Project Based Learning Unit Plan
Non-Fiction Narrative Writing Unit
Written by Mara Truslow
Table of Contents:

Overview of Project………………………….3
Project and Learning Guide………………….5
Project Calendar…………………………..6
Assessment Map……………………………..10
Technology Emphasis Explained……………11
Assessment 1…………………………………12
Assessment 2…………………………………13
Lesson Plan 1………………………………...20
Lesson Plan 2…………………………………32
Additional Note on Lesson Plans……………..42
### PROJECT DESIGN: OVERVIEW

<table>
<thead>
<tr>
<th>Name of Project</th>
<th>Back in the Day: Non-Fiction Narrative Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject/Course</td>
<td>* English Language Arts -&gt; Middle School</td>
</tr>
<tr>
<td>Other subject areas to be included, if any</td>
<td>Social Studies</td>
</tr>
</tbody>
</table>

#### Significant Content (CCSS and/or others)
- CCSS.ELA-LITERACY.W.7.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. CCSS.ELA-LITERACY.W.7.3.A Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters. Organize an event sequence that unfolds naturally and logically. CCSS.ELA-LITERACY.W.7.3.B Use narrative techniques such as dialogue, pacing, and description to develop experiences, events, and/or characters. CCSS.ELA-LITERACY.W.7.3.C Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. CCSS.ELA-LITERACY.W.7.3.D Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. CCSS.ELA-LITERACY.W.7.3.E Provide a conclusion that follows from and reflects on the narrated experiences or events. CCSS.ELA-LITERACY.W.7.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7 here.) CCSS.ELA-LITERACY.W.7.6 Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources. CCSS.ELA-LITERACY.W.7.7 Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation. CCSS.ELA-LITERACY.W.7.8 Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources. CCSS.ELA-LITERACY.W.7.8 Gather relevant information from multiple print and digital sources, using search terms effectively, assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

#### 21st Century Competencies (to be taught and assessed)
- Collaboration
- Communication
- Critical Thinking
- Creativity and Innovation
- Other:

#### Project Summary
(Include student role, issue, problem or challenge, action taken, and purpose/beneficiary)
Instead of articulating what they hope to do in their futures, students will use a historical lens to analyze their families. Students will interview family members to glean information about their own hopes, dreams, accomplishments, and stories about growing up. Students will interview family members. Conduct additional research on the context of the time period during the time of their family member's story, and will ultimately construct a non-fiction narrative with creative embellishments to detail their family member's story. Students will use rhetorical devices in their writing.

#### Driving Question
What shaped our family members' lives and how can we capture these moments using research techniques and creative writing to tell their stories?

#### Entry Event
Students will discuss what types of questions they are typically asked about their futures. We will log these questions to use for research purposes. After logging these questions, students will work in groups to discuss how they typically address these questions.
<table>
<thead>
<tr>
<th>Products</th>
<th>Individual</th>
<th>Specific content and competencies to be assessed: A complete outline detailing their research competencies (interviewing), a timelines of major historical events with familial events in context, and writing with varied craft moves.</th>
</tr>
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<tr>
<td>Team</td>
<td>Students will work in teams to create analytical summary responses to peer work.</td>
<td>Specific content and competencies to be assessed: Students will assess the craft (rhetorical) moves used in peer writing and assess how effectively the craft moves developed the central idea.</td>
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</table>

**PROJECT DESIGN: OVERVIEW**

**Public Audience**
(Experts, audiences, or product users students will engage with during the end of project)

Students will share their work at a public reading to be organized at the school where families and community members are invited to listen to the narratives the students constructed.

**Resources Needed**

**On-site people, facilities:**

**Equipment:** Recording devices for students to use during the interview process.

**Materials:** Graphic organizers to help students collect and organize their thoughts during the interview process.

**Community Resources:** Access to family members who are willing to reflect on and share stories about coming of age.

**Reflection Methods**

(Individual, Team, and/or Whole Class)

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<th>Journal/Learning Log</th>
<th>Whole-Class Discussion</th>
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<td>Survey</td>
<td>Focus Group</td>
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<td>Fishbowl Discussion</td>
<td>Other</td>
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**Notes**

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## Project Design: Student Learning Guide

**Project:** Non-Fiction Narrative Writing

**Driving Question:** What shaped our family members’ lives and how can we capture these moments using research techniques and creative writing to tell their stories?

<table>
<thead>
<tr>
<th>Final Product(s)</th>
<th>Learning Outcomes/Targets</th>
<th>Checkpoints/Formative Assessments</th>
<th>Instructional Strategies for All Learners</th>
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<tr>
<td>Interview Transcript + Historical Introduction</td>
<td>Students will need to brainstorm different stories from family members and initiate an interview process, which requires strong communication skills. Students will also need to collaborate with other team members to research the historical period.</td>
<td>Students will complete their “Need to Know” lists for each aspect of the interview process, which will be graded. Students will need to submit the transcript of their interview. Students will work in groups and will be responsible for submitting their historical guides.</td>
<td>For students who struggle to identify a family member or event, lists of possible topics will be given to students. The same will be true of interview questions. Students who struggle to transcribe interviews will be given assistive technology.</td>
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<tr>
<td>Narrative Non-Fiction</td>
<td>Students will use creativity and innovation competencies to compose a narrative based on the interview they conducted. Students will also need to use critical thinking skills to successfully translate an interview into a piece of creative writing.</td>
<td>Students will be submitting portions of their essay on a daily basis after working in class. Students will also be held accountable to peer editing.</td>
<td>For students who are struggling writers, additional scaffolds like sentence starters and outline guides will be provided. The teacher will also pull struggling students in small groups during the drafting process to guide writing.</td>
</tr>
<tr>
<td>Journal of Family History</td>
<td>Students will need to collaborate extensively to determine tasks and compile a book of all non-fiction works. Students will also need to use their communication skills to successfully put together a coherent and cohesive book of their work.</td>
<td>The teacher will designate team leaders for each element of the project who will be responsible for reporting what has been completed and what is left to be finished. Students will also complete exit tickets on their contributions and reflections on the publication of the project.</td>
<td>For students who are less vocal, they will be given more specific responsibilities to ensure they are involved in the publication process. Students will be grouped heterogeneously to promote collaboration and mentorship.</td>
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# PROJECT CALENDAR

**Project:** Non-Fiction Narrative Writing

## Time Frame:

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<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
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### PROJECT WEEK ONE

**Overview:** The first week of the unit focuses on introducing the idea of narrative non-fiction and the purpose of the assignment. Students will brainstorm family members they want to interview. They will select one story and will develop interview questions to administer over the weekend.

| Students will read examples of interview questions and narrative non-fiction. | Students will discuss types of questions they are asked about their futures. Teacher will introduce the project and the driving question of the project. Students will begin filling in graphic organizers to brainstorm potential stories from family members. | Teacher begins addressing historical and journalistic research. Teacher models how to brainstorm a story and generate questions. Students create need to know questions based on the story ideas they generated. Teacher introduces HW assignment to find more information about stories and bring back primary sources. | Students share selected sources and primary sources in groups. Groups work together to help teammates select one story they will write about for their non-fiction narrative. | Teacher models how to develop interview questions based on a family story you are familiar with. Students will begin developing interview questions based on their story and will interview (and record) their family member over the weekend. |

### PROJECT WEEK TWO

**Overview:** This week, students will research the time period of their story, will transcribe and introduce their narrative, and will transition back to analyzing the craft moves most frequently used in narrative non-fiction.

| Students should be grouped based on the time period and setting of their story. Teacher models how to collect preliminary research on a topic. Students begin their preliminary research of the time period in groups. | Students work in peer groups after transcribing the interviews to generate key points/ takeaways from the interviews. | Teacher reintroduces narrative non-fiction, emphasizing the importance of basing it on a historical event. Students write an introduction, integrating historical context, to their transcript of the interview. | Students analyze the key craft moves used in narrative non-fiction. Students analyze the key craft moves used in narrative non-fiction (cont’d). | Students analyze the key craft moves used in narrative non-fiction (cont’d). |
### Project: Non-Fiction Narrative Writing

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<tr>
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<tr>
<td><strong>PROJECT WEEK THREE</strong></td>
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<td><strong>Overview:</strong> Students will draft their non-fiction narratives after analyzing how craft moves contribute to the development of a non-fiction narrative.</td>
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<tr>
<td>Students answer “Need to Know” questions for the planning stage of their narrative.</td>
<td>Students critique a piece of narrative non-fiction focusing on the craft moves they do/do not use.</td>
<td>Students begin drafting their work of narrative non-fiction.</td>
<td>Students continue drafting their work of narrative non-fiction.</td>
<td>Students continue drafting their work of narrative non-fiction.</td>
</tr>
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### PROJECT WEEK FOUR

<table>
<thead>
<tr>
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<th>FRIDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overview:</strong> After completing the drafting process, students will peer-revise their narratives. Afterwards, students will work collaboratively to compile and publish their <em>Journal of Family History</em> and plan the event where they will share their writing.</td>
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<tr>
<td>Students will peer-revise their narrative non-fiction.</td>
<td>Students will continue/finish peer-revising their narrative non-fiction.</td>
<td>Teacher should assign student jobs to put together the <em>Journal of Family History</em>.</td>
<td>Students organize the Journal of Family History event for the school that will take place on Friday evening.</td>
<td>Students take summative assessment where they write an analytical summary analyzing the craft moves used in a narrative.</td>
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*Note: CCSS.ELA-LITERACY.W.7.3.D and CCSS.ELA-LITERACY.W.7.3.C are aligned to the standards for writing.*
Standards for Reference:

CCSS.ELA-LITERACY.W.7.3
Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.7.3.A
Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

CCSS.ELA-LITERACY.W.7.3.B
Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.7.3.C
Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.

CCSS.ELA-LITERACY.W.7.3.D
Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

CCSS.ELA-LITERACY.W.7.3.E
Provide a conclusion that follows from and reflects on the narrated experiences or events.

CCSS.ELA-LITERACY.W.7.5
With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7 here.)

CCSS.ELA-LITERACY.W.7.6
Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.

CCSS.ELA-LITERACY.W.7.7
Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

CCSS.ELA-LITERACY.W.7.6
Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.
CCSS.ELA-LITERACY.W.7.8
Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

CCSS.ELA-LITERACY.RI.7.10
By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
Technology Emphasis Explained

The first place where technology is utilized is during the historical research on the time period of the narrative. Students will work in groups using iPads and laptops. Students will rely heavily on Google Cultural Institute, and primary/secondary databases to collect contextual information about their topics. This work will require students to use their research competencies and work together to discern what information is most important and relevant to their topic.

The second technology piece is compiling and publishing the *Journal of Family History*. Students will need to use on-line publishing software to layout all student narratives. The students will also have the opportunity to include transcripts and primary source material in the book. Students will need to work collaboratively to determine the layout of the book. This task will also require a great deal of creative energy. Creating a book is an important 21st century task that all students should have the opportunity to experience at a young age.
Assessments:

Assessment 1:

The non-fiction narrative is one of two summative assessments. Students will be introduced to the TNCore rubric at the beginning of the year, which will be used to track all writing assessments. During the peer editing process and the draft review, the teacher should use this rubric as a basis for providing students with feedback. This rubric will be used to grade all non-fiction narratives.

![TCAP/WA Argument Rubric - Grades 6-8](image)

**Tennessee Department of Education**

Revised: April 2013

<table>
<thead>
<tr>
<th>Score</th>
<th>Focus &amp; Organization</th>
<th>Language</th>
<th>Conventions</th>
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<tbody>
<tr>
<td>4</td>
<td>In response to the task and the stimulus, the writing:</td>
<td>The writing:</td>
<td>The writing:</td>
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<tr>
<td></td>
<td>utilizes relevant and sufficient evidence from the stimulus to adequately support claims and counterclaims.</td>
<td>utilizes consistent and sophisticated command of precise language and domain-specific vocabulary appropriate to the task.</td>
<td>utilizes consistent command of standard written English.</td>
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<td>demonstrates an effective and relevant introduction.</td>
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<td>may contain a few minor errors that do not interfere with meaning.</td>
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<td>states and maintains a clear and focused argument.</td>
<td>utilizes sophisticated command of syntactic variety for meaning and reader interest.</td>
<td>contains some minor and/or major errors, but the errors do not significantly interfere with meaning.</td>
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Assessment 2:

Since the non-fiction narrative focuses on the development of craft moves and how craft moves contribute to the central idea, students will analyze a non-fiction text to assess how craft moves contribute to the central idea. The text, *This American Life: Loopholes*, is a piece of literary non-fiction. The assessment is an on-demand writing task, which aligns with the Common Core mandate that students need to diversify the ways and types of writing they engage with. Students will have one hour to complete this exam and it will be graded using the same TNCore Rubric. This test can be administered on paper or on a computer.
Writing Task Introduction
Ira Glass is a well-know radio journalist who narrates and produces a weekly radio broadcast on NPR called This American Life. During this assessment, you will read a transcript of the Prologue to the radio show.

1. Analytic Summary
Please read “This American Life: Loopholes” by Ira Glass, a non-fiction narrative. In this text, the author develops a central idea. After you have read, determine the central idea of the text and write an essay that both summarizes and analyzes how that central idea is conveyed through particular details. Cite evidence from the text to support your analysis. Follow the conventions of standard written English. Write your essay in the space provided on the next pages.

“This American Life: Loopholes”

By Ira Glass

Prologue.

Well, it's just like they say in Us Weekly, people in the 18th century, they're just like us. At least they are when they're not in situations like the one I'm about to describe to you. It's 1761, Austria, cue the Mozart music, which, by an act of Congress in 1974, is required in any Public Radio story like this. Mozart, please.

Ava Litzelfelnerin gets married. She's 25, moves from her parents' farm to her husband's farm 16 miles away, which back then seemed really, really far away.

She feels like she's in a foreign country when she's moved these 16 miles to the new village. And she says things like, oh, I don't know what the local customs are here.

That's Kathy Stuart, a professor of history at the University of California Davis. She says that from hundreds of pages of archived criminal testimony, we know that this was an arranged marriage, that Ava met her husband days before the wedding, and that Ava's new mother-in-law dominated the household, wouldn't even let Ava give gifts to the neighbors when she moved in. The mother-in-law gave the field hands smaller portions of food than Ava thought was right, and she wouldn't let Ava change it or take charge. Ava tells people how unhappy she is in this new life far from the life she'd known.

She is constantly articulating to her husband, her brother, her mother that she wants to leave this world, and she can find no happiness in this world. And the only response she gets is go home and pray and work.

So she decides to end her life, but there's a problem. At the time, suicide was considered a worse sin than murder. Kathy Stuart says the logic was, if you committed a murder, you could confess your sin, and if you were truly repentant, you could get yourself into Heaven. Obviously, if you kill yourself, you don't get that chance, and you are doomed to eternal damnation. And Ava did not want to go to Hell, but she thought of a loophole-- a morbid, little loophole.
She thought, OK, wait a minute. What if I commit suicide in a way that is really slow and secret. And I can get myself to a priest on time to confess before I die, and then nobody need know that I committed suicide, and I'll get to Heaven anyway. So what she does is, she goes to a nearby town, and she goes from store to store trying to buy arsenic.

She testifies later this turns out to be really, really hard. Arsenic is a controlled substance. Nobody wants to sell it to her. Finally, she makes up a story about working for a farmer who has a rodent problem, which works.

And then she goes home and she takes the arsenic. But she takes apparently just a little bit of arsenic, the way she describes it, as much as you could get on the point of a butter knife.

It's delicate, right? She wants to take enough arsenic that it'll kill her, but not so much that it'll kill her quickly. She needs time to get to a priest first to confess the sin.

So she takes this little bit of arsenic. But apparently it was enough to make her violently ill, and for a week, every time she ate, she vomited. But it wasn't enough to make her think that she was now going to die.

So she never goes to the priest. Figuring out the proper dosage, she testifies later, is just a vexing problem that she doesn't know how to solve. And she gives up that plan, which brings her to a much more disturbing plan. She decides to do something that, to us, to our modern sensibility, is so much worse than killing yourself. From our point of view, she decides to do one of the worst things a person could possibly do.

She decides, I'm going to murder a child.

That's right. She's going to murder a child to help herself get into Heaven. And incredibly, Kathy Stuart says this was a common strategy around that time for people who wanted to kill themselves. She came across a case like this and then went looking for others like it. And now she has found around 300, most of them women.

These people don't want to go to Hell. So the option that they choose is to commit a capital crime. Immediately upon committing the crime, they run to the court. They confess what they have done, and they essentially demand their own execution.

So they demand execution knowing that before they go to the gallows, they will have a chance to confess. And if they're truly repentant, they'll go to Heaven. And why kill a child?

They kill a child because the child is seen as being in a state of innocence. So you might possibly be doing the child a favor, because the child will also go to Heaven. You will go to Heaven. It's kind of a win-win situation. There's a happy ending for all.

Yes, the classic happy ending. An innocent child gets an untimely death. Ava has to try this twice before she succeeds. The first time, she pushes a boy, who is described as being tall as a chair, into a river. But then someone spots them, and it seems like that person might rescue the boy. And so she decides, well, she should just rescue the boy herself. And then the boy ends up running away, and it doesn't work out.
The second time, she wanders to a nearby village called Traun, which has a little waterfall. She walks by a house, notices some baby clothes on a clothesline. Ava steals the baby, who is this couple's only child. The woman's 37. The man is 58. Ava throws the baby into the river and then turns herself in. Later, interestingly, when she's interrogated, she never actually seems too regretful about what she has done to this other family.

Just before her ultimate condemnation, in the last interrogation the interrogator asks her, is there anything else you want to say? Is there any regret you want to express? And again, she expresses regret for the distress and dishonor that she has caused her husband and her family. But she never even mentions the child or the child's parents. And I thought that was quite striking.

Well, she's not sorry.

No, she's not sorry, one might say.

So she's not going to Heaven, right? She's not sorry for the murder. This whole plan of hers is not going to work.

Well, the pastor will say to the person being executed, do you think God can be fooled in this manner? You know that by doing this, you actually have committed suicide and so forth. And so the pastors really do address that theological problem, that this is a loophole. You're trying to cheat God. But because they have enough time, the condemned criminal can say, oh, yes, I was trying to cheat God. I was trying to commit suicide, and I repent. So confession takes care of it all.

It doesn't seem fair.

No, it really doesn't.

Kathy Stuart says these kinds of suicides, suicides by proxy, she calls them, started in the mid 1600s. By 1700, officials in European cities were starting to notice this new trend of people murdering children so that they would get executed. And the officials tried to adjust the laws to stop it. In 1702, officials in Nuremberg made the execution more painful and shameful for these cases. It didn't work.

In 1767, they finally do the only logical thing to close this loophole. People are killing children because they want to get the death penalty. OK, they remove the death penalty for this kind of case. That didn't work either.

Cases keep happening until the early decades of the 19th century. So it really seems like people didn't get the memo. It probably dissuaded some people, but people keep doing it.

Today on our show, we have a story about this cat-and-mouse game where rules are set, and someone tries to bend around the rules to get what they want. As any parent knows, starting pretty much as soon as a child is able to understand the fact that rules exist-- you know, don't touch the stove; don't put that in your nose-- they start to test the boundaries of the rule, to poke at it, to look for loopholes.

Today we have the story of somebody who takes pleasure in doing just that. He takes pleasure in the ingenuity of it, of finding a loophole that nobody else has noticed, and exploiting it as long as he can until the authorities notice him.
### Lesson Plan 1

**Lesson Plan:** Rhetorical Analysis in *Letter from a Birmingham Jail*

**Estimated Time of Lesson Plan:** 55 Minutes  
**Grade/Subj ect:** 7th Grade Writing

**Organization of Student Learning:** Whole Class + Individual

#### Learning Objectives and Assessment:

<table>
<thead>
<tr>
<th>Objective</th>
<th>Standard</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>SWBAT write compound and complex sentences.</td>
<td>CCSS.ELA-LITERACY.L.7.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
<td>Do Now Review</td>
</tr>
<tr>
<td>Evaluate MLK’s diction as well as his use of rhetorical questions to convey his argument.</td>
<td>CCSS.ELA-LITERACY.W.7.1.B Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</td>
<td>Stop and Jot/Whole Group Analysis</td>
</tr>
<tr>
<td>SWBAT analyze MLK’s analogies and explain how they contribute to the main idea.</td>
<td>CCSS.ELA-LITERACY.W.7.1.B Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</td>
<td>Exit Ticket</td>
</tr>
</tbody>
</table>
Key Questions:
• Why are correctly written and punctuated compound and complex sentences crucial in writing compositions?
• What is diction and how does it impact a reader’s understanding of a text?
• What are analogies and how do they impact a reader’s understanding of a text?
• How is a central idea conveyed through different craft moves?

Materials and Resources: (Teacher and Student Needs)
Class Material packets for all students, a copy of Letter from a Birmingham Jail for every student, Document Camera/Projector, Teacher copy of annotated class materials.

Set: (Initiating Activity/Questions)
*Please see class materials at the end of the lesson plan. Students will receive this copy of class materials. Annotations via Microsoft Comments are included with the lesson for the teacher.
**Students should begin the six-minute Do Now at the beginning of class. After the review, the opening set for Letter from a Birmingham Jail should begin.

• Begin by putting a photo of Martin Luther King in the Birmingham jail cell under the projector next to a photo of Martin Luther King in Washington DC for the March on Washington.
• Ask students, “What did MLK fight for?”
  o Students should respond with some form of freedom, equality, or the end to segregation.
• Then say, “We often think about what people accomplished, but not their journey to get there. Throughout this unit, we are going to be thinking about how people we perceive as heroes reached their goals. Do you think MLK’s journey was easy? Based on the photos you see under the document camera, what is one challenge MLK encountered?”
  o Students should emphasize that they see a photo of him in jail, so it probably wasn’t easy.
• Then tell students, today, we’re going to be focusing in on what MLK wrote when he was arrested and placed in jail. We’re going to be adding more tools to our toolbox of craft moves. These moves are called diction and analogies. We’re going to think about how MLK’s word choice and connections to other events are influence by his time in jail and we’re going to compare his writing to other texts we’ve read in the unit.
  o By the end of class today, you will be able to analyze MLK’s diction and analogies in Letter from a Birmingham Jail and you will be able to use these craft moves when analyzing other texts.
• Emphasize that being able to understand how craft moves add to the central idea is going to make you a stronger writer. We’re going to be looking at literary non-fiction for the next few days, which will help you as you begin drafting your non-fiction narrative.

Instruction: (Lesson Presentation Steps)
*This is a catch and release lesson, so the lines between guided and independent practice are blurred.

Teaching/Instructional Process:
• Give students six minutes to complete the Do Now as a review of compound and complex sentences.
  o Tell students you are looking for them to active read the notes as a review as you are circulating.
  o As you circulate, correct student errors (especially because they are only reading the notes as a review).
  o During circulation, write down who has successfully completed each answer and the different ways they combined the sentences so you can quickly review.
• Review the Do Now for 3 minutes.
Begin by cold calling students to ask what compound and complex sentences are.
After, cold call students to explain how they combined the sentences.

Instructional Process/ Guided Practice:
- Begin Chapter 2 on Diction and Rhetorical Questions
- Write the definition of Diction under the document camera
- Fill in the notes about Rhetorical Questions under the document camera
- Cold call a student to read the excerpt from *Letter for a Birmingham Jail*. Before the student starts reading, tell students to have their pencils in their hands to circle words they are seeing that show strong diction.
- After reading the paragraph, ask students:
  - What do you notice about this paragraph?
  - How does MLK build energy with his words?
  - How does each sentence build off the previous one?
- After having a discussion about the use of diction, move on to rhetorical questions.
  - Before reading the paragraph about rhetorical questions, remind students that sometimes authors ask rhetorical questions because they want to get the reader thinking about an issue. They aren’t looking for the reader to answer the questions.
  - Cold call a student to read the paragraph and remind students to underline and annotate any questions they notice in the text.
  - After reading and before having any discussion, give students three minutes to complete the stop and jot where they explain why MLK might have included so many rhetorical questions.
    - Ask students to begin by reading what they wrote verbatim.
    - Show call any students who wrote exceptional responses and ask students what they liked about the student’s response.
- Move on to Chapter 3 focusing on analogy.
  - Write in the definition of analogy with students under the document camera.
  - Cold call a student to read the paragraph from *Offensive Play* an article by Malcolm Gladwell we’ve already read in class. Then ask the following questions:
    - What is the connection about in this paragraph?
    - How does Gladwell force the reader to make an analogy between football and dogfighting?
    - Why does Gladwell force the reader to make a connection between dogfighting and football?
  - Then cold call a student to read the paragraph from *Letter from a Birmingham Jail*. After reading, give students 3 minutes to complete the stop and jot. After students have had the opportunity to write, ask them the following questions:
    - Why is King making an analogy that actions are stopped because they could cause violence?
    - What analogies does he make?
    - Why does he choose these analogies?
    - How could different readers connect to the differing analogies?

Independent Practice/ Closure:
- Students will have 10 minutes to complete an exit ticket where they choose to analyze rhetorical questions, diction, or analogies in *Letter from a Birmingham Jail*. Students will also need to explain how the craft move develops the central idea of the text.
  - Students will have these exit tickets returned to them with feedback and a grade during the following class.
Assignment:
Students will have a weeklong packet where they are analyzing different texts and writing analytical summaries about the texts. Students will be emphasizing the craft moves we’ve been working on in class (rhetorical questions, diction, analogies).
August 2014
TODAY’s AGENDA:
*Do Now
*MLK’s Diction & Rhetorical Questions
*MLK’s analogies
*Exit Ticket

Text:
Letter from a Birmingham Jail

SWBAT write compound and complex sentences.

SWBAT evaluate MLK’s diction as well as his use of rhetorical questions to convey his argument.

SWBAT analyze MLK’s analogies and explain why he includes them in his letter.
Chapter 1: 
Compound and Complex Sentence Do Now

Info: Read the notes about compound and complex sentences. Then, complete the Do Now questions.

Time: 9 Minutes

Directions: Combine the following sentences into compound or complex sentences. Ensure you are using the correct type of conjunction and punctuation to connect the clauses.

1. Zamari was late for work. His boss was not happy with him.

   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
2. There are many books written about the Plastic Ocean. Some are newspaper articles. Many are published in magazines.

3. I will graduate in 2019. But first I need to make it through the 7th grade.

4. I always buy a Twix. When I go to the store.

5. Which is a skate park. On the weekends I go to Rockettown.
Chapter 2: Introduction to Diction & Rhetorical Questions

**Info:** We will learn about another craft move we can use to analyze an author’s writing.

**Diction:**

Every person has a unique diction, so you can tell who the author is.

**Rhetorical Questions:**

You __________________________ to answer the question the author poses.

The purpose of a rhetorical question is to make the reader think about the _____________________________.

---

**Excerpt from Letter from a Birmingham Jail**

I had hoped that the white moderate would understand that the present tension in the South is a necessary phase of the transition from an obnoxious negative peace, in which the Negro passively accepted his unjust plight, to a substantive and positive peace, in which all men will respect the dignity and worth of human personality. Actually, we who engage in nonviolent direct action are not the creators of tension. We merely bring to the surface the hidden tension that is already alive. We bring it out in the open, where it can be seen and dealt with. Like a boil that can never be cured so long as it is covered up but must be opened with all its ugliness to the natural medicines of air and light, injustice must be exposed, with all the tension its exposure creates, to the light of human conscience and the air of national opinion before it can be cured.
Rhetorical Questions
Excerpt from *Letter from a Birmingham Jail*

In your statement you assert that our actions, even though peaceful, must be condemned because they precipitate violence. But is this a logical assertion? Isn't this like condemning a robbed man because his possession of money precipitated the evil act of robbery? Isn't this like condemning Socrates because his unswerving commitment to truth and his philosophical inquiries precipitated the act by the misguided populace in which they made him drink hemlock? Isn't this like condemning Jesus because his unique God consciousness and never ceasing devotion to God's will precipitated the evil act of crucifixion? We must come to see that, as the federal courts have consistently affirmed, it is wrong to urge an individual to cease his efforts to gain his basic constitutional rights because the quest may precipitate violence. Society must protect the robbed and punish the robber. I had also hoped that the white moderate would reject the myth concerning time in relation to the struggle for freedom.

**Stop and Jot**

Why does MLK include so many rhetorical questions in *Letter from a Birmingham Jail*? How do the questions support the development of the central idea?

---

Mara Truslow 1/1/2015 6:11 PM
Comment [6]: CC Ss to read the paragraph.
Remind Ss, sometimes authors ask rhetorical questions because they want to get the reader thinking about an issue. They aren’t looking for the reader to answer the questions.

So why do you think MLK included so many rhetorical Qs in LFABJ?
• Make us question or think deeply about the topic the author is passionate about without telling us only one answer or possibility.

Mara Truslow 1/1/2015 6:11 PM
Comment [7]: 3 Minutes writing before class discussion.
Chapter 3: Introduction to Analogy

Info: We will learn about another craft move we can use to analyze an author’s writing.

Analogy:

Analogies can also help the reader understand challenging topics by comparing them to something they already know.

Analogy:

Excerpt from Offensive Play

The owner knows that seeing his master rooting him on will make a dog work all the harder to please its master. Professional football players, too, are selected for gameness. When Kyle Turley was knocked unconscious, in that game against the Packers, he returned to practice four days later because, he said, “I didn’t want to miss a game.” Once, in the years when he was still playing, he woke up and fell into a wall as he got out of bed. “I start puking all over,” he recalled. “So I said to my wife, ‘Take me to practice.’ I didn’t want to miss practice.” The same season that he was knocked unconscious, he began to have pain in his hips. He received three cortisone shots, and kept playing.

Analogy:

Excerpt from Letter from a Birmingham Jail

In your statement you assert that our actions, even though peaceful, must be condemned because they precipitate violence. But is this a logical assertion? Isn’t this like condemning a robbed man because his possession of money precipitated the evil act of robbery? Isn’t this like condemning Socrates because his unswerving commitment to truth and his philosophical inquiries precipitated the act by the misguided populace in which they made him drink hemlock? Isn’t this like condemning Jesus because his unique God consciousness and never ceasing devotion to God’s will precipitated the evil act of crucifixion? We must come to see that, as the federal courts have consistently affirmed, it is wrong to urge an individual to cease his efforts to gain his basic constitutional rights because the quest may precipitate violence. Society must protect the robbed and punish the robber.

Comment [8]: Connections between different events, subjects, or stories. When an author intentionally tries to compare something or force the reader to make a comparison.

Comment [9]: CC a S to read this paragraph.

What is the connection about in this paragraph?
How does Gladwell force the reader to make an analogy between football and dogfighting?
Why does Gladwell force the reader to make a connection between dogfighting and football?

Comment [10]: CC a S to read this paragraph again.

Why is King making an analogy that actions are stopped because they could cause violence?
What analogies does he make?
Why does he choose these analogies?
How could different readers connect to the differing analogies.
Stop and Jot

What analogy is MLK making in the excerpt above? How could different readers connect to the analogies?
Exit Ticket

**Info:** Answer the question in complete sentences. Think about the notes from today to justify your interpretation of the central argument.

**Time:** 10 Minutes

Martin Luther King Jr. uses rhetorical questions, diction, and analogies in *Letter from a Birmingham Jail*. Choose one of the craft moves listed above and write a paragraph describing how the craft move contributes to the development of the central idea.

*You should use evidence from the text to support your answer.*
Lesson Plan 2

Lesson Plan: Craft Move Analysis

Estimated Time of Lesson Plan: 55 Minutes  Grade/Subject: English 7

Organization of Student Learning: Whole Group and Individual

Learning Objectives and Assessment:

<table>
<thead>
<tr>
<th>Objective</th>
<th>Standard</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objective 1: SWBAT correct comma splices and run-ons.</td>
<td>CCSS.ELA-LITERACY.L.7.1.A Explain the function of phrases and clauses in general and their function in specific sentences.</td>
<td>Assessed Do Now</td>
</tr>
<tr>
<td>Objective 2: SWBAT review all craft moves and identify how the rhetorical triangle develops in literary non-fiction.</td>
<td>CCSS.ELA-LITERACY.W.7.1 Write arguments to support claims with clear reasons and relevant evidence.</td>
<td>Collected and assessed pre-writing</td>
</tr>
</tbody>
</table>

Key Questions:

- What is the difference between a comma splice and a run-on sentence?
  - What are a variety of ways you can correct the error in these sentence level constructions?
- How do you compare the rhetorical approaches of two authors?
  - What is a rhetorical move?
  - How do you determine which two rhetorical approaches to look at?
- Why do we compare the rhetorical moves of two authors?
- How do you determine which author was more convincing?

Materials and Resources: (Teacher and Student Needs)
Class materials, annotated class materials, document camera, *Man and Superman* text.
Set: (Initiating Activity/Questions)
• Students will begin class by working on a Do Now reviewing the correct way to punctuate compound and complex sentences.
  o The teacher should say, we’re going to start today by reviewing the glue we can use to get sentences to stick together.
  o My dad is a carpenter. He has a whole cabinet full of glue because you need different types of glue to complete different projects.
  Elmer’s glue won’t work on wood and wood glue might be a little too sticky for two pieces of paper. Sentences are the same way.
  o Give students five minutes to complete the Do Now.
  o Spend 4 minutes reviewing the Do Now. You should focus on how a compound or complex sentence functions and then review 1-2 of the questions.

Instruction: (Lesson Presentation Steps)
Teaching/Instructional Process
• Give students 5 minutes of work time to complete the Do Now about comma splices.
• Review for 4 minutes.
  o Begin by asking, what is a comma splice?
  o What are different ways to fix a comma splice?
  o Review 1-2 of the multiple-choice questions based on what you see when you are circulating.
• Review the rhetorical moves notes and the toolbox.
  o Ask questions about the definition and usage of a few of the tools in the toolbox.
    § What does “X” rhetorical move mean?
    § Why would an author use “X” rhetorical move?
    § How do you find “X” rhetorical move in a piece of writing?

Guided Practice
• Complete the notes about rhetorical moves first.
• Then model for students how to determine the craft move and analyze it.
  o Ask for student assistance in determining why the craft move is effective.
• Allow students to work through the rest of Chapter 2 in shoulder partners.

Independent Practice
• Go over the notes in Chapter 3. Then, give students 10 minutes to work independently on the two questions.
• Circulate to check for understanding and provide students with qualitative feedback about their work.

Closure:
• Ask students, when you are looking at the craft moves that two different authors use, what is your process for determining which author did a better job using the move?
  o Turn and talk to your partner for 2 minutes.

Assignment:
Students have a weeklong homework packet they work on where they are flash drafting an essay.
Chapter 1: Compound and Complex Sentence Do Now

Info: Read the notes about compound and complex sentences. Then, complete the Do Now questions.

Time: 9 Minutes

Run-On Sentence

- 2 independent clauses that aren’t connected by the right kind of “glue.”
  - Each clause in the sentence can stand on its own.
  - A run-on doesn’t have anything holding it together.
  - FIX IT:
    - 1. You can fix a run on by adding in a semicolon (and maybe a conjunctive adverb)
    - 2. You can separate the two clauses with a period.

Example: Shemon went to the grocery store he bought hot chips.

Comma Splice:

- A comma splice is two independent clauses connected by a comma.
  - This doesn’t work because a comma can only separate an independent and dependent clause.
  - FIX IT:
    - 1. Use a semicolon (and maybe a conjunctive adverb).
    - 2. Separate the two independent clauses.

Example: The sun is high, put on some sunblock.
Directions: Correct the error in the comma splice and run-on sentences using the fixes mentioned in the notes.

1. Robert enjoys going swimming in the summer, he also likes to go for runs when he wakes up in the morning.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. Moesha walks like an Egyptian she doesn’t enjoy learning about Egyptian history.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. I’m going to graduate from high school in 2019, I want to go to college afterwards.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

4. Aniya saw Malcolm Gladwell speak, she said he looks like Mr. Phillips.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

5. Kenneth plays on the Nashville Prep basketball team they won the championship game.

________________________________________________________________________
________________________________________________________________________
Chapter 2: Rhetorical Moves Notes Review

**Info:** We’ll take notes about specific rhetorical moves that we can use to analyze an author’s central idea.

**Time:** 7 Minutes

**Central Idea:**
The author’s __________________________ in writing.

[ ] __________________________ is how the author convinces the reader of the central idea.

Think, craft moves!

When we compare rhetorical approaches, we have to decide which author did a better job picking an appropriate approach to ____________________.

---

**Every author uses different rhetorical approaches to prove the central idea.**

No two central ideas are the same.

**How to compare two arguments?**

1. Think: What’s similar about the approaches?
2. What’s different about the approaches?
3. Which author was more convincing and why?
# Rhetorical (Craft) Moves Toolbox

<table>
<thead>
<tr>
<th>More Specific Rhetorical Moves</th>
<th>Overview</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tone</strong></td>
<td>The attitude of a writer. Conveyed through word choice.</td>
</tr>
<tr>
<td><strong>Symbolism</strong></td>
<td>Using symbols to represent ideas. An object that represents something else.</td>
</tr>
<tr>
<td><strong>Irony</strong></td>
<td>When words are used in a way that is different from their meaning.</td>
</tr>
<tr>
<td><strong>Connotation</strong></td>
<td>The meaning of words. Words have emotional meanings and different meanings in different cultures.</td>
</tr>
<tr>
<td><strong>Diction</strong></td>
<td>A writer's word choice. This can include repetition.</td>
</tr>
<tr>
<td><strong>Analogies</strong></td>
<td>Comparing one thing to another.</td>
</tr>
<tr>
<td><strong>Reasons</strong></td>
<td>Using logic to explain an idea.</td>
</tr>
<tr>
<td><strong>Emotion</strong></td>
<td>Using pathos, or emotional pleas.</td>
</tr>
<tr>
<td><strong>Anecdotes</strong></td>
<td>Personal stories</td>
</tr>
<tr>
<td><strong>Questions to the reader</strong></td>
<td>Questions make the reader think deeply about the topic.</td>
</tr>
<tr>
<td><strong>Pathos, Ethos, Logos</strong></td>
<td>Emotion, Ethics, and Reason</td>
</tr>
</tbody>
</table>

Comment [16]: These are the moves we've been working on this semester.
Chapter 3: Rhetorical Moves

Info: We'll review the rhetorical triangle and look at examples from Offensive Play.
Time: 20 Minutes

The rhetorical triangle is made up of three different appeals. An appeal is how a writer persuades their reader. A writer should use all of the appeals in their argument.

Ethos: Ethical Arguments (what is right v. wrong)
Pathos: Emotional Arguments (they make you feel an emotion)
Logos: Facts or statistics

Comment [17]: The cancer text uses fact based arguments and logic to get the claim across. However, we know that authors use several types of evidence to get their points across.
**Offensive Play Example**

In 2003, a seventy-two-year-old patient at the Veterans Hospital in Bedford, Massachusetts, died, fifteen years after receiving a diagnosis of dementia. Patients in the hospital’s dementia ward are routinely autopsied, as part of the V.A.’s research efforts, so the man’s brain was removed and “fixed” in a formaldehyde solution. A laboratory technician placed a large slab of the man’s cerebral tissue on a microtome—essentially, a sophisticated meat slicer—and, working along the coronal plane, cut off dozens of fifty-micron shavings, less than a hairbreadth thick. The shavings were then immunostained—bathed in a special reagent that would mark the presence of abnormal proteins with a bright, telltale red or brown stain on the surface of the tissue. Afterward, each slice was smoothed out and placed on a slide.

Which appeal?

How do I know?

---

**Offensive Play Example**

At the core of the C.T.E. research is a critical question: is the kind of injury being uncovered by McKee and Omalu incidental to the game of football or inherent in it? Part of what makes dogfighting so repulsive is the understanding that violence and injury cannot be removed from the sport. It's a feature of the sport that dogs almost always get hurt. Something like stock-car racing, by contrast, is dangerous, but not unavoidably so.

Which appeal?

How do I know?
Exit Ticket

**Info:** Complete this extended Exit Ticket. Write in complete sentences and use evidence from the text.

**Time:** 20 Minutes

1. Why does Gladwell use ethos instead of pathos in *Offensive Play*?

   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________

2. How does the use of logos in *Offensive Play* contribute to the development of Gladwell’s central idea?

   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________

3. What is the benefit for an author of using logos in a piece of non-fiction writing?

   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________
4. What is the benefit for an author of using ethos?

5. Read the excerpt below from *Offensive Play*.

The most damaged, scarred, and belligerent of Michael Vick’s dogs—the hardest cases—were sent to the Best Friends Animal Sanctuary, on a thirty-seven-hundred-acre spread in the canyons of southern Utah. They were housed in a specially modified octagon, a one-story, climate-controlled cottage, ringed by individual dog runs. The dogs were given a final walk at 11 P.M. and woken up at 7 A.M., to introduce them to a routine. They were hand-fed. In the early months, the staff took turns sleeping in the octagon—sometimes in the middle, sometimes in a cot in one of the runs—so that someone would be with the dogs twenty-four hours a day. Twenty-two of Vick’s pit bulls came to Best Friends in January of 2008, and all but five of them are still there.

Write a paragraph naming the appeal Gladwell uses in this paragraph. Describe how the use of the appeal contributes to the development of Gladwell's central idea.
Lesson Plan Explanation:

These two lessons focus on the heavily academic and direct instruction elements of the PBL project. While students are developing research and creative writing competencies, they are also learning how great authors use craft moves to develop an idea. I chose to include these two lessons because I think PBL suffers without the integration of academic and skill-based learning. While the entire unit will not be this structured, these two lessons provide a strong context for thinking about how to integrate these literary skills into the project. The Do Nows also spiral in grammar skills that I’ve found are challenging for students when writing longer compositions. By helping students understand how to identify craft moves in a mentor text, they are strengthening their own ability to include them in their writing. These lessons look very different than the lessons where students are writing their narratives or working in groups. Those lessons will be more group-based and will include more checklists than guided instruction.