter and formed a new essay from some of the language he had originally used in the longer work. In this way, it is what you could call a *found essay*.

## PART 2: COMPOSING FOUND ODES

For the next part of the lesson, grant students the poetic license to compose a found poem in praise of one of Doyle's subjects. It could praise the hummingbird, the blue whale, the heart, etc.

Since an *ode* is a type of poem often written in praise or celebration of its subject, students could consider their found poems as *found odes*.

### GUIDING STUDENT THINKING

If this is students' first experience with the concept, explain that found poetry can be composed from works of fiction, newspaper articles, letters, speeches, or even from other poetry. The website Poets.org defines found poetry as the "literary equivalent of a collage" because found poems "take existing texts and refashion them, reorder them, and present them as poems." Found poetry is created by identifying and arranging key language from existing pieces of writing.

Share **Handout 4.2** with students and go over the directions with them.

#### Follow the directions to create your own found poem:

- **Reread:** Reread "Joyas Voladoras," underlining or annotating language that you feel expresses praise, awe, or wonder for one of Doyle's subjects.
- **Focus:** Choose one subject to focus on for your found poem. Maybe you will want to focus on the hummingbird, on just the hummingbird's heart, on the blue whale, on the human heart, etc.
- **Copy:** Copy the language (words, phrases, and lines) that you may potentially use in your found poem on a fresh sheet of paper, leaving plenty of room in between lines so you can study the language easily.
- **Cut:** Eliminate any words that seem unnecessary, do not sound quite right, or are distracting from your poem's focus.
- **Don't:** You are not allowed to add your own language; you have to work with the language you **found**.
- **Do:** You have the freedom to repeat language, change punctuation, change capitalization, change line breaks, and experiment with spacing of words.
- **Read aloud:** Read aloud your found poem, pausing briefly at the line breaks and any punctuation (e.g., commas, semicolons, periods). If something sounds wrong, tweak the line breaks and/or spacing.

#### Classroom Facilitation

It may be helpful for students to cut apart the words and phrases to form individual word or phrase tiles that they can physically manipulate in different orders.

#### Handout 4.2

### REFLECTING ON THE CONSTRUCTION OF FOUND POEMS

After students complete their found poems, ask them to spend a few minutes writing an informal reflection about how they constructed them. Pose the following to prompt students' reflection.



**As you have observed, composing a found poem entails making lots of decisions about what words to cut and what words to keep. While constructing your found poem, what were the words and phrases you refused to cut? Why were you drawn to those particular words and phrases? Why did you consider them essential? What words did you decide to cut and why? What other decisions did you make while constructing your found poem?**

**Sample found poem and related reflection about the process:***Ode to the Hummingbird's Heart*

Each  
thunderous  
wild  
heart,  
the size of  
an infant's fingernail.

*I was drawn to this comparison because I knew I wanted to use the "size of an infant's fingernail." It is such a vivid image. I actually didn't cut words in the sequence; I just drew it out through line breaks. I like the sound of the first four lines being said slowly and deliberately, focusing the reader on the special and powerful nature of the hummingbird's heart. Then there is the dramatic shift to the image of the tiny infant's fingernail. The comparison expresses awe for how something so tiny could be so incredibly powerful.*

**PART 3: SHARING FOUND ODES**

Allow time for everyone to share their found poems and reflections, directing students to provide appropriate feedback when the poets have finished sharing. Does the found ode express praise, awe, or wonder for its subject? Which words or phrases in the found poems serve that overarching purpose?

Close the lesson with a discussion focused on the following questions.



- **Did certain words come up repeatedly in the found poems? What about that language was especially compelling or powerful?**
- **How can transforming textual genre influence tone?**
- **How did your purpose, to express praise, guide your decision-making?**
- **How do the found poems reflect Doyle's tone of awe and wonder for his subject matter?**

## LESSON 4.3

## UNIT 4

**“Ode to the Table” – One Stanza at a Time**

This lesson builds on the previous two by continuing the focus on poems that praise and by taking a part-to-whole approach to analysis. Whereas students previously used the paragraph as the structural basis for their work with “Joyas Voladoras,” they now use the stanza in their analysis of “Ode to the Table,” a poem by the Nobel Prize–winning Chilean poet Pablo Neruda, translated by Ken Krabbenhoft.

Through oral reading and academic conversation protocols, students will unlock the meaning of each stanza and then come to understand how the overall progression of stanzas develops the poem’s central metaphor.

**SUGGESTED TIMING**

1–2 class periods

**MATERIALS**

- Student readers
- **Handout 4.3.A**  
“Ode to the Table”  
Reading Script
- **Handout 4.3.B**  
Academic Conversation  
Instructions

**LESSON GOALS****Students will:**

- read closely and analyze the meaning and structure of a poem
- analyze literal and figurative meanings represented in a poem
- identify and explain the central metaphor of a poem

**and demonstrate understanding through:**

- choral reading
- structured academic conversations
- written responses to a prompt

**PART 1: “ODE TO THE TABLE”: A READING BASED ON STRUCTURE****EXAMINING THE STRUCTURE**

Have students turn to “Ode to the Table” and prompt them with the following: **“Joyas Voladoras” is an essay organized by paragraphs. How is “Ode to the Table” organized?**

Students will most likely point out the organizational structure of stanzas. Encourage them to also notice the other chunks of meaning within each stanza (e.g., individual lines and complete thoughts indicated by punctuation [periods and one exclamation point]).

Give students a moment to independently read the poem, lightly marking the ending of each complete thought they see.

## UNIT 4

## READING THE POEM ALOUD

Announce that the class is now going to stage a reading of the ode based on its organizational structure. To begin, invite 13 volunteers to read "Ode to the Table" aloud, according to the script on **Handout 4.3.A**. Note:

- Speakers reciting lines from the same stanza should stand up together for the reading of their lines. This will heighten students' awareness of the poem's stanza structure.
- Each speaker will read a complete thought, emphasizing that particular chunk of meaning.
- Coach speakers to speak very deliberately and slowly, pausing briefly at the end of each line and slightly longer in the case of lines ending in commas or colons.
- The poem could be recited once more in this same fashion but with new speakers, allowing for more students to experience reading the poem aloud.

## PART 2: AN ACADEMIC CONVERSATION PROTOCOL

## GUIDING STUDENT THINKING

Remind students that they previously analyzed "Joyas Voladoras" paragraph by paragraph and then considered the relationship between the paragraphs and the overall meaning of the essay. A similar process can help students better understand poems with stanzas. As the poet Mary Oliver explains in her book *A Poetry Handbook*, "Besides being a guide to the way the poet wants the reader to feel and understand the poem, each stanza is part of the design of the poem—a part of its formal order."

Organize the class into groups of four and distribute **Handout 4.3.B**.

**The Setup****Directions:**

- Assign each person in your group a stanza.
- Read the poem aloud, with everyone reading their assigned stanza.
- Spend a couple of minutes writing independently in response to the following questions:
  - ♦ How do you picture the table or tables in your stanza? What happens at the table or tables in this stanza? How do you know? Provide evidence.
  - ♦ What do you think the table (or tables) in this stanza represent? How do you know? Provide evidence.
  - ♦ What question (or questions) does this stanza raise?

**The Conversation****Ground rules:**

- In each of the four rounds, the group member assigned to that stanza will share their written responses with the group.
- At least one group member must respond by agreeing or disagreeing. Evidence from the poem should be provided to support their position.
- At least one other group member must relate something that has been said about the stanza for that round to an aspect of another stanza or the poem as a whole.
- Every group member must participate in each round.
- Remember, you are participating in an evidence-based discussion. Act as active listeners, building on or otherwise responding to other participants' ideas.

Handout 4.3.B



**INSTRUCTIONAL RATIONALE**

The questions on the handout progress from the literal (the physical image of each table) to the figurative (what the table represents). This is an intentional sequence because you want students to linger on the details of the literal before they begin to speculate about what those details represent. Also note that the conversation protocol requires returning to the text of the poem to identify evidence that would either corroborate or undermine the initial claim offered in each round of conversation. Additionally, there is a progression from analyzing within the stanza and then zooming out and considering the stanza's role in the entire poem.

**UNIT 4**

Go over the handout with students. Be sure they understand that every round of the academic conversation is an evidence-based discussion and when they are not speaking they will participate as active listeners, building on or otherwise responding to their peers' ideas.

Follow the steps below for each round. There will be four rounds of the conversation—one for each stanza of the poem.

**Round 1:**

- Invite students assigned the first stanza to share their written responses with their groups.
- At least one of their fellow group members must respond by agreeing or disagreeing with the speaker's responses and introducing at least one piece of new evidence to support their position.
- At least one other group member must relate something that has been said about the first stanza to an aspect of another stanza or to the poem as a whole.

**Round 2:**

- Invite students assigned the second stanza to share their written responses with their groups.
- At least one of their fellow group members must respond by agreeing or disagreeing with the speaker's responses and introducing at least one piece of new evidence to support their position.
- At least one other group member must relate something that has been said about the second stanza to an aspect of another stanza or to the poem as a whole.

**Round 3:**

- Invite students assigned the third stanza to share their written responses with their groups.
- At least one of their fellow group members must respond by agreeing or disagreeing with the speaker's responses and introducing at least one piece of new evidence to support their position.
- At least one other group member must relate something that has been said about the third stanza to an aspect of another stanza or to the poem as a whole.

## UNIT 4

**Round 4:**

- Invite students assigned the fourth stanza to share their written responses with their groups.
- At least one of their fellow group members must respond by agreeing or disagreeing with the speaker's responses and introducing at least one piece of new evidence to support their position.
- At least one other group member must relate something that has been said about the fourth stanza to an aspect of another stanza or to the poem as a whole.

**INSTRUCTIONAL RATIONALE**

The following is an example of the type of conversation you should encourage students to have. The observations and interpretations offered here about the first stanza are by no means the only valid ones students could present, but they model some of the core skills of academic conversation as enumerated by Jeff Zwiers and Marie Crawford in their book *Academic Conversations: Classroom Talk That Fosters Critical Thinking and Content Understandings*

1. elaborate and clarify
2. support ideas with examples
3. build on and/or challenge a partner's idea
4. paraphrase
5. synthesize conversation points

**Sample conversation for the first stanza:**

I work out my odes  
on a four-legged table,  
laying before me bread and wine  
and roast meat  
(that black boat  
of our dreams).  
Sometimes I set out scissors, cups and nails,  
hammers and carnations.

**Speaker 1** (sharing evidence-based responses to the initial questions):

*I'm picturing a very plain kitchen table where someone eats because the speaker just describes it as a "four-legged table." That sounds so generic. This is the table where the speaker eats because they also mention "bread and wine and roast meat." One thing that confuses me is the contrasts mentioned in the last two lines in the stanza: "cups and nails" and "hammers and carnations."*

**Speaker 2** (providing a response and introducing new evidence):

*I agree with you that the speaker eats at the table, but I'm also thinking that the speaker is the poet since he says, "I work out my odes on a four-legged table." We know that odes are a type of poetry, so the speaker eats and works at the table in this first stanza.*

**Speaker 3** (relating part to whole):

*The contrasts Speaker 1 pointed out in the last two lines of the first stanza ("cups and nails" and "hammers and carnations") could be related to references later in the poem, like when the speaker describes other work that happens at tables. For example, in the third stanza, the speaker describes "weaving a wreath for a dead miner" at a table. That makes me picture the carnations in a funeral wreath. It seems like this poem is about all the things that happen at tables, not just about eating and working at the table.*

**Speaker 4** (building on a previous observation):

*And the contrast between "hammers and carnations" makes me think of the contrast between something practical and something beautiful, just like the contrast between the practical act of eating and the art of writing odes—poems that often praise the beauty in something.*

### PART 3: ANALYZING THE PROGRESSION OF STANZAS AND THE METAPHOR

Bring the whole class together to share some of their interpretations of the individual stanzas. Deepen the conversation by asking students to consider the overall progression of the stanzas in the poem. Consider presenting the following scenario as a discussion prompt.



**If you were behind a camera lens, filming the images in this poem, what journey would you take? What settings would you visit? What props would you need? When would you zoom in? Zoom out? When would you film one continuous shot? When would you need to assemble a montage of separate shots?**

This prompt should get students to notice the overall progression or expansion of the poem's imagery. It begins with a "close up" of the poet's simple and utilitarian table in the first stanza and progresses to the montage of images of various tables in the third stanza (e.g., "the rich man's table," "gluttony's table," "a lonesome table," "a faraway table," a table set "ablaze"). Finally, the poem culminates in a metaphorical table in the fourth and final stanza: "The world / is a table / engulfed in honey and smoke, / smothered by apples and blood."

## UNIT 4

When students notice that their cinematographic visions of the fourth stanza shift to be more varied and fantastic than their visualizations of the more literal tables previously mentioned, pose the following: **Stanza 4 begins with a metaphor, a comparison of two unlike things (in this case, the table and the world), to make a greater point. What is that point?**

Emphasize that metaphorical comparisons do not focus solely on the things being compared; they can expand to focus on the characteristics of the things being compared.

Have students reread the final stanza. Ask them to identify and share some of the characteristics of the table that lend itself to a comparison to the world. For example:

- You can be called to the table like a person is called to serve in a war.
- You have to choose to sit on a side of the table like you have to choose a side in a conflict.
- You can come to the table dressed in "the pants of hate" or "the shirt of love"; you have to choose how you live in this world, as one who channels hate or love.
- The table is a place where differences are hashed out, where people come together as friends or to settle differences and reach a peace.
- You are called to the table to eat like you are called to experience what the world brings you.
- The table serves up a meal like the world serves up experiences and pivotal decisions about how to operate in the world—as someone who spreads hate or as someone who spreads love.

Have students write in response to the following final prompt as an exit ticket or a homework assignment.



**Neruda published "Ode to the Table" in a collection of poetry titled *Odes to Common Things*. The purpose of an ode is often to praise or celebrate its subject—to elevate its status from something common to something imbued with an almost spiritual significance. How does this poem elevate the status of the table in the fourth stanza through the use of metaphor?**

**Meeting Learners' Needs****Word-study practice**

For free word-study practice on the words in "Ode to the Table," visit Vocabulary.com: [vocab.com/pre-ap/eng2/ode-table](http://vocab.com/pre-ap/eng2/ode-table).

## LESSON 4.4

## UNIT 4

## “Digging” into Analysis of Metaphor and Tone

This learning cycle wraps up with an exploration of Seamus Heaney’s poem “Digging”—a beautiful poem that will give students additional practice in the art of recognizing imagery, shift, and metaphor. Once students are able to track the literal events of the poem and its acts of “digging,” they then dig into the deeper significance of the speaker’s reverential tone toward his legacy and his struggle as a writer to situate himself in that lineage.

### SUGGESTED TIMING

1–2 class periods

### MATERIALS

- **Handout 4.4**  
“Digging” Reading Script
- Student readers

### LESSON GOALS

#### Students will:

- read closely and analyze the meaning and structure of a poem
- identify and explain the effects of imagery, shifts, and metaphor
- cite textual evidence that conveys the speaker’s tone

#### and demonstrate understanding through:

- choral reading
- annotated texts
- textual evidence charts

## PART 1: “DIGGING” – A READING BASED ON STRUCTURE

### READING THE POEM ALOUD

Conduct an oral reading of Seamus Heaney’s “Digging,” using the same reading protocol as the class used with their reading of “Ode to the Table.”

- Invite 16 volunteers to read “Digging” aloud, according to the script on **Handout 4.4**.
- Speakers reciting lines from the same stanza should stand up together for the reading of their lines. This will heighten students’ awareness of the poem’s stanza structure.
- Each speaker will read a complete thought (as indicated by punctuation), with the exception of speakers 3 and 4 who will share reading the complete thought that begins in the second stanza with “I look down” and ends at the conclusion of the third stanza.
- Coach speakers to speak very deliberately and slowly, pausing briefly at the end of each line and slightly longer in the case of lines ending in punctuation.
- The poem could be recited once more in this same fashion but with new speakers, allowing for more students to experience reading the poem aloud.

## UNIT 4

**PART 2: TRACING THE ELEMENTS****TRACKING THE POEM'S IMAGERY**

Launch a discussion by reminding students of some questions you asked while they were tracking the settings and imagery in the poem "Ode to the Table," and then ask them the same questions about "Digging": **If you were behind a camera lens, filming the images in this poem, what journey would you take? What settings would you visit? What props would you need? When would you zoom in? Zoom out?**

Establish that the poem begins with a close-up image of the speaker's hand holding his pen "snug as a gun"; the imagery then expands to include full-blown scenes of his father and grandfather digging in different contexts and then closes by returning to the speaker's hand holding a "rest[ing]" pen.

Have students reflect on the transition between the second and third stanza, the intentional bridge that takes place: the speaker is looking down in the second stanza and then gets seamlessly drawn into the imagery of his father in the flowerbeds, and that, in turn, transports him to earlier images of his father digging in the potato fields.

**TRACKING THE POEM'S CHRONOLOGY**

Return to the opening stanza and read it aloud, asking students to identify the verb tense (i.e., present tense: "pen rests").

Ask students to turn to a partner and annotate the poem together, stanza by stanza, to indicate whether or not the action of the poem remains in the present. If possible, make highlighters available and have partners highlight the poem according to tense (one color for past, another for present, another for future).

Invite volunteers to explain the chronology of the poem:

- the speaker holding his pen (present)
- distracted by the noise of his father digging in the flowerbeds (present)
- flashing back to memories of his father 20 years ago digging potatoes (past)
- shifting to even more distant memories of his grandfather digging (past)
- the return to the scene of the poised pen (present)
- the intention of the last line: "I'll dig with it" (future)

**Meeting Learners' Needs**

For students who are struggling with tracking the chronology of the poem, point out that verb tense should be their guide. Suggest that they label the individual verbs in the poem as "present tense," "past tense," or "future tense." This will help them in their labeling of the stanzas or chunks of the stanzas by relative time period.

Another strategy that might benefit students would be to have them create a visual time line of the poem's events so they can more easily grasp how the poem's stanzas are not presented chronologically; instead, they involve "digging" into the past and then returning to the present. Students could contrast "events according to time" and "events according to the poem's structure."

## TRACKING THE METAPHOR OF "DIGGING"

### Write-Pair-Share

#### Write

Have students turn back to the poem in their readers and count how many times a form of the word *dig* appears (four, besides the title itself), and then ask them to spend a few minutes writing in response to the following prompt.



**How do the four uses of the word *dig* relate to the chronology you just tracked? How does the significance of the word change or evolve throughout the text of the poem?**

#### Pair

Ask students to turn to a partner and read their written responses to one another.

Circulate around the room to assess how students are relating the uses of the word *dig* to the chronology of the poem's events (i.e., the literal digging the speaker witnesses in the present [the father in the flowerbeds] and digging during the past [the father with potatoes and the grandfather with turf] versus the type of digging he wishes to do in the future [writing]).

#### Share

Invite partners to share their analyses of how the uses of *dig* evolve throughout the poem, focusing on how the last use of the word marks not only the shift from the present into the future ("I'll dig ...") but also the shift from the literal idea of digging to the figurative use of the word *dig* to indicate the act of writing.

Encourage students to think of how Doyle and Neruda also each used an extended metaphor, of the heart and the table respectively, expanding from literal to figurative representations.

## PART 3: PREPARING FOR WRITTEN ANALYSIS

### CONNECTING THE SPADE TO THE PEN

Challenge students to work with their partner to create sentences about digging and writing (and/or the spade and the pen) using pairs of correlative conjunctions. Explain to students that correlative conjunctions are pairs of joining words that are often used to connect two ideas together.

A few examples, along with some sample starter phrases:

- **both/and** (Both writing and digging \_\_\_\_\_ . Both the spade and the pen \_\_\_\_\_ .)
- **neither/nor** (Writing is neither \_\_\_\_\_ nor \_\_\_\_\_ .)
- **not only/but also** (Not only digging, but also writing \_\_\_\_\_ .)
- **whether/or** (Whether through digging or writing, \_\_\_\_\_ .)

## UNIT 4

A few sample sentences using correlative conjunctions:

- Both writing and digging require tools that are specific for the job.
- Both the spade and the pen were tools of trade for the speaker's family.
- Writing is neither easy nor lucrative.
- Not only digging, but also writing, is a test of one's character.
- Whether through digging or writing, a good yield requires excavation.

### CONNECTING METAPHOR TO TONE

Emphasize for students that the significance of digging as a metaphor in Heaney's poem goes beyond understanding how the acts of digging and writing can be compared (both use tools, both involve hard work and penetrating layers, etc.); it also demands **a recognition of the speaker's relationships to both the literal digging he describes and his role as a writer who wishes to carry out his own act of digging**. With this in mind, organize the class into small groups and ask each group to complete a chart, such as those that follow, identifying evidence that reveals the speaker's attitude toward the acts of digging and writing.

Evidence that suggests the speaker's attitude toward digging	
Evidence	Insight
"his straining rump among the flowerbeds"	Heaney's use of the word <i>straining</i> reveals that the speaker, the son, recognizes his father's effort.
"Loving their cool hardness in our hands."	In this line, Heaney is revealing that the speaker cherished the fruits of his father's labor: the potatoes. The "cool hardness" makes clear that the output of the father's work is tangible and concrete, something the speaker as a boy could literally hold on to.
"By God, the old man could handle a spade. / Just like his old man."	The expression "By God" emphasizes his awe at his father's skill and the legacy of work he has been left.
"My grandfather cut more turf in a day / Than any other man on Toner's bog."	This line sounds almost like childish boasting, revealing the speaker's pride in his grandfather's work.
"going down and down / For the good turf. Digging."	This line suggests that you need to keep digging to access the best turf. It is this quality of digging that the speaker—as a writer, as a son, as a grandson—aspires to as well.



Evidence that suggests the speaker's attitude toward writing	
Evidence	Insight
"The squat pen rests; snug as a gun."	The pen is not moving; it is resting, not writing. His description of "snug as a gun" suggests that even though the pen has the potential to fire, like a gun, it is also kept "snug," as if it is nestled in his hand, stationary and inactive.
"But I've no spade to follow men like them."	This line suggests that the speaker is considering his own skill (writing) in comparison to the skills of his father and grandfather. When he says that he has "no spade to follow men like them," he expresses a sense of inadequacy or loss. He seems to be worried that his decision to become a writer may mean he can't live up to his father's and grandfather's levels of accomplishment. He seems scared of failure.
"The squat pen rests. / I'll dig with it."	This line suggests that the speaker has evolved; he is now ready to continue his family's legacy as a digger. He can unearth these feelings and draw portraits of the men doing the digging, all with a squat pen.

### EXIT TICKET

Have students take a few minutes at the end of the lesson to synthesize the analysis they logged with their peers in the charts by writing a short reflection comparing and contrasting the speaker's attitudes toward digging and writing. This is not a formal writing assignment; it is more of a prewriting task that can help facilitate students' thinking and better prepare them for the subsequent assess-and-reflect writing task.

### Sample exit ticket:

*Heaney's "Digging" is clearly a poem of praise and a poem of promise. The speaker's reverential tone toward the legacy of his father's and grandfather's hard work and dedication is made evident in the words he uses to describe their actions. And his insecurity about his own ability to produce something equally as valuable and tangible is evident in the line, "But I've no spade to follow men like them," where he implies that he is ill-equipped to live up to his forefathers and his expectations for himself. However, the final hopeful line, connecting his will to write to his own form of digging, offers a path out of the paralysis he expresses in the first line. He is no longer holding an implement of destruction. At the end of the poem, he is secure in his ability to make his way in the world as a writer, capable of digging into his past and carving out a unique future for himself.*

UNIT 4

**EXTENSION OPPORTUNITY**

To develop historical context for their interpretations of Heaney's "Digging," students could research the significance of cutting turf in Irish culture. Learning that the Irish used turf for the essential purposes of heating their homes and preparing their meals would deepen students' understanding of the speaker's appreciation for his grandfather's labor.



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## Assess and Reflect on Learning Cycle 1

This writing task is a culmination of students' work with the poem "Digging." It has been intentionally limited in length to one paragraph and in scope to focus only on speaker and tone. This is an opportunity to assess students' skills in poetry analysis and to provide appropriate feedback.

### SUGGESTED TIMING

1 class period

### STUDENT TASK

Share the following prompt with students.

**In Seamus Heaney's poem "Digging," the speaker describes his father and grandfather digging in multiple settings. Reread the poem carefully. Then, in a well-written paragraph, analyze how Heaney uses poetic elements and shifts to convey the speaker's tone or attitude toward the idea of work.**

### EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing feedback in the form of questions or suggestions. The following table contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask or suggest ...
failed to assert a clear analytical position or if the topic sentence is mostly a summary of the poem	What is the claim you are making in your response? Can you identify it and underline it? [If the student has a difficult time articulating their stance] You might have an opinion that you are assuming the reader can figure out or infer. How can you state your position more explicitly or clearly for your reader?

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included evidence from the poem but little commentary or analysis	<p>You have done a great job of finding supporting quotes. Which part of the quote is the most important for supporting your position? Could you try experimenting with using only a few words from the poem in the context of one of your sentences?</p> <p>Highlight any places in your response where you have commentary (your explanation of the evidence). What percentage of the writing is in your own words compared to the words of others? A good target is about 70% your words.</p>
failed to relate evidence back to the original claim	<p>Why did you select this evidence? Refer back to the evidence chart you created for the poem, looking specifically at the "insight" column.</p>

### MEETING LEARNERS' NEEDS

#### For students who need more support:

- If students are having a hard time organizing their thoughts, consider suggesting that they use this format for their analytical paragraphs:
  - ♦ claim
  - ♦ evidence
  - ♦ commentary or explanation
  - ♦ additional evidence
  - ♦ commentary or explanation
- If students are struggling with the commentary section of their paragraphs, offer sentence starters such as: **"This shows \_\_\_\_\_."** **"This proves \_\_\_\_\_."** **"This illustrates \_\_\_\_\_."**
- There are a number of videos of Heaney reading this poem available on YouTube, which can help students to recognize tone through his performance.

#### Meeting Learners' Needs

Based on your examination of student work, you might need to provide more support or additional challenge when completing the assess-and-reflect activities in this unit.

#### For students who need more of a challenge:

Tone in poetry is often communicated through an author's diction. For students who have already demonstrated a strong understanding of how an author creates tone, ask them to rewrite Heaney's poem, changing as few words as possible, while creating an entirely different tone from the original. Perhaps they can create a poem that takes on a bitter or resentful tone toward his father's and grandfather's work, or perhaps a lighter, more joyous tone? After they have rewritten the poem, students should share the revision with a partner who can try to identify the new tone by identifying the new words or phrases that are key in conveying it.

**REFLECTION****UNIT 4****TEACHER REFLECTION**

- How well are students able to identify the speaker's tone? How well can they explain how and when the tone shifts?
- Where might students need additional support? Where are they demonstrating the most success?
- What aspects of these lessons worked well? What approaches might you want to replicate? What might you need to modify?

**STUDENT REFLECTION**

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- Which texts or assignments did you find most interesting?
- What stands out as something you learned or accomplished? Why?
- Where might you need to strengthen your skills and understanding? What actions can you take to do that?

## UNIT 4

## Learning Cycle 2

This second learning cycle takes a turn, asking students to now consider poems that mourn. Because it is almost impossible to express mourning without praising the most sorely missed attributes of the subject one has lost, praise and mourn go hand and hand in this selection of poetry. In addition to a central focus on analyzing the significance of shift and tone in poetry, this learning cycle also explores how allusion, poetic structure, and contrast can all be used by the poet to amplify the pain of mourning.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
4.5: "Alabanza: In Praise of Local 100" – A Poem of Praise <i>and</i> Mourning	"Alabanza: In Praise of Local 100" (poem)	2 class periods
4.6: "One Art" – Practicing the Art of Losing	"One Art" (poem)	1–2 class periods
4.7: "On Turning Ten" – A Study in Contrast	"On Turning Ten" (poem)	1–2 class periods
Assess and Reflect on Learning Cycle 2	"On Turning Ten" (poem)	1 class period

## LESSON 4.5

## UNIT 4

## "Alabanza: In Praise of Local 100" – A Poem of Praise *and* Mourning

This learning cycle opens with a poem that serves a dual purpose: to praise and to mourn the lives of the immigrant workers who perished while working their morning shift at the Windows on the World restaurant on 9/11. In this lesson, students come to recognize how the emotions of praise and mourning are inextricably bound together through Martín Espada's depiction of the workers' daily lives and tragic death. They also consider—in discussion and in writing—how Espada uses allusions and contrast to express hope and beauty in the face of despair and destruction.

### SUGGESTED TIMING

2 class periods

### MATERIALS

- Student readers
- **Handout 4.5**  
"Alabanza": Group-Work Instructions

### LESSON GOALS

#### Students will:

- read closely and identify variations in the meaning, purpose, and tone of a poem
- explain the dominant shift and allusions in a poem
- write an analysis of a poem

#### and demonstrate understanding through:

- academic conversations
- collaborative research summaries
- analytical paragraphs

## PART 1: IDENTIFYING THE DUAL PURPOSE OF THE POEM

### LINGERING ON THE DEDICATION

Display the following dedication from Martín Espada's poem "Alabanza: In Praise of Local 100" without giving students any context. The intent of this opening writing exercise is to unpack the words in this dedication before moving on to understanding its full purpose within the context of the poem.

Ask students to read the dedication and then respond to the prompt.

*for the 43 members of Hotel Employees and Restaurant Employees Local 100, working at the Windows on the World restaurant, who lost their lives in the attack on the World Trade Center*

## UNIT 4



- **What do you notice about these words?**
- **Where would you expect to find these words?**
- **What surprises you about these words or what questions do these words raise?**

Post the questions and take notes under each one as you invite students to share their responses in a class discussion.

Linger longest on the first question, urging students to revisit even the most basic observations about the words, like the use of capitalization, italics, and the use of prepositional phrases.

Below are some sample responses from students, demonstrating just a few of the observations, assumptions, and questions students may raise.

#### **What do you notice about these words?**

- *It's not a complete sentence.*
- *The phrase starts with the word "for."*
- *There are three proper nouns that are capitalized: Hotel Employees and Restaurant Employees Local 100, Windows on the World, and World Trade Center.*

When these observations are stated, you may want to conduct an image search to show students images of Windows on the World and to establish that it was a restaurant on the 107th floor of the North Tower of the original World Trade Center.

- *There are no descriptive words, no vivid adjectives.*
- *The speaker uses two numbers: 43 and 100. Local 100 includes the 43 members who lost their lives.*

For these observations, you may want to model on-the-spot-research to discover that Local 100 is a union that specifically represents food service and restaurant workers in the New York/New Jersey area and workers in country clubs and hotels in Westchester.

#### **Where would you expect to find these words?**

- *These are the types of words you commonly see under a sculpture or painting.*
- *This seems like the wording on a memorial plaque.*
- *These words sound like a tribute, or dedication, to Local 100. Maybe these words are outside of the building of Local 100 or on a memorial to its workers who were in the World Trade Center on 9/11.*

#### **What surprises you about these words or what questions do these words raise?**

- *What did Windows on the World look like?*
- *It seems unusual to dedicate something to restaurant workers. Most people talk about the first responders when they talk about 9/11. Why are these people being singled out for the dedication?*



**IDENTIFYING PURPOSE**

Show students the poem online so they can see the dedication in context—how it is situated between the title of Espada’s poem “Alabanza: In Praise of Local 100” and the text of the poem itself ([poetryfoundation.org/poems/47868/alabanza-in-praise-of-local-100](http://poetryfoundation.org/poems/47868/alabanza-in-praise-of-local-100)).

Translate the Spanish word *alabanza* as meaning “praise,” and share the association with this word as the symbolic act of raising something up to God. You could reiterate this point by quoting the following from the musical *In the Heights* by Lin-Manuel Miranda: “Alabanza means to raise this thing to God’s face and to sing / Quite literally ‘praise to this.’”

Remind students of the emphasis in units 1–3 on the dynamic among speaker, audience, and purpose.

Pose the discussion question, **Based on the poem’s title and dedication, what might you infer so far about the speaker, audience, and purpose of this poem?**

Students will surely recognize the dual purpose of the poem—to praise and to mourn the 43 Windows on the World workers who died on 9/11. Although students may not have many clues yet about the nature of the speaker, they might assume that the speaker is making a public declaration of praise in honor of the lost Local 100 workers.

**PART 2: READING, RESEARCHING, AND RELATING – ACROSS THE SHIFT****FIRST READ: LISTENING TO THE POEM**

Read aloud “Alabanza: In Praise of Local 100” or play a video of poet Martín Espada reading the poem ([youtube.com/watch?v=H3anlr7vAIQ](https://www.youtube.com/watch?v=H3anlr7vAIQ)). Be sure students understand that they should first experience the poem, listening to the end, before trying to dig into its layered complexity.

**SECOND READ: READING FOR THE SHIFT**

Have students read the poem independently, lightly annotating it for the central shift and those clues that led them to identify the shift.

Once they have done so, invite students to briefly share their interpretations of the shift, and establish that the poem seems to hinge between the third and fourth stanzas, dividing the poem into a “before the World Trade Center strike” section (stanzas 1–3) and an “after the World Trade Center strike” section (stanzas 4–5).

Urge students to provide textual evidence to support their interpretations of the shift (e.g., stanzas 1–3 depict the morning routines of the workers and stanza 4 begins with a series of lines beginning with the word “after” and scenes of violent noise and destruction, such as “thunder” and “flooded the kitchen”).

Acknowledge that the poem makes use of allusions, or references to things outside the scope of the poem, and commend the class for sensing the shift despite not understanding each and every allusion.

## UNIT 4

## GROUP WORK

## Stanza Expert Groups

Organize the class into five or 10 small groups (depending on the size of your class) and assign a stanza of the poem to each group (or to two groups in the case of 10 groups).

Announce that groups will become experts on their assigned stanzas, conducting research on the allusions that Espada artfully weaves throughout the poem and then discussing how the two "before" and "after" halves of the poem speak to one another in interesting ways.

Share **Handout 4.5** with students and have them complete the tasks.

**Directions:** In your groups, respond to the following prompts.

**Digging Deeper**

Explain the significance of the following details or allusions contained within your assigned stanza of "Alabanza: In Praise of Local 100," paying special attention to the bolded allusions:

**Stanza 1:** "Oye," "the lighthouse in Fajardo," "**Roberto Clemente**"

**Stanza 2:** **Atlantis**, "a hundred and seven flights up"

**Stanza 3:** dish-dog, "some Caribbean island **plagued by frogs**" (hint: research "coqui")

**Stanza 4:** frogs, "**burst the dam of day and flooded**" (hint: Biblical allusions)

**Stanza 5:** "the war began ... **Kabul**," Afghan tongue, Spanish tongue (hint: research "war in Afghanistan")

In her book *A Poetry Handbook*, poet Mary Oliver explains that poets use allusions "to deepen the definition of or to extend the quality of something in the poem." How might an allusion in your stanza work this way?

**Minding the Shift**

How do specific lines from your stanza speak to lines in the poem that appear in the other half of the poem—on the other side of the shift?

**Serving the Purpose**

How does your assigned stanza serve the dual purpose of the poem (to praise and to mourn the 43 Windows on the World workers who died on 9/11)?

Summarize the speaker's attitude or tone toward the subject of your assigned stanza. You may want to use the following sentence frames for this purpose:

- In stanza #, the speaker expresses \_\_\_\_\_ for \_\_\_\_\_.
- This is revealed in the line(s) \_\_\_\_\_.

**Handout 4.5****Jigsaw**

Reconfigure groups so that newly formed jigsaw groups are made up of five students, each acting as an expert on the stanza of the poem they discussed in their first group.

Have each student share their understanding of their respective stanza with their jigsaw group members who have not yet studied that stanza.

Jigsaw group members should gain an enriched understanding of the entire poem's allusions and how the two halves of the poem relate to one another.

**Classroom Facilitation**

If possible, have groups use an annotation platform or the comments feature on a shared Google Doc to annotate the poem. This practice will allow students to see other groups' research findings in real time, thereby informing the work. See [genius.com/11643611](https://www.genius.com/11643611) for an example of an annotated version of "Alabanza: In Praise of Local 100."

**Vocabulary Across Texts**

Students may recognize that Espada uses *plague* as a verb in the phrase "on some Caribbean island plagued by frogs." Remind them that Sears used *plague* as a noun (meaning "epidemic disease") in Unit 3 and Shakespeare used the verb *plague* in the line "Bloody instructions, which, being taught, return / To plague the inventor" in Unit 2. Challenge students to come up with synonyms to capture the verb usage of *plague* in *Macbeth* and in Espada's poem. For example, one could say that the Caribbean island is *infested* by frogs, and that Macbeth fears that his plans to murder Duncan ("Bloody instructions") may return to *haunt* him.

### PART 3: TRACING THE EVOLUTION OF TONE

#### CHORAL READING WITH ENHANCED UNDERSTANDING

Arrange the whole class in a circle and have students take turns reading the poem aloud until they reach a period.

Whenever anyone gets to the word "*Alabanza*," the entire class should say it aloud together.

Repeat reading the poem this way until everyone has had a chance to read, and then have students return to their seats for a whole-class discussion.

#### Meeting Learners' Needs

##### Word-study practice

For free word-study practice on the words in "*Alabanza: In Praise of Local 100*," visit Vocabulary.com: [vocab.com/pre-ap/eng2/alabanza](http://vocab.com/pre-ap/eng2/alabanza).

#### FINAL DISCUSSION

Hold a final class discussion, beginning with students reflecting on how their most recent reading of the poem may have differed from their previous readings. How did their deeper understanding of the poetic allusions (to Clemente, Atlantis, and Exodus, for example) alter the effect of the poem?

Further the discussion by asking, **How do the halves of the poem speak to one another?**

Establish that the "before" section of the poem praises and celebrates the workers and their daily lives, their Latino heritage, their daily sacrifices, and their unique perspective on the world from *Windows on the World*, while also foreshadowing the impending crash.

Emphasize that while the tone of the poem shifts from a celebration of life within the restaurant to a tone of despair and hopelessness in the face of destruction (stanza 4), Espada returns to a hopeful tone with his appeal to the power of music to help heal the souls wounded by war in the last stanza of the poem (stanza 5).

#### FINAL WRITING

Ask students to write a paragraph in response to the following prompt.



**There are many references to light and to music throughout Martín Espada's poem "Alabanza: In Praise of Local 100." Write a well-developed paragraph explaining the significance of either light or music in the poem and how Espada's treatment of that element evolves throughout the poem.**

#### Meeting Learners' Needs

If students are struggling with how to structure the paragraph, share the following suggested sequence:

- topic sentence that announces the focus in the context of the poem
- evidence and explanation of how the element is depicted before the shift
- evidence and explanation of how the element is depicted after the shift
- a closing statement addressing the significance of the topic and how it was treated in the poem

## UNIT 4

## Sample student paragraph:

announcing the topic → Music runs throughout Martín Espada's poem "Alabanza: In Praise of Local 100." In the opening stanzas, music acts as a comforting background to a normal day: the kitchen radio, the busboy's "music" of the "chime-chime of his dishes and silverware" as he goes about his duties, and the music of language in the Spanish lyrics on the radio. ← before the shift

after the shift → After the shift at the beginning of stanza 4, the noise of thunder replaces the music of the radio, and even the "terrified frogs" are silenced. It's not until the "smoke-beings" from Manhattan and Kabul unite that music is offered as the only form of consolation. What was once background comfort has become a primary comfort, the only comfort. ← closing statement

**EXTENSION OPPORTUNITY**

For an interesting extension after analyzing Espada's poem, ask students to identify how Ronald Reagan includes an allusion to John Gillespie Magee Jr.'s World War II poem "High Flight" in his famous speech addressing the 1986 Space Shuttle Challenger tragedy (**history. nasa.gov/reagan12886.html**). Challenge students to identify the allusion and to explain its significance in context. Then students could analyze how and why Reagan, Magee, and Espada all included references to touching the face of God in their language.

## LESSON 4.6

## UNIT 4

**“One Art” – Practicing the Art of Losing**

This lesson introduces students to an unconventional poem of mourning: Elizabeth Bishop’s masterpiece “One Art.” The speaker of “One Art,” instead of directly expressing grief, tries to argue that she has mastered “the art of losing” and chooses the controlled verse form of the villanelle to make her case. Through studying the poem’s revision history and by reading closely for the subtle evolution of tone and structure, students discover how a lifetime of practicing the art of losing does not quite prepare the speaker for the ultimate loss of her beloved.

**SUGGESTED TIMING**

1–2 class periods

**MATERIALS**

- Student readers
- **Handout 4.6**  
Comparing Drafts

**LESSON GOALS****Students will:**

- compare multiple revisions of a poem, identifying elements of content and structure
- analyze the structure and tone of a poem
- write an analysis of a poem

**and demonstrate understanding through:**

- academic conversations
- Venn diagrams
- brief written analyses

**PART 1: HOW CAN LOSING BE AN “ART”?****Think-Pair-Share****Think**

Present students with the following fill-in-the-blank phrase: “the art of \_\_\_\_\_.”

Ask them to complete the phrase with a variety of words that would make sense to them.

Encourage students to go with their guts and to list those words that come immediately to mind.

**Pair**

Ask students to turn to partners and to compare their lists of phrases. Did they use some of the same words to complete the blank? Can they make any generalizations about the types of words they chose and why?

## UNIT 4

**Share**

Hold a brief whole-class discussion, giving partners a chance to share and adding suggested phrases to a cumulative list in a place for the class to see.

Some students may have thought of the fine arts and come up with phrases like "the art of sculpture," while others may have thought of phrases associated with specific skills like "the art of baking" or "the art of gardening." Students may also have offered titles that already exist like *The Art of War* or *The Art of the Deal*.

Introduce students to the phrase "the art of losing," and ask them how they might interpret the phrase. If an art is a skill one can master, what does it mean to master the art of losing?

Let this final question linger and reveal that "The art of losing" are the first four words to Elizabeth Bishop's poem "One Art."

**PART 2: CONSIDERING STRUCTURE AND THE REVISION HISTORY****FIRST READ**

Read "One Art" aloud to the class, emphasizing the phrase *the art of losing* each time it appears in the poem.

**SECOND READ**

Have students read the poem again, silently and independently, and then repeat a tweaked version of the question you asked earlier: **Now that you have listened to and read the poem in its entirety, what do you think the speaker of "One Art" would say it means to master the art of losing?**

Ask students to quickwrite in response to the question before reengaging in the class discussion.

Invite students to share their quickwrite responses, and then for discussion pose the question, **What claim is the speaker making about the art of losing?**

Establish that in the first few stanzas the speaker is claiming that "losing" and accepting the loss of things is a skill that needs to be practiced and that it "isn't hard to master."

**COMPARING AND CONTRASTING BISHOP'S DRAFTS OF "ONE ART"**

Share with the class that the poet Elizabeth Bishop wrote many drafts of the poem that ended up being published as "One Art." Students will now spend some time comparing and contrasting a section of the poem's first draft with the first three stanzas of her final draft.

Organize the class into small groups and distribute **Handout 4.6**. Ask groups to first read over each excerpt and then to generate a Venn diagram to track the similarities and differences they observe between the two excerpts.

**Classroom Facilitation**

If you would prefer to play a video of a reading of "One Art," here is a compelling reading by the Sierra Leonean-Irish artist Loah: [irishtimes.com/culture/books/watch-loah-reading-one-art-by-elizabeth-bishop-the-art-of-losing-isn-t-hard-to-master-1.3876214](https://www.irishtimes.com/culture/books/watch-loah-reading-one-art-by-elizabeth-bishop-the-art-of-losing-isn-t-hard-to-master-1.3876214).

Excerpt from the first draft	Excerpt from the final draft
<p>How to Lose Things?/The Gift of Losing Things</p> <p>One might begin by losing one's reading glasses Oh 2 or 3 times a day—or one's favorite pen.</p> <p>THE ART OF LOSING THINGS</p> <p>The thing to do is to begin by "mislaying." Mostly, one begins by "mislaying": Keys, reading-glasses, fountain pens —these are almost too easy to be mentioned, and "mislaying" means that they usually turn up In the most obvious place, although when one is making progress, the places grow more unlikely —This is by way of introduction. I really want to introduce myself—I am such a fantastically good at losing things I think everyone shd. profit from my experience.</p>	<p>One Art</p> <p>The art of losing isn't hard to master; so many things seem filled with the intent to be lost that their loss is no disaster.</p> <p>Lose something every day. Accept the fluster of lost door keys, the hour badly spent. The art of losing isn't hard to master.</p> <p>Then practice losing farther, losing faster: places, and names, and where it was you meant to travel. None of these will bring disaster.</p>

Handout 4.6

Sample completed Venn diagram:



## UNIT 4

**GROUP SHARE-OUT**

Ask small groups to share the common ground and the differences they documented in their Venn diagrams. Then focus on what Bishop was unwilling to let go of in her journey to the final draft (in these three stanzas):

- the idea of losing as an art
- the ironically instructional tone of the speaker, sharing her wisdom on how to master "the art of losing"

**PART 3: MAKING AND BREAKING THE PATTERN****THE VILLANELLE**

As students share their observations of the highly structured nature of the final version of Bishop's poem, share with them that the final draft is considered a *villanelle*, and it is the only villanelle that she ever published. It is not important that students memorize the characteristics of a formal villanelle, but inform them about this French verse form:

- It has 19 lines.
- The first five stanzas are tercets (stanzas containing three lines), and the sixth stanza is a quatrain (a stanza containing four lines).
- The first line of the first stanza repeats as the last line of the second and fourth stanzas.
- The third line of the first stanza repeats as the last line of the third and fifth stanzas.
- The two repeating lines from the first stanza appear together as the last two lines of the poem.

Pose the question, **What is gained by Bishop's decision to use the structure of the villanelle?** Students may simply like the rhyme scheme of the villanelle, but they may also point out some other attributes such as:

- the repetition
- the circularity of its stanzas
- the poem acts a bit like an echo chamber, always returning to the same ideas

**GUIDING STUDENT THINKING****Notice the Nuance**

Establish that beyond the almost singsong rhythm of the villanelle's pattern, the villanelle's restraint matches the speaker's controlled tone (until it does not, in the last stanza). Instead of one glaring central shift in tone (like in "Alabanza: In Praise of Local 100"), the shifts in tone throughout "One Art" almost sneak up on the reader, operating in a series of evenly paced shifts, almost like stairs.



**FINAL READ**

Have six students read aloud the six stanzas of "One Art" once again, asking them to keep the staircase progressive nature of "One Art" in mind as they do.

Ask them to annotate the poem for any signs of a progression or evolution. Do they notice subtle changes? In what ways? (For example, as the losses progress in magnitude, the speaker loses a bit of control and it alters the villanelle's structure.)

**WRITTEN ANALYSIS**

Ask students to write a short analysis of "One Art," answering the question, **Does the speaker of "One Art" master the art of losing?**

As students revisit the poem to consider the writing prompt, suggest that they could use the following questions to guide their work:

- **Does Bishop strictly adhere to the villanelle structure? Where does she break the rules? For what effect?**
- **How would you describe the speaker's tone in the final stanza? What contributes to that tone?**
- **Think back to issues of speaker, audience, and purpose. Do any of those elements shift? If so, how?**

**Meeting Learners' Needs****Word-study practice**

For free word-study practice on the words in "One Art," visit Vocabulary.com: [vocab.com/pre-ap/eng2/one-art](https://www.vocabulary.com/pre-ap/eng2/one-art).

## UNIT 4

## LESSON 4.7

**“On Turning Ten” – A Study in Contrast**

In keeping with the emphasis on the inextricable connection between mourning and praising, this lesson leads students to analyze and appreciate how Billy Collins—in his poem “On Turning Ten”—mourns the loss of childhood by praising all of its magical attributes and contrasting them with the uneasy sensations of turning 10 years old. Students read the poem independently and then work in small groups to identify key language from the poem that celebrates childhood. Students then analyze how Collins uses imagery and voice to create a contrast between the idealization of childhood and the sober reality of growing up.

**SUGGESTED TIMING**

1–2 class periods

**MATERIALS**

Student readers

**LESSON GOALS****Students will:**

- analyze how a poem idealizes a subject through detail and imagery
- analyze figurative language meant to characterize a speaker’s perspective
- identify contrasting perspectives in a work of poetry

**and demonstrate understanding through:**

- quickwrites
- log-and-label evidence charts
- academic conversations

**PART 1: IDENTIFYING THE SUBJECT OF MOURNING****FIRST READ**

Have students silently and independently read Billy Collins’s poem “On Turning Ten” and respond to the following prompt in a quickwrite.



What is the speaker of “On Turning Ten” mourning? How do you know?

**INSTRUCTIONAL RATIONALE**

A primary goal of the English classroom is to help students become capable independent readers. In this lesson, students' first encounter with the poem "On Turning Ten" is an independent cold read. This is a deliberate decision based on the poem's accessibility and students' previous experience with interpreting poetry. At this point in the learning cycle, students should have developed a certain level of awareness of how poems work, and it is appropriate for them to now practice reading silently and independently (as opposed to first encountering a poem auditorily).

**UNIT 4**

Invite volunteers to share their quickwrites and synthesize their responses in a brief discussion. Most likely students will easily identify the object of mourning as "childhood." How did they reach that conclusion? (Students should recognize that the effect of mourning is created by the distance or contrast between the speaker's present perspective and his memories of childhood.)

Extend the discussion to consider how other poems of mourning ("Alabanza: In Praise of Local 100" and "One Art") also used contrast to achieve the effect of mourning.

**PART 2: COLLINS'S CHARACTERIZATION OF CHILDHOOD****Log and Label****Log**

Remind students that poems of mourning often bring the departed back to life through imagery and vivid detail of the unique qualities they possessed and the speaker longs to reencounter (e.g., "the joking voice, a gesture / I love" from "One Art").

Ask students to reread "On Turning Ten" and to log the specific language Collins uses to depict childhood.

Have students share entries from their logs. Compile a master list of quotes for the class to see and discuss.

**Sample log:**

- *"the perfect simplicity of being one"*
- *"the beautiful complexity introduced by two"*
- *"At four I was an Arabian wizard. / I could make myself invisible / by drinking a glass of milk a certain way."*
- *"At seven I was a soldier, at nine a prince."*
- *"my imaginary friends"*
- *"I used to believe / there was nothing under my skin but light. / If you cut me I could shine."*

## UNIT 4

**Label**

Next, ask students to use a noun phrase to label or characterize the speaker's associations with being a younger child.

**INSTRUCTIONAL RATIONALE**

This step in the activity fulfills a double role in enhancing students' thinking: it heightens their awareness of grammar in context (supplying a noun phrase to complete the sentence), and it encourages students to generate precise language to capture the ideas behind the quotes. Students often select good, illustrative quotes, yet they struggle to come up with the appropriate academic language to express the significance of the textual evidence. This exercise focuses on developing that skill.

Supply the following sentence frame: **"The speaker associates childhood with \_\_\_\_\_ ."** Then model how you might complete the sentence based on a particular quote.

For example, you might think aloud:

*Based on the quote "If you cut me I could shine," I think the speaker associates childhood with a feeling of invincibility.*

Provide students with enough quiet thinking time to independently generate other noun phrases to fill in the blank, based on their interpretations of the quotations that they logged.

Ask for volunteers to share the many ways they completed the sentence with various noun phrases. As students offer their suggestions, encourage them to connect their labels back to the textual evidence in the quote log.

Here is a list of potential noun phrases students may use to label or characterize the speaker's associations with childhood, but your students may generate other valid interpretations and labels as well:

- a feeling of invincibility
- the power of the imagination
- magical powers
- the capacity for reinvention
- the ability to try out identities
- the feeling of companionship
- the ability to escape

**Noticing Language****Word study**

Co-creating this list could give you the opportunity to build students' awareness of morphology or word parts. Have students note common suffixes associated with nouns (e.g., *-ity, -tion, -ship, -ness*).

### PART 3: THE EMOTIONAL DISTANCE BETWEEN THEN AND NOW

Point out that if the speaker in "On Turning Ten" **only** associated its subject with all these idealized and wonderful qualities, the poem could live as an ode—a more one-dimensional poem of praise. However, the speaker frames these idealized memories with another voice: the perspective of the present tense.

Ask students to reread the poem and to turn to a partner to answer the following question in writing (through annotating the poem in the reader or in their notebooks).



**How does Collins cue the reader to recognize the past perspective of the child as opposed to the present perspective of the older speaker?**

Facilitate a brief whole-class discussion where students share the cues they identified in their partnerships and generate a central list of temporal cues.

#### Sample student cues:

- *The use of present tense in the first stanza indicates the speaker is reflecting on his present sensations in response to turning 10 ("makes me feel" and "I'm coming down with something").*
- *There is a phrase in the second stanza that cues the reader that the speaker is transitioning to looking back: "But I can lie on my bed and remember every digit."*
- *The use of past tense in the last four lines of stanza 2 indicates memories of childhood.*
- *In the third stanza it goes back and forth between the present and the past ("But now," "Back then," "as it does today").*
- *There is a return to the present tense in the fourth stanza to indicate the speaker's present juncture in life ("This is the beginning of sadness" and "It is time to say good-bye").*
- *The final stanza transitions from the present to the past and back again to the present ("It seems," "I used to believe," "But now").*

#### Log and Label

Now that students recognize where the speaker is cuing the present, challenge them to independently use the same log-and-label sequence as in the previous guided activity to characterize the speaker's associations with turning 10.

#### Log

Have students reread "On Turning Ten" and log the specific language Collins uses to depict the present.

## UNIT 4

Sample log of textual evidence:

- "The whole idea of it makes me feel / like I'm coming down with something"
- "a kind of measles of the spirit, / a mumps of the psyche, / a disfiguring chicken pox of the soul."
- "But now I am mostly at the window / watching the late afternoon light. / Back then it never fell so solemnly / against the side of my tree house"
- "and my bicycle never leaned against the garage / as it does today, / all the dark blue speed drained out of it."
- "But now when I fall upon the sidewalks of life, / I skin my knees. I bleed."

### Label

Next, ask students to consider how they would label the speaker's associations with turning 10.

Supply the following sentence frame: "**The speaker associates turning 10 with \_\_\_\_\_** \_\_\_\_\_." Model how you might complete the sentence based on a particular quote.

For example, you might say:

*Based on the quote "I fall upon the sidewalks of life," I think the speaker associates turning 10 with a feeling of fallibility and pain.*

### GUIDING STUDENT THINKING

#### The Study of Metaphor

"The sidewalks of life" is not the only use of metaphor in the poem; there is also the figurative progression in the opening stanza: "measles of the spirit, / a mumps of the psyche, / a disfiguring chicken pox of the soul" (lines 5–7). Remind students that metaphors always involve comparing dissimilar things to make a point. What is the point of comparing turning 10 to coming down with an illness? Prompt students to generate answers to that vital question by supplying them with the sentence starter "**Both turning 10 and getting sick \_\_\_\_\_**." For example: Both turning 10 and getting sick happen to someone without their control. Both turning 10 and getting sick make you feel weak and uncomfortable.

Provide students with enough quiet thinking time to independently generate other noun phrases to fill in the blank, based on their interpretations of the quotations that they logged.

Here is a list of potential nouns and noun phrases students may use to label or characterize the speaker's associations with turning 10, but your students may generate other interpretations and labels:

- |                     |                |
|---------------------|----------------|
| ▪ vulnerability     | ▪ melancholy   |
| ▪ an uneasy feeling | ▪ lifelessness |
| ▪ a lack of clarity | ▪ pain         |
| ▪ discomfort        | ▪ fallibility  |
| ▪ reflection        | ▪ reality      |

**FINAL DISCUSSION**

Wrap up the lesson by giving students an opportunity to articulate what they see as the relationship between the speaker and his message to his audience (note that the audience shifts throughout the poem). One way to jumpstart the discussion could be to ask the simple questions:

- **Do you think of a 10-year-old as a child?**
- **Does the 10-year-old speaker of this poem consider himself a child?**

Facilitate a whole-class discussion that leads students to recognize that the 10-year-old speaker of the poem ironically no longer sees himself ("himself" implied by the references to *prince*) as a child when clearly he is still a child. And the adult "You" (second stanza) does not fully understand that children are cognizant of the fleeting nature of their childhoods while adults maintain an unrealistic sense of childhood as a carefree time.

**Meeting Learners' Needs****Word-study practice**

For free word-study practice on the words in "On Turning Ten," visit Vocabulary.com: [vocab.com/pre-ap/eng2/turning-ten](http://vocab.com/pre-ap/eng2/turning-ten).

## Assess and Reflect on Learning Cycle 2

This writing task concludes students' work with "On Turning Ten." It has been intentionally limited in scope to focus only on the speaker and figurative language. Use this as an opportunity to assess students' skills in poetry analysis and to provide appropriate feedback.

### SUGGESTED TIMING

1 class period

### STUDENT TASK

Share the following prompt with students.

**In Billy Collins's poem "On Turning Ten," the speaker is an older person looking back on his childhood. Read the poem carefully. Then, in two well-written paragraphs, explain what the speaker has revealed about himself by reflecting on childhood and how Collins uses figurative language to reveal the differences between childhood and adulthood.**

### EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing feedback in the form of questions or suggestions. The following table contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask or suggest ...
failed to assert a clear analytical position or if the topic sentence is mostly a summary of the poem	What do you know about the speaker that he has not directly told you? On what are you basing those assumptions? How does Collins develop the speaker through figurative language?
included evidence from the poem but little commentary or analysis	Do not hide behind quotes: Be selective about the quotes you choose; cherry-pick the best language to illustrate the points you want to make. Then explain the significance of the language you choose to highlight in your own voice.



failed to make connections between figurative language and the characterization of the speaker

Does your writing explain clearly how the figurative language helps to explain what the speaker revealed about himself? Look back to the notes you took during the lesson for additional examples and analysis.

## MEETING LEARNERS' NEEDS

### For students who need more support:

- If students are having difficulty organizing their thoughts, suggest that they use this format for their analytical paragraphs:
  - ◆ claim
  - ◆ evidence
  - ◆ commentary/explanation
  - ◆ additional evidence
  - ◆ commentary/explanation
- If students are struggling with the commentary section of their paragraphs, offer sentence starters such as: "This shows \_\_\_\_\_." "This proves \_\_\_\_\_." "This illustrates \_\_\_\_\_."
- If students are struggling to explain the effects of the figurative language in the poem, work with them individually with these straightforward metaphors: "At seven I was a soldier, at nine a prince." Ask, **Was he literally a soldier and a prince?** No, but he was using that comparison to reveal something about himself. Have students use a metaphor to describe themselves and to explain what that metaphor reveals. Point them to a more complex example from the poem and ask them to go through the same process.
- Suggest students try to make a personal connection to the poem by describing what they remember about their childhoods and how they are different now than when they were 10.

### For students who need more of a challenge:

The poem "One Art" is significantly more challenging than "On Turning Ten." So for students who were highly successful on the assessment for the previous learning cycle, consider giving them the following prompt instead. The task is of the same length and expectations, but it will allow you to differentiate for those students who are grasping the ideas of poetry analysis at a faster rate.

**In Elizabeth Bishop's poem "One Art," the speaker summarizes a variety of things that have been lost. Read the poem carefully. Then, in two well-written paragraphs, explain what the speaker has learned about the effects of loss, and how Bishop uses and varies the poem's structure, a villanelle, to help illustrate these effects.**

## REFLECTION

### TEACHER REFLECTION

- How well are students able to explain the techniques poets use to express mourning?
- Where might students need additional support? Where are they demonstrating the most success?
- What aspects of these lessons worked well? What approaches might you want to replicate? What might you need to modify?

### STUDENT REFLECTION

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- Which texts or assignments did you find most interesting?
- What stands out as something you learned or accomplished? Why?
- Where might you need to strengthen your skills and understanding? What actions can you take to do that?

## Learning Cycle 3

By this point in Unit 4, students will have experience in analyzing how individual poetic features—such as word choice, imagery, structure, metaphor, and shifts in tone—can all work together to serve the functions of praising or mourning their subjects. In this third learning cycle, students examine how some of those same poetic elements can also work in concert to mock different aspects of society.

Through various discussion and writing activities, this learning cycle helps students recognize when there is an incongruity between a text’s literal and implied meanings and to ferret out what greater purpose that incongruity serves. Whether it is a poem supposedly praising war’s efficiency or song lyrics blithely celebrating the immigrant experience of 1950s America, students learn to look beyond the literal to discover meaning.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
4.8: “The War Works Hard” – Approaching Irony Through Word Choice	“The War Works Hard” (poem)	1 class period
4.9: “The History Teacher” – Playing with the Satirical Technique of Exaggeration	“The History Teacher” (poem)	1–2 class periods
4.10: What Is “America” Saying About America?	“America” (song lyrics)	1 class period
Assess and Reflect on Learning Cycle 3	“America” (song lyrics)	1 class period

## UNIT 4

## LESSON 4.8

## “The War Works Hard” – Approaching Irony Through Word Choice

Sometimes poets use words associated with praise for the purpose of mocking their subjects. In this lesson, students are introduced to such a poet, the Iraqi–American Dunya Mikhail, through her poem “The War Works Hard,” an ironic ode to the productive and hard-working nature of war. Students gradually enter the world of this poem by first encountering the catalog of verbs Mikhail uses to depict the productivity of war. Then students see the disturbing incongruity between her positive word choice and her dark subject: the atrocities of war. Students also briefly research Mikhail’s background and consider how knowledge of the poem’s greater context informs their interpretation of its rhetorical situation.

### SUGGESTED TIMING

1 class period

### MATERIALS

- Student readers
- **Handout 4.8**  
Zooming In on Word Choice

### LESSON GOALS

#### Students will:

- analyze the effects of word choice in a poem
- explain the differences between a poem’s literal meaning and intended message
- apply an understanding of the rhetorical situation to the interpretation of an ironic work

#### and demonstrate understanding through:

- academic conversations
- verb-analysis charts
- written responses to a prompt

## PART 1: I NOTICE ... / I WONDER ...

### I NOTICE ...

#### Independent Observation

Display the following set of 27 words and ask students to spend a few minutes independently listing as many observations as they can about the words, using “I notice ...” statements to help them formulate their observations.

wakes dispatches swings rolls summons digs produces  
 entertains sows reaps urges stands continues inspires  
 awards contributes provides adds achieves teaches  
 accustoms fills builds invigorates gives paints works

### Guided Observation

After allowing students a few minutes to write down their initial observations, prompt them with questions that may spur further observations. Here is a list of possible questions you could use:

What do you notice about:

- part of speech?
- tense and number?
- positive or negative connotations?
- similarities among certain words?
- words that seem to be outliers in some way?

Invite students to share their observations with the class. Below is a sample list of responses. Your students may share similar statements or offer other original thoughts. This is not meant to represent an exhaustive list:

- **part of speech?**  
*I notice that all of the words are verbs.*
- **tense and number?**  
*I notice that the verbs are in present tense, and they all end in "s," indicating agreement with a singular subject.*
- **positive or negative connotations?**  
*I notice that none of the words really have a negative connotation out of context, except maybe summons; it may make you think of a police summons. I notice some of the words have a positive connotation, like inspires, awards, achieves and invigorates.*
- **similarities among certain words?**  
*I notice that many of these verbs are words that suggest physical action or getting others to act, like dispatches, swings, rolls, digs, summons, urges, inspires, invigorates.*
- **words that seem to be outliers in some way?**  
*I notice that the words entertains and accustoms seem to stick out because they don't suggest physical action like many of the other words.*

### I WONDER ...

Inform the class that the subject of the poem they are about to read is considered responsible for all of the actions listed previously. Ask students to silently and independently take a minute or two to respond to the question, **What does this list of verbs lead you to wonder about the subject?** Students may wish to use the following sentence frame to jumpstart their thinking:

Based on the words \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_, I wonder \_\_\_\_\_.

Ask students to share their "wonderings" about the subject of the poem. After each student shares their "I wonder ..." statement, ask them to articulate the connection between their idea and the words.

**Sample student statements:**

- Based on the words *inspires, awards, contributes, provides, and achieves*, I wonder if this poem is about an influential leader.
- Based on the words *inspires, teaches, and paints*, I wonder if this poem is about an art class or teacher.
- Based on the positive words *inspires, contributes, provides, achieves, and invigorates*, I wonder if this poem is praising something.

## PART 2: INTERPRETING THE LITERAL

### FIRST READ

Have student volunteers take turns reading the poem aloud, switching speakers at the beginning of each new verb phrase (e.g., **Speaker 1:** Early in the morning / it **wakes** up the sirens; **Speaker 2:** and **dispatches** ambulances / to various places; **Speaker 3:** **swings** corpses through the air).

Now that students have discovered that the subject of the poem is war, ask them to comment on the word choice they explored in the opening exercise. Are they surprised that such actions are being attributed to war? Why or why not? What type of word choice would they usually associate with the subject of war?

Point out that the disconnect between the poet's word choice and the subject matter of war should alert them to the presence of *irony*: "the use of words to express something other than and especially the opposite of the literal meaning." (Source: [merriam-webster.com/dictionary/irony](https://www.merriam-webster.com/dictionary/irony))

### SECOND READ

Acknowledge that interpreting the meaning of an ironic work can be difficult because the reader cannot trust or accept the text's literal meaning. However, one needs to first understand the literal meaning before progressing to analyze the writer's underlying message.

With that in mind, ask students to reread the poem silently and independently as a literal argument, annotating the poem for its explicit claim and evidence.

### INSTRUCTIONAL RATIONALE

As Jennifer Fletcher points out in her book *Teaching Literature Rhetorically*, "Irony forces readers to do double the work." Fletcher further explains, "students have to read and interpret the text at least twice: once for the surface meaning and once for the implied meaning." In the context of this lesson, students need to first interpret "The War Works Hard" for its surface or literal stance before considering Mikhail's implied meaning.

**IDENTIFYING THE SUPPOSED CLAIM**

Have students turn to a partner and indicate where in the poem the speaker directly states the literal claim, establishing that the title along with the opening two lines of the poem make an explicit claim:

The War Works Hard

How magnificent the war is!  
How eager  
and efficient!

Before moving on to the rest of the poem, ask students to consider the title, "The War Works Hard," along with this declaration of how magnificent, eager, and efficient the war is. On the surface, what is the speaker of the poem claiming about war?

Guide students to recognize that the speaker is personifying war by describing war with the human qualities of being eager, efficient, and hard working. If students do not pick up on the personification independently, ask them, **What or whom might you usually describe with these traits?**

**ZOOMING IN ON WORD CHOICE**

Organize the class into small groups and ask them to compare their annotations to the poem. What did they mark as evidence for the eager, efficient, and hard-working nature of war? Have them create a list of what they feel are the most compelling quotations that support the poem's supposed claim.

Next, ask groups to reconsider the verbs they encountered out of context at the beginning of the lesson and to now appreciate how the speaker is using those verbs as evidence of the eager, efficient, and hard-working nature of war.

Finally, ask groups to select three verb phrases that stand out to them for their ironic usage, and ask them to write a short analysis of the effect and significance of those three phrases. Give students **Handout 4.8** to help them organize their analysis.

Model the analysis of a verb phrase through a brief think-aloud.

**Verb:** *swing*

**Verb phrase:** *"swings corpses through the air"*

**Analysis:** *Mikhail uses the verb "swing" in the phrase "swings corpses through the air" as a word to indicate dramatic action, demonstrating just how eager the war is. She could have chosen a more subdued verb like "lift" but instead she chose "swing" to raise the dramatic effect of the image. And what is the*

*war swinging? Corpses, dead bodies. There's the irony. To swing a corpse is not a respectful way to treat a dead body. This verb phrase is highlighting that war prioritizes dramatic action over the value of human life.*

### PART 3: CONSIDERING THE RHETORICAL SITUATION

#### GROUP SHARING

Have groups share with the class the verb phrases they selected and their analyses of both their literal and implied meanings in context of "The War Works Hard."

After all groups have shared, lead a whole-class discussion to synthesize students' interpretations. How do all of the verb phrases work together to present a catalog of evidence supporting the speaker's literal claim that "the war works hard."

The class should come to the consensus through their analysis that on the surface, war acts as an impressive worker, but the type of work war is accomplishing and its consequences are horrific.

#### ON-THE-SPOT RESEARCH

Ask students to spend a few minutes performing on-the-spot research on the poet Dunya Mikhail. They can access a brief bio here: [poetryfoundation.org/poets/dunya-mikhail](http://poetryfoundation.org/poets/dunya-mikhail).

Inform students that Mikhail wrote "The War Works Hard" in Baghdad, Iraq, and was inspired by her exposure to the Iraq–Iran war and the 1991 Gulf War. Although the poem was originally written in Iraq, Mikhail was not able to publish it in Arabic until after she left Iraq.

#### THE RHETORICAL SITUATION

Share the following prompt with students and give them a few minutes to write in response.



**Remember that understanding a text's rhetorical situation depends on understanding the speaker, the audience, the purpose, and the exigency (or the occasion for writing). How does understanding the context of "The War Works Hard" influence your interpretation of the poem's rhetorical situation?**

Invite students to share their written responses and discuss Mikhail's motivation for using irony. Although she employs words associated with praise, her purpose is to mock or to ridicule what or whom?

#### Meeting Learners' Needs

##### Word-study practice

For free word-study practice on the words in "The War Works Hard," visit Vocabulary.com: [vocab.com/pre-ap/eng2/war-works](http://vocab.com/pre-ap/eng2/war-works).



You may want to scaffold students' final analysis of the poem by supplying the following sentence frame to jumpstart their thinking:

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**Although Mikhail's poem is making a literal claim about war's \_\_\_\_\_, the poet is using \_\_\_\_\_ to mock \_\_\_\_\_.**

**Sample student response:**

*Although Mikhail's poem is making a literal claim about war's productivity, the poet is using ironic word choice to mock how society rationalizes war in absurd ways.*

## UNIT 4

## LESSON 4.9

## “The History Teacher” – Playing with the Satirical Technique of Exaggeration

This lesson continues the exploration of poems that mock by introducing students to Billy Collins’s “The History Teacher,” a satirical take on a well-intentioned history teacher who presents a series of brutal historical events in deceptively benign terms.

Students first build their background knowledge on the historical references in the poem so that by the time they read the poem, they can immediately appreciate the clever word play Collins uses in his exaggerated portrayal of the teacher and his “lessons.” Students also examine the poem’s central character on a literal level before progressing to the realization that the history teacher is more caricature than character. Finally, they write an analytical paragraph explaining what “The History Teacher” says about the relationship between adults and children and how Collins makes his point.

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### SUGGESTED TIMING

1–2 class periods

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### MATERIALS

- **Handout 4.9**  
History in Headlines
  - Chart paper
  - Student readers
- 

### LESSON GOALS

#### Students will:

- conduct on-the-spot research of historical references in a poem
- understand how exaggeration can be used to express a satirical tone in a poem
- analyze the differences between a poem’s literal meaning and intended message

#### and demonstrate understanding through:

- brief research summaries and presentations
- academic conversations
- written responses to a prompt

## PART 1: ESTABLISHING NECESSARY BACKGROUND KNOWLEDGE

## UNIT 4

## INSTRUCTIONAL RATIONALE

You have probably noticed that the majority of Pre-AP English model lessons begin with a cold encounter of a text, allowing students to first grapple with the language without aid or bias. This lesson is an exception. Because an appreciation of "The History Teacher" is dependent on students possessing familiarity with the six historical references mentioned in the poem, this lesson begins with a brief research session, with students performing on-the-spot research and then summarizing and posting their findings on the walls to anchor their interpretation of the text in a deeper historical understanding. If you skip this phase of the lesson and jump right into the reading of Collins's clever poem, students unfamiliar with the references may feel like the students with greater historical knowledge are sharing an inside joke with Collins.

The research does not need to take place in class. Students could do it as homework and come to class ready to present their findings.

## HISTORY IN HEADLINES

Organize the class into six small groups and furnish each with a large sheet of chart paper.

Assign each group one of the following six historical references: The Ice Age, The Stone Age, The Spanish Inquisition, The War of the Roses, Enola Gay, and The Boer War. Have them title their chart paper with their historical event or era.

Distribute **Handout 4.9** to each group. Explain that groups will have no more than 10–15 minutes to research their assigned reference and generate a headline and image to capture the attention of their audience. For example, a headline for the War of the Roses could announce "The House of York Loses his Head!" and could be accompanied by an image of the disembodied head of the Duke of York.

**Directions:** Imagine that you have traveled back in time and are reporting to the world the disastrous implications of your assigned era or event. It is your job to summarize the event in a concise headline with an image. Here are further instructions and tips to guide your group work:

- If your historical era or event took place before there were official news sources, you are not off the hook; pretend!
- As you know, front page headlines tend to be concise and catchy. The accompanying image should also grab your audience's attention.
- Since you need to capture the impact of your assigned era or event in just a few words, you may want to head first to a reliable general resource (such as [www.britannica.com](http://www.britannica.com)) that can provide you with a summary of it.
- You do not need to be a professional artist to convey a disastrous aspect or effect of your assigned era or event. Be creative, but feel free to supply a rough sketch using stick figures.
- Draw a line down the middle of your paper and use only the left side of it for your headline and image. You will use the space on the right side of the paper later.

## Handout 4.9

## UNIT 4

**GALLERY WALK**

Have groups display their historical headlines and images on the classroom walls.

Stage a gallery walk where students take a lap around the room, examining all the historical posters.

Give students an opportunity to ask clarifying questions of other groups, but try not to let this phase drag on. This is not an in-depth history lesson; this is an exercise meant to establish students' basic familiarity with the historical references they will be encountering in the poem.

**PART 2: CHARACTERIZING THE HISTORY TEACHER****FIRST READ: INTERPRETING THE LITERAL**

Have the class read "The History Teacher" aloud, alternating readers for each stanza. You could ask for a volunteer from each research group to stand next to their group's poster and read the stanza or line containing their assigned historical reference.

Immediately following the reading of the poem, ask students to take a minute to independently summarize in writing the literal action that takes place in the poem.

Invite a student to share their summary with the class and establish that, on the literal level, the poem is about a history teacher who tries to protect his students by teaching them inaccurate and sugarcoated versions of brutal times in history.

**REVISIT THE POSTERS: RECOGNIZING THE WORD PLAY**

Before further discussing their reactions to the poem, ask each group to revisit the right side of their poster and now record the direct quotation from the poem that describes how the history teacher portrayed that era or event to his students.

Direct students to look around the room at the posters. How do they think the history teacher comes up with alternative versions of historical events for his students? (Students should recognize that the teacher's take on each event is generated by a pun or another form of wordplay or association. For example, he describes the *Ice Age* as merely *chilly* and the speaker implies that the teacher will portray the brutal *Boer War* as *boring*.)

**SECOND READ: GETTING TO CHARACTERIZATION**

Ask students to silently and independently reread the poem and to discuss the following questions with a partner:

- **According to the speaker, what kind of guy is the history teacher? How do you know?**
- **If you could select one adjective to characterize the history teacher, what would it be?**

In a whole-class discussion, invite students to share their impressions of the history teacher as depicted in the poem. Push them to supply descriptive adjectives and to support their word choice with evidence from the poem.

Depending on the adjectives that students share, this part of the discussion could be very enlightening for them—highlighting how the poem operates on multiple levels. For example, if students interpret the speaker's words at face value, they may choose to describe the history teacher as *protective* or *caring*. Other students may pick up on the poem's implied message and may describe the teacher as *deceptive* or *naïve*.

### PART 3: GETTING TO THE SATIRE

#### RECOGNIZING THE EXAGGERATION

Further the whole-class discussion with the following prompt.



**Do you think Billy Collins is portraying a real person in "The History Teacher"? Why or why not?**

By this point in the lesson, some students will have noticed Collins's clever humor and realized that the poem is not a realistic portrayal of a history teacher.

When students point out that a teacher would not really twist history to this extent, push them to consider whether there are teachers that may not portray history with brutal honesty.

Ask the class, **Besides being clever and funny, could Collins be making a point by creating this exaggerated caricature of a history teacher? If so, what could be his point?**

If students are not yet ready to analyze Collins's implicit message at this stage of the lesson, that is fine. Let the question linger, and provide more scaffolding by rereading the poem and identifying the shift (see below).

#### THIRD READ: SEARCHING FOR THE SHIFT

Read the poem aloud once more, this time asking students to identify the poem's shift and to annotate the poem to highlight any clues that led them to identify the shift (e.g., "no reference to history in this stanza," "the focus is the children and not the history teacher," "there is violence in this stanza").

When students identify the beginning of the fifth stanza as the shift, ask them to turn to a partner to share their shift clues and to consider Collins's intent in this stanza. Why does Collins interrupt his pattern of cataloging all the history teacher's

#### Meeting Learners' Needs

##### Word-study practice

For free word-study practice on the words in "The History Teacher," visit Vocabulary.com: [vocab.com/pre-ap/eng2/history-teacher](https://www.vocabulary.com/pre-ap/eng2/history-teacher).

## UNIT 4

depictions of history to show how the children act when they leave the confines of his classroom?

The children would leave his classroom  
for the playground to torment the weak  
and the smart,  
mussing up their hair and breaking their glasses,

Invite students to share their impressions of the fifth stanza with the whole class and establish that the children would act savagely outside, "torment[ing] the weak and the smart."

Revisit students' previous literal interpretation of the history teacher as one who is protecting the children's innocence. Ask them to explain how the fifth stanza counters that literal interpretation.

**WRITTEN ANALYSIS**

Present students with the following writing prompt. Students could write their analyses as exit tickets or for homework.



**The speaker in "The History Teacher" claims that the history teacher is "trying to protect his students' innocence." After reading his poem, do you think that Collins is portraying the protection of the students' innocence or something else? Explain what Collins is saying about the relationship between adults and children and how he makes his point.**

Encourage students to develop a structure for their writing independently. However, if they need additional guidance, remind them that they could use the following sequence of writing sections. Emphasize that each bullet represents a section of the analysis, not an individual sentence.

- one- or two-sentence thesis statement that conveys a defensible claim
- evidence and explanation that supports the claim
- commentary on the significance of the poem's overall message

## Lesson 4.9: "The History Teacher" – Playing with the Satirical Technique of Exaggeration

## UNIT 4

## Sample student response:

On the surface, Billy Collins's poem "The History Teacher" is about a well-intentioned teacher who is out to protect his students from learning about some of the more brutal eras of world history. However, on a closer reading of the poem, the reader discovers how Collins is humorously mocking adults who go to great lengths to protect their children's innocence.

← the defensible claim

evidence and explanation supporting the claim →

Instead of depicting a realistic portrayal of a teacher, Collins creates an exaggerated version of an adult who goes to absurd lengths to mask the cruelty of human nature behind pleasant-sounding descriptions. For example, the history teacher describes how "the Enola Gay dropped one tiny atom" instead of revealing to his students that the plane actually dropped a devastating atomic bomb. He also chooses to present the Spanish Inquisition as a harmless "outbreak of questions" instead of describing the grotesque acts of torture that actually took place during that infamous episode in Spanish history.

Following these clever acts of wordplay, Collins reveals the outcome of the overprotective adult's efforts in the fifth stanza: "The children would leave his classroom / for the playground and torment the weak / and the smart." This outcome mocks the idea that adults can protect children from cruelty by masking the truth, implying that one repercussion of skirting issues of cruelty in history is that cruelty will flourish unchecked once adults turn their backs. Collins chooses to end the poem with the images of "flower beds and white picket fences" in the history teacher's afternoon commute. This final image makes the irony all the more apparent to the audience who now realizes that the artificially cultivated images of beauty and order may mask reality but they do nothing to address the cruel core of human nature.

getting to the significance of the poem's overall message ←

## UNIT 4

## LESSON 4.10

## What Is “America” Saying About America?

In this final lesson of a unit dedicated to works that praise, mourn, and mock, students explore song lyrics that weave all three elements together: “America,” from the musical *West Side Story*. To begin, students examine the song’s presentation of two extreme perspectives on the island of Puerto Rico, and then they progress to the analysis of a much more complicated and nuanced portrayal of America.

### LESSON GOALS

#### Students will:

- identify significant patterns and shifts in a set of lyrics
- analyze how word choice reveals contrasting perspectives in a set of lyrics
- analyze differences between the literal meaning and intended messages of a set of lyrics

#### and demonstrate understanding through:

- choral readings of a set of lyrics
- written responses
- textual-evidence charts

### SUGGESTED TIMING

1 class period

### MATERIALS

#### Handout 4.10

Multiple Perspectives on America

## PART 1: CONTRASTING PERSPECTIVES ON PUERTO RICO

### Write-Pair-Share

#### Write

Create a T-chart to show students a side-by-side comparison of the opening lines of the 1957 Broadway lyrics from [westsidestory.com/america](https://www.westsidestory.com/america). Label Rosalia’s opening lines “Speaker A,” and label Anita’s first eight lines (concluding with “And the bullets flying”) “Speaker B.” Show this to students without revealing the source of the lines or the speakers’ identities. Then share the following prompt.



How is Speaker A describing Puerto Rico?

How is Speaker B responding to Speaker A’s description?



**Pair**

Have students read their written responses aloud to a partner and then generate a collaborative list of contrasts they see between the two depictions of Puerto Rico.

Encourage partners to brainstorm as many contrasts as they can. The following list includes contrasts students may identify, but they may log additional contrasts as well. Do not supply this list; you want students to make independent observations and discoveries. This is for your guidance only.

**Some contrasts partners may discover:**

- 5 lines versus 8 lines
- 17 words versus 28 words
- lovely versus ugly
- breezes versus hurricanes
- breezes versus diseases
- blossoms blowing versus population growing
- images of the beauty of nature versus images of the destruction of nature
- peaceful images versus images of despair and violence

**Share**

Facilitate a brief whole-class discussion where partners share the contrasts they noted.

Encourage students to notice how Speaker B disrupts a pattern by asking, **Why does Speaker B break with the pattern of framing all her responses as rhymes to Speaker A’s assertions? In other words, what is the effect of the three “And” lines at the end?**

Expand the discussion, encouraging students to find words to describe each speaker’s attitude or tone about Puerto Rico. What evidence can they provide for their conclusions about tone? (For example: Whereas Speaker A expresses a romantic and dreamy vision of Puerto Rico, Speaker B expresses a harsh and critical tone about the island.)

Establish that the use of the word *always* can be read as an indication that these two perspectives are unrealistic or extremes. Are the pineapples truly *always* growing? Are the hurricanes truly *always* blowing?

**PART 2: PRAISE, MOURN, MOCK AND ISSUES OF TONE****PROVIDING SOME CONTEXT**

Give students a bit of context for the lines they just examined. Here are a few things you may want to include:

- The contrasting lines they examined are from the opening exchange in the song “America” from the 1957 musical *West Side Story*.
- Stephen Sondheim wrote the lyrics for *West Side Story*, a musical based on Shakespeare’s *Romeo and Juliet* but set in a working-class neighborhood of 1950s Manhattan.

## UNIT 4

- The musical focuses on the rivalry between a Puerto Rican gang (the Sharks) and a native-born “American” gang (the Jets).
- Rosalia and Anita, two immigrant Puerto Rican girls associated with the Sharks, are Speaker A and Speaker B, respectively (from the opening exercise).

**FIRST CHORAL READING**

Provide students with the full lyrics of the song (from [westsidestory.com/america](http://westsidestory.com/america)). Invite two volunteers to stand facing each other in the front of the class to read Rosalia’s and Anita’s lines throughout the song, and ask the rest of the class to read the lines indicated by “Others” or “All” in unison.

**SMALL-GROUP WORK**

Establish that while the opening exchange focuses on contrasting perspectives on the island of Puerto Rico, the song addresses both Puerto Rico and, as the title implies, America.

Organize the class into small groups and instruct students to draw a large square, labeling each side of the square with “praise,” “mourn,” “mock,” or “other.”

Acknowledge that students may not have seen a performance of this song and may not know the greater context of the drama; however, they can analyze the song’s lyrics and attempt to categorize them according to their purpose.

Ask groups to reread the lyrics and write each line or group of lines along the side of the square that they feel best captures the intent or purpose of those particular lines. Let students know that they may choose to write some lines in more than one place.

Caution students that not all of the lines will be easy to categorize. You can model the type of thinking this activity entails via a think-aloud.

**Sample think-aloud:**

*I know Rosalia has left Puerto Rico to come to America, and her opening lines seem to praise Puerto Rico, so I am going to write them along the “praise” side of the square. I also think she is mourning the loss of Puerto Rico since she seems so nostalgic about it; therefore, I am going to also write those same lyrics along the “mourn” side of the square.*

**LARGE-GROUP DISCUSSION**

If possible, have every group post their graphic organizers on the classroom walls or on a shared digital platform so students can see how each group decided to categorize particular lines.

What conclusions can students draw based on this activity? How did they characterize Rosalia’s lines? Anita’s?

Which lines served double duty? Which lines seemed to be outliers and needed to be classified as “other”?

Guide the conversation to address the lines categorized as “mock.” What did they seem to be mocking? (Students should recognize that Anita’s lines seem to be mocking retorts to Rosalia’s; for example, when Rosalia declares, “Hundreds of flowers in full bloom” in reference to Puerto Rico, Anita shoots back, “Hundreds of people in each room!”)

Whose lines were the most difficult to categorize: Rosalia’s, Anita’s, or the chorus’s lines?

### PART 3: FOCUSING ON THE MULTIPLE PERSPECTIVES

#### NOTICING PATTERNS

Students will likely have the most uncertainty about how to categorize the lines that are delivered by All or Others. When someone brings this up, display or distribute just these 16 lines, pulled out from the rest of the song, so that students can more easily detect patterns in the chorus.

Some students may have categorized some of these lines as “praise.” Do students sense any incongruity or disconnect between the enthusiastic words of praise and the aspects of America that are being praised? What do the objects of praise have in common? Are they worthy of praise?

With students, cocreate a master list of the patterns within the chorus. For example:

- Each line ends in “America.”
- AAAA midline rhyme pattern (e.g., be/me/free/fee)
- Ironic pairings (e.g., “free” versus “fee”; “chromium steel” versus “wire-spoke wheel”; “many hellos” versus “nobody knows”)
- repeated mentions of material things
- exclamation marks coming after some of the more ironic “punch lines” like “Wall-to-wall floors in America!”

## UNIT 4

**SECOND CHORAL READING**

Organize the class into four large groups and assign each group one of the four chorus stanzas. Groups should prepare a choral reading of their stanza to be delivered with a particular tone in mind. They must be able to identify the tone and provide a rationale for that choice.

If students are struggling to align on an adjective to describe their intended tone, have them turn to an online list of words that are commonly used to describe an ironic tone (e.g., *playful*, *sarcastic*, *biting*, *scornful*, *silly*, *humorous*, *satiric*).

Ask the class, **What or whom is the chorus mocking?** (Students might recognize that lines of the chorus seem to be poking fun at the overly romanticized view of America as the welcoming land of material comforts.)

**FINAL CHORAL READING**

Invite two new volunteers to stand facing each other in the front of the room to read Rosalia's and Anita's lines throughout the song, and ask the rest of the class to read the lines indicated by "Others" or "All" in unison.

This final reading should sound quite different than the original reading, because the reading will be enhanced by the work students just did.

**PREPARATION FOR WRITING**

Let students know that for their final writing assignment on "America," they will analyze how Sondheim uses poetic elements and techniques to convey the speakers' complex perspectives on America.

Because the song represents multiple perspectives, provide students time to organize textual evidence from the lyrics according to perspective. Students can use a three-column chart, like the one provided in **Handout 4.10**, or some other means of organization.

Instruct students to prepare for the upcoming writing task by gathering evidence from the lyrics that illustrates each of the three perspectives (Rosalia's, Anita's, and the chorus's) on America and the Puerto Rican immigrant experience of the 1950s.

**Meeting Learners' Needs****Word-study practice**

For free word-study practice on the words in "America," visit Vocabulary.com: **vocab.com/pre-ap/eng2/America**.

Encourage students to explain the significance of each direct quote they write down. There are three sample quotes and accompanying explanations supplied on the handout.

### GUIDING STUDENT THINKING

Make it clear to students that although "America" is a song, they should still apply their poetry-analysis skills to interpreting its lyrics. Leading up to the assess-and-reflect writing task that follows, encourage them to keep an eye out for the same poetic features they have been noticing throughout Unit 4 (e.g., structure, rhyme patterns, shifts or contrasts, imagery, metaphor).

Evidence that reveals Rosalia's perspective on America	Evidence that reveals Anita's perspective on America	Evidence that reveals the chorus's (i.e., Others and All) perspective on America
<p>"Puerto Rico, You lovely island ..." (Rosalia is singing to Puerto Rico, praising its natural beauty. The nostalgia she is expressing implies she is missing Puerto Rico while she is in America.)</p>	<p>"Puerto Rico, You ugly island ... I like the island Manhattan." (In response to Rosalia's praise of Puerto Rico, Anita offers criticism and scorn. And then she adds her preference for another island: Manhattan.)</p>	<p>"Ev'rything free in America / For a small fee in America!" (The chorus makes this ironic rhyming contrast to highlight the sometimes-contradictory ideas immigrants have about America. It suggests that there are hidden financial/emotional costs to the immigrant experience.)</p>

Handout 4.10

## Assess and Reflect on Learning Cycle 3

This writing task is a culmination of students' work with the *West Side Story* song "America." In the final lesson, students worked collaboratively to closely read the lyrics, analyzing the different speakers' perspectives on America and the Puerto Rican immigrant experience in the 1950s. Taken together, Sondheim's lyrics paint a complex and nuanced picture of that experience by using different voices and poetic devices to lend emphasis to the incongruities.

Use this opportunity to assess your students' skills in poetry analysis and to provide feedback before the Unit 4 Performance Task, which involves the analysis of a poem students have not yet read in class.

### SUGGESTED TIMING

1 class period

### STUDENT TASK

Share the following prompt with students.

**In the lyrics of "America," the speakers present contrasting perspectives on the Puerto Rican immigrant experience in 1950s America. Read the lyrics carefully. Then, in a well-written essay, analyze how Sondheim uses poetic elements and techniques to convey the speakers' complex perspectives.**

**In your response you should do the following:**

- **Respond to the prompt with a thesis that presents a defensible interpretation.**
- **Select and use evidence to support your line of reasoning.**
- **Explain how the evidence supports your line of reasoning.**
- **Use appropriate grammar and punctuation in communicating your argument.**

### EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing feedback in the form of questions or suggestions. The table on the next page contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask or suggest ...
failed to assert a claim that presents a defensible interpretation	Does your thesis offer a debatable opinion about the lyrics, or does it merely summarize the three perspectives?
included evidence from the lyrics but failed to explain how the evidence supports the essay's line of reasoning	Is there a logical flow of ideas in your analytical essay? You should sequence the evidence from the lyrics in a logical order, and explain how each piece of evidence relates back to your overall claim.
included evidence and analysis that does not account for all three of the perspectives and how they interact (Rosalia's, Anita's, and the chorus's)	Return to the lyrics and to your chart from the previous lesson. Consider each of the three perspectives or voices in the song <b>and</b> the dynamic among the three. How does the interaction between Rosalia and Anita shed light on the Puerto Rican immigrant experience in 1950s America? How do the rhyming lines of the chorus mock aspects of that experience? What other poetic devices does Sondheim use to emphasize the multiple perspectives?
failed to use appropriate grammar and punctuation in communicating their argument	Act as peer editors for one another, marking grammar and punctuation errors but not correcting them. If you need to, you can call upon more than one peer editor to proofread your drafts.

## MEETING LEARNERS' NEEDS

### For students who need more support:

- If students are struggling with coming up with defensible thesis statements that consider the song's multiple perspectives, have them first write three separate statements considering each individual perspective (e.g., "Rosalia's perspective represents \_\_\_\_\_ ." etc.). Then, after students form these individual statements, ask them to use sentence combining to write one sentence that captures Sondheim's possible intent when he combined the multiple perspectives in one song. After students consider the song in its entirety, they should consider the chief poetic or language devices Sondheim uses to convey his tone and to deliver his message.

## UNIT 4

- If students are having difficulty organizing their thoughts, you could suggest that they write a five-paragraph essay that follows this rough outline:
  - ♦ Paragraph 1: Introduction
  - ♦ Paragraph 2: Analysis of Rosalia’s Perspective
  - ♦ Paragraph 3: Analysis of Anita’s Perspective
  - ♦ Paragraph 4: Analysis of the Chorus’s Perspective
  - ♦ Paragraph 5: Conclusion

Be sure students understand that each body paragraph of the essay should transition smoothly from the previous one. For example, how is Anita’s perspective related to Rosalia’s? And how is the chorus’s perspective related to both Rosalia’s and Anita’s? Although each body paragraph focuses on a particular subtopic, the essay’s line of reasoning should be a traceable thread that runs throughout the paragraphs.

**For engaging students and extending the learning:**

The final lesson of Unit 4 led students through a close reading of the 1957 lyrics of “America”—one complex song among many in the musical theater masterpiece *West Side Story*. To give students the opportunity to study the work as a whole or to further research particular aspects of the 1957 production or one of the more recent adaptations, consider the following extension ideas.

- **Praise, Mourn, Mock in *West Side Story***  
Have students watch an entire production of *West Side Story* with the themes of praise, mourn, and mock in mind. Ask them to write in response to the following prompt: **Which songs and lyrics exemplify these themes? How do the actors’ performance choices contribute to the audience’s interpretations of these particular ideas in the context of the full story?**
- **Comparing and Contrasting 1957 and 1961 Versions of “America”**  
Ask students to compare and contrast the lyrics from the 1957 stage version and the 1961 film version of *West Side Story* ([westsidestory.com/america](http://westsidestory.com/america)). What was added or removed between 1957 and 1961? What effects do these changes create? Point out that while there are two sparring female speakers in the 1957 stage version, there are multiple male and female speakers in the 1961 film version. Ask students to identify the pros and cons of living in America in both versions, and to consider how, in the film version, these aspects are expressed along gender lines. How and why might men’s and women’s perspectives on living in America be so markedly different? How might the experiences and opportunities for male and female immigrants differ in the 1950s? Do they still differ today? If so, how?
- **Performance Choices in the 1961 Production**  
Have students view a video of “America” as performed in the 1961 film version. Then distribute the lyrics and ask students to follow along as they watch the performance again.



Invite them to describe the differences between experiencing the words on the page and the words on the screen. Ask, **How does a writer reveal tone? How does a performer reveal tone?** Instruct students to write a brief compare-and-contrast paragraph or other short response using subordinating and coordinating conjunctions to introduce some of their major points.

- Productions as Reflections of Societal Changes

Students may be interested in learning more about the history of *West Side Story* productions. Share with them that there have been multiple versions—both stage and film—since the musical first debuted on Broadway in 1957. (The most recent film version of the musical is the 2020 adaptation directed by Steven Spielberg with a screenplay by Tony Kushner.) Ask them to consider how the staging of *West Side Story* has changed over the years to reflect changes in society. Then have them read the *New York Times* piece “‘West Side Story’: How We Covered the Classic N.Y.C. Musical” ([nytimes.com/2020/01/02/theater/west-side-story-confidential.html](https://www.nytimes.com/2020/01/02/theater/west-side-story-confidential.html)). Ask students to write a reflection about one of the issues raised in this article. Alternatively, ask them to consider why they think *West Side Story* keeps being reimagined. What about the story and its lyrics remains timeless?

- Post-World War II Puerto Rican Immigration to the U.S.

Ask students to list their observations of this photo from the collections of the Library of Congress:



Courtesy of the Library of Congress, LC-DIG-ds-03902

The photograph shows a group of Puerto Ricans in 1947 at Newark Airport in Newark, New Jersey. Ask students to conduct further research on the wave of postwar Puerto Rican immigration to the United States and to create a presentation that uses technology to tell the story and communicate their findings.

## UNIT 4

- **Lin-Manuel Miranda and *West Side Story***  
 Lin-Manuel Miranda has, according to one article, “reclaimed *West Side Story*” by adapting the song “Maria” as a fundraiser for Puerto Rico in the wake of Hurricane Maria. Ask students to read “‘Holy Sh\*t!’ ‘West Side Story’ Is About Puerto Ricans?” Lin-Manuel Miranda and the Enduring Legacy of ‘West Side Story’” ([bernstein.classical.org/features/lin-manuel-miranda-and-west-side-story](http://bernstein.classical.org/features/lin-manuel-miranda-and-west-side-story)). Then have them watch the video clips on the web page. Have students then write a reflection about the musical as a vehicle for shaping or reflecting ideas about culture.
- **The Origin Story of *West Side Story***  
 Reveal to students that the original idea for *West Side Story* did not involve gang violence between Puerto Rican immigrants and white residents but rather two different groups. Ask students to research the original idea for *West Side Story* and to trace the evolution of the musical, including the involvement of its four creators: Leonard Bernstein, Stephen Sondheim, Arthur Laurents, and Jerome Robbins. Possible sources: [history.com/news/west-side-story-was-originally-about-jews-and-catholics](http://history.com/news/west-side-story-was-originally-about-jews-and-catholics) and [npr.org/2011/02/24/97274711/the-real-life-drama-behind-west-side-story](http://npr.org/2011/02/24/97274711/the-real-life-drama-behind-west-side-story).
- **Directing Your Own *West Side Story***  
 Ask students to create a vision statement or vision board that illustrates the choices they would make if they were to direct a performance of *West Side Story*. Encourage them to consider whether their version would be set in the present day or in the past and to describe how their intended message would be conveyed through the set, costumes, casting, and choreography. You might also suggest that they include a well-known painting they could draw on as inspiration for the set and the key point they wish to communicate to the audience.

## REFLECTION

## TEACHER REFLECTION

- Where might students need more support prior to the performance task? How will you incorporate that support in the coming weeks?
- What aspects of these lessons worked well? What approaches might you want to replicate? What might you need to modify, and why?

## STUDENT REFLECTION

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- Which texts or assignments did you find most interesting?
- What stands out as something you learned or accomplished? Why?
- Where might you need to strengthen your skills and understanding? What actions can you take to do that?

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# **Performance Task**



## Writing a Poetry Analysis Essay

### PERFORMANCE TASK

In the poem "Ode to Dirt" by Sharon Olds, the speaker both celebrates and apologizes to dirt. Read the poem carefully. Then, in a well-written essay, analyze how Olds uses word choice and figurative language, such as metaphor and personification, to convey how the speaker's complex attitude toward dirt has evolved over time.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

### ODE TO DIRT

- Dear dirt, I am sorry I slighted you,  
I thought that you were only the background  
for the leading characters—the plants  
and animals and human animals.
- 5 It's as if I had loved only the stars  
and not the sky which gave them space  
in which to shine. Subtle, various,  
sensitive, you are the skin of our terrain,  
you're our democracy. When I understood
- 10 I had never honored you as a living  
equal, I was ashamed of myself,  
as if I had not recognized  
a character who looked so different from me,  
but now I can see us all, made of the
- 15 same basic materials—  
cousins of that first exploding from nothing—  
in our intricate equation together. O dirt,  
help us find ways to serve your life,  
you who have brought us forth, and fed us,
- 20 and who at the end will take us in  
and rotate with us, and wobble, and orbit.

"Ode to Dirt" from *Odes* by Sharon Olds, compilation copyright © 2016 by Sharon Olds.



## Performance Task: Scoring Guidelines

Score	Reading <i>The response ...</i>
4	<ul style="list-style-type: none"> <li>▪ Demonstrates thorough comprehension of the source text.</li> <li>▪ Is free of errors of interpretation with regard to the text.</li> <li>▪ Makes skillful use of textual evidence (quotations, paraphrases, or both), demonstrating a complete understanding of the source text.</li> </ul>
3	<ul style="list-style-type: none"> <li>▪ Demonstrates effective comprehension of the source text.</li> <li>▪ Is free of substantive errors of interpretation with regard to the text.</li> <li>▪ Makes appropriate use of textual evidence (quotations, paraphrases, or both), demonstrating an understanding of the source text.</li> </ul>
2	<ul style="list-style-type: none"> <li>▪ Demonstrates some comprehension of the source text.</li> <li>▪ May contain errors of interpretation with regard to the text.</li> <li>▪ Makes limited and/or haphazard use of textual evidence (quotations, paraphrases, or both), demonstrating some understanding of the source text.</li> </ul>
1	<ul style="list-style-type: none"> <li>▪ Demonstrates little or no comprehension of the source text.</li> <li>▪ May contain numerous errors of interpretation with regard to the text.</li> <li>▪ Makes little or no use of textual evidence (quotations, paraphrases, or both), demonstrating little or no understanding of the source text.</li> </ul>

## UNIT 4

Score	Analysis <i>The response ...</i>
4	<ul style="list-style-type: none"> <li>▪ Offers an insightful analysis of the text.</li> <li>▪ Offers a thorough, well-considered evaluation of the poet’s use of word choice and figurative language.</li> <li>▪ Contains relevant, sufficient, and strategically chosen support for claim(s) or point(s) made.</li> <li>▪ Focuses consistently on those features of the text that are most relevant to addressing the task.</li> </ul>
3	<ul style="list-style-type: none"> <li>▪ Offers an effective analysis of the text.</li> <li>▪ Competently evaluates the poet’s use of word choice and figurative language.</li> <li>▪ Contains relevant and sufficient support for claim(s) or point(s) made.</li> <li>▪ Focuses primarily on those features of the text that are most relevant to addressing the task.</li> </ul>
2	<ul style="list-style-type: none"> <li>▪ Offers limited analysis of the text.</li> <li>▪ Includes a limited evaluation of the poet’s use of word choice and figurative language.</li> <li>▪ Contains little or no support for claim(s) or point(s) made.</li> <li>▪ May lack a clear focus on those features of the text that are most relevant to addressing the task.</li> </ul>
1	<ul style="list-style-type: none"> <li>▪ Offers little or no analysis or ineffective analysis of the text.</li> <li>▪ Includes little to no evaluation of the poet’s use of word choice and figurative language.</li> <li>▪ Contains little or no support for claim(s) or point(s) made, or support is largely irrelevant.</li> <li>▪ May not focus on features of the text that are relevant to addressing the task, or the response offers no discernible analysis (e.g., is largely or exclusively summary).</li> </ul>



Score	Writing <i>The response ...</i>
4	<ul style="list-style-type: none"> <li>▪ Is cohesive and demonstrates a highly effective use and command of language.</li> <li>▪ Includes a logical structure, with an insightful claim, effective order, and clear transitions.</li> <li>▪ Shows a strong command of the conventions of standard written English and is free or virtually free of errors.</li> </ul>
3	<ul style="list-style-type: none"> <li>▪ Is mostly cohesive and demonstrates effective use and control of language.</li> <li>▪ Includes a logical structure, with a plausible claim, effective order, and transitions.</li> <li>▪ Shows a good control of the conventions of standard written English and is free of significant errors that interfere with meaning.</li> </ul>
2	<ul style="list-style-type: none"> <li>▪ Demonstrates little or no cohesion and limited skill in the use and control of language.</li> <li>▪ Includes an inadequate structure, with an unclear claim and a lack of adequate transitions.</li> <li>▪ Shows a limited control of the conventions of standard written English and contains errors that detract from the quality of writing and may interfere with meaning.</li> </ul>
1	<ul style="list-style-type: none"> <li>▪ Demonstrates little or no cohesion and inadequate skill in the use and control of language.</li> <li>▪ Demonstrates a missing or inadequate structure, with no identifiable claim and few if any transitions.</li> <li>▪ Shows a weak control of the conventions of standard written English and may contain numerous errors that interfere with meaning.</li> </ul>



# Resources



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