

Teacher Wraparound Edition

*Writing* with

**POWER**

**Language**

**Composition**

**21st Century Skills**

## ENGLISH LANGUAGE ARTS COMMON CORE STATE STANDARDS (GRADES 9–10)

### WRITING

#### Text Types and Purposes

<p><b>W.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>	<p><b>Student Edition (SE):</b> 260, 268, 278  <b>Teacher Wraparound Edition (TWE):</b> 260, 268, 278</p>
<p>(a) Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</p>	<p><b>SE:</b> 260, 262–264, 266, 268–273, 278, 305–307, 311–312  <b>TWE:</b> 260, 262–264, 266, 268–273, 278, 305–307, 311–312</p>
<p>(b) Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.</p>	<p><b>SE:</b> 260, 262, 264, 266, 268–269, 278, 305–307, 311–312  <b>TWE:</b> 260, 262, 264, 266, 268–269, 278, 305–307, 311–312</p>
<p>(c) Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p>	<p><b>SE:</b> 35, 69, 97, 116–130, 140–158, 166–185, 209, 228–230, 236, 238, 260, 263–264, 266, 269–271, 273, 278, 309  <b>TWE:</b> 35, 69, 97, 116–130, 140–158, 166–185, 209, 228–230, 236, 238, 260, 263–264, 266, 269–271, 273, 278, 309</p>
<p>(d) Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p><b>SE:</b> 43–45, 269, 273, 275, 278, 796  <b>TWE:</b> 43–45, 269, 273, 275, 278, 796</p>
<p>(e) Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p><b>SE:</b> 110, 231–232, 260, 271, 278  <b>TWE:</b> 110, 231–232, 260, 271, 278</p>
<p><b>W.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p>	<p><b>SE:</b> 101, 110, 217–222, 224–225, 228–233, 236, 238, 240–243, 249, 300, 303–307, 311–312  <b>TWE:</b> 101, 110, 217–222, 224–225, 228–233, 236, 238, 240–243, 249, 300, 303–307, 311–312</p>
<p>(a) Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>	<p><b>SE:</b> 164, 217, 220–222, 229–230, 232–233, 236–237, 386, 449–451, 476–480  <b>TWE:</b> 164, 217, 220–222, 229–230, 232–233, 236–237, 386, 449–451, 476–480</p>
<p>(b) Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>	<p><b>SE:</b> 111, 134, 159, 219, 228–230, 236, 305–307, 311–312  <b>TWE:</b> 111, 134, 159, 219, 228–230, 236, 305–307, 311–312</p>
<p>(c) Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>	<p><b>SE:</b> 35, 116–130, 139–158, 165–185, 230, 236, 238  <b>TWE:</b> 35, 116–130, 139–158, 165–185, 230, 236, 238</p>
<p>(d) Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>	<p><b>SE:</b> 44, 46–54, 202, 334  <b>TWE:</b> 44, 46–54, 202, 334</p>
<p>(e) Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p><b>SE:</b> 43–45, 111, 134, 136, 159, 232, 236, 796  <b>TWE:</b> 43–45, 111, 134, 136, 159, 232, 236, 796</p>
<p>(f) Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p><b>SE:</b> 110, 231–232  <b>TWE:</b> 110, 231–232</p>

## ENGLISH LANGUAGE ARTS COMMON CORE STATE STANDARDS (GRADES 9–10)

<p>W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<p><b>SE:</b> 175–176, 178, 183, 185, 188 <b>TWE:</b> 175–176, 178, 183, 185, 188</p>
<p>(a) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p>	<p><b>SE:</b> 175–176, 178, 183, 185, 188 <b>TWE:</b> 175–176, 178, 183, 185, 188</p>
<p>(b) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p>	<p><b>SE:</b> 175–176, 178, 183, 185, 188 <b>TWE:</b> 175–176, 178, 183, 185, 188</p>
<p>(c) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p>	<p><b>SE:</b> 175–176, 178, 183, 185, 188 <b>TWE:</b> 175–176, 178, 183, 185, 188</p>
<p>(d) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>	<p><b>SE:</b> 175–176, 178, 183, 185, 188 <b>TWE:</b> 175–176, 178, 183, 185, 188</p>
<p>(e) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p><b>SE:</b> 175–176, 178, 183, 185, 188 <b>TWE:</b> 175–176, 178, 183, 185, 188</p>
<b>Production and Distribution of Writing</b>	
<p>W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	<p><b>SE:</b> 5–6, 13–26, 35, 43, 45, 49–50, 53, 69, 96–97, 101–102, 111, 116–130, 134, 136, 139–159, 165, 166–185, 209, 260, 262–264, 266, 268–271, 273, 278, 300, 303–304 <b>TWE:</b> 5–6, 13–26, 35, 43, 45, 49–50, 53, 69, 96–97, 101–102, 111, 116–130, 134, 136, 139–159, 165, 166–185, 209, 260, 262–264, 266, 268–271, 273, 278, 300, 303–304</p>
<p>W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p><b>SE:</b> 6, 22, 24–28, 31, 43, 45, 49–50, 53, 66, 109, 111, 134, 136–137, 149, 159, 220–222, 232, 236, 278, 313, 369, 371, 376 <b>TWE:</b> 6, 22, 24–28, 31, 43, 45, 49–50, 53, 66, 109, 111, 134, 136–137, 149, 159, 220–222, 232, 236, 278, 313, 369, 371, 376</p>
<p>W.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.</p>	<p><b>SE:</b> 112, 162–164, 281–282, 320, 335–336, 340, 495–496 <b>TWE:</b> 112, 162–164, 281–282, 320, 335–336, 340, 495–496</p>
<b>Research to Build and Present Knowledge</b>	
<p>W.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>	<p><b>SE:</b> 30, 328–344, 363–369, 371–378, 382, 385 <b>TWE:</b> 30, 328–344, 363–369, 371–378, 382, 385</p>
<p>W.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.</p>	<p><b>SE:</b> 30, 328–340, 363–369, 371–378, 382, 385 <b>TWE:</b> 30, 328–340, 363–369, 371–378, 382, 385</p>

## ENGLISH LANGUAGE ARTS COMMON CORE STATE STANDARDS (GRADES 9–10)

<p>W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p><b>SE:</b> 294–297, 300, 303–307, 311–312, 368–369, 373–376, 382  <b>TWE:</b> 294–297, 300, 303–307, 311–312, 368–369, 373–376, 382</p>
<p>(a) Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>	<p><b>SE:</b> 36–40 (Reading Standard 4), 117–120 (Reading Standard 1), 166–174 (Reading Standards 1, 2, 3, 5), 192–195 (Reading Standard 1), 199 (Reading Standard 7), 284–321 (Reading Standards 1–6)  <b>TWE:</b> 36–40 (Reading Standard 4), 117–120 (Reading Standard 1), 166–174 (Reading Standards 1, 2, 3, 5), 192–195 (Reading Standard 1), 199 (Reading Standard 7), 284–321 (Reading Standards 1–6)</p>
<p>(b) Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>	<p><b>SE:</b> 140–144 (Reading Standard 4), 210–213 (Reading Standards 1, 2, 3, 5), 254–258 (Reading Standards 5, 6, 8), 274–275 (Reading Standard 8), 324–385 (Reading Standard 6)  <b>TWE:</b> 140–144 (Reading Standard 4), 210–213 (Reading Standards 1, 2, 3, 5), 254–258 (Reading Standards 5, 6, 8), 274–275 (Reading Standard 8), 324–385 (Reading Standard 6)</p>
<p><b>Range of Writing</b></p>	
<p>W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p>	<p><b>SE:</b> 27–28, 31, 66, 109, 111, 137, 278, 313, 369, 371, 376  <b>TWE:</b> 27–28, 31, 66, 109, 111, 137, 278, 313, 369, 371, 376</p>
<p><b>SPEAKING &amp; LISTENING</b></p>	
<p><b>Comprehension and Collaboration</b></p>	
<p>S.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	<p><b>SE:</b> 13, 17, 29, 480, 501–506, 508–516  <b>TWE:</b> 13, 17, 29, 480, 501–506, 508–516</p>
<p>(a) Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>	<p><b>SE:</b> 13, 17, 29, 480, 501–506, 508–516  <b>TWE:</b> 13, 17, 29, 480, 501–506, 508–516</p>
<p>(b) Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p>	<p><b>SE:</b> 13, 17, 29, 418–424, 460–462, 513–516  <b>TWE:</b> 13, 17, 29, 418–424, 460–462, 513–516</p>
<p>(c) Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p>	<p><b>SE:</b> 13, 17, 29, 480, 501–506, 508–516  <b>TWE:</b> 13, 17, 29, 480, 501–506, 508–516</p>
<p>(d) Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>	<p><b>SE:</b> 13, 17, 29, 480, 501–506, 508–516  <b>TWE:</b> 13, 17, 29, 480, 501–506, 508–516</p>

## ENGLISH LANGUAGE ARTS COMMON CORE STATE STANDARDS (GRADES 9–10)

S.2	Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.	<b>SE:</b> 58, 108, 142, 162, 213, 242, 285, 299, 318, 360, 411, 416, 506, 508–518, 539, 541 <b>TWE:</b> 58, 108, 142, 162, 213, 242, 285, 299, 318, 360, 411, 416, 506, 508–518, 539, 541
S.3	Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	<b>SE:</b> 13, 17, 29, 480, 501–506, 508–516 <b>TWE:</b> 13, 17, 29, 480, 501–506, 508–516
S.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.	<b>SE:</b> 13, 17, 29, 480, 501–506, 508–516 <b>TWE:</b> 13, 17, 29, 480, 501–506, 508–516
S.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.	<b>SE:</b> 58, 108, 142, 162, 213, 242, 285, 299, 318, 360, 411, 416, 506, 508–518, 539, 541 <b>TWE:</b> 58, 108, 142, 162, 213, 242, 285, 299, 318, 360, 411, 416, 506, 508–518, 539, 541
S.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	<b>SE:</b> 13, 17, 29, 480, 501–506, 508–516 <b>TWE:</b> 13, 17, 29, 480, 501–506, 508–516

## LANGUAGE

### Conventions of Standard English

L.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	<b>SE:</b> 6, 8–10, 25, 29–30, 62, 108, 111, 135, 136, 160, 161, 190, 191, 235, 236, 279, 280, 316, 317–318, 383, 384, 511, 585, 668, 673, 720, 724, 727, 730, 753, 796–811 <b>TWE:</b> 6, 8–10, 25, 29–30, 62, 108, 111, 135, 136, 160, 161, 190, 191, 235, 236, 279, 280, 316, 317–318, 383, 384, 511, 585, 668, 673, 720, 724, 727, 730, 753, 796–811
	(a) Use parallel structure.	<b>SE:</b> 89, 673, 951 <b>TWE:</b> 89, 673, 951
	(b) Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.	<b>SE:</b> 55–62, 610–614, 617–618, 621–622, 624–625, 628, 640–654, 862, 864 <b>TWE:</b> 55–62, 610–614, 617–618, 621–622, 624–625, 628, 640–654, 862, 864
L.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	<b>SE:</b> 8–10, 25, 111, 622, 643, 649–650, 816–817, 827, 858–859, 862, 864, 868, 926–929, 931 <b>TWE:</b> 8–10, 25, 111, 622, 643, 649–650, 816–817, 827, 858–859, 862, 864, 868, 926–929, 931
	(a) Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.	<b>SE:</b> 223, 904–906, 951 <b>TWE:</b> 223, 904–906, 951
	(b) Use a colon to introduce a list or quotation.	<b>SE:</b> 908–909, 970 <b>TWE:</b> 908–909, 970
	(c) Spell correctly.	<b>SE:</b> 8–10, 25, 111, 924–943 <b>TWE:</b> 8–10, 25, 111, 924–943

## ENGLISH LANGUAGE ARTS COMMON CORE STATE STANDARDS (GRADES 9–10)

### Knowledge of Language

<p>L.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>	<p><b>SE:</b> 5–6, 13–15, 17–22, 24–26, 35, 43, 45, 49–50, 53, 69, 96–97, 101–102, 111, 116–130, 134, 139–159, 165–185, 209</p> <p><b>TWE:</b> 5–6, 13–15, 17–22, 24–26, 35, 43, 45, 49–50, 53, 69, 96–97, 101–102, 111, 116–130, 134, 139–159, 165–185, 209</p>
<p>(a) Write and edit work so that it conforms to the guidelines in a style manual (e.g., <i>MLA Handbook</i>, <i>Turabian’s Manual for Writers</i>) appropriate for the discipline and writing type.</p>	<p><b>SE:</b> 377–381, 30</p> <p><b>TWE:</b> 377–381, 30</p>

### Vocabulary Acquisition and Use

<p>L.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.</p>	<p><b>SE:</b> 429–438</p> <p><b>TWE:</b> 429–438</p>
<p>(a) Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>	<p><b>SE:</b> 433–434</p> <p><b>TWE:</b> 433–434</p>
<p>(b) Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p>	<p><b>SE:</b> 435–437</p> <p><b>TWE:</b> 435–437</p>
<p>(c) Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</p>	<p><b>SE:</b> 356, 358, 430–433, 826</p> <p><b>TWE:</b> 356, 358, 430–433, 826</p>
<p>(d) Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>	<p><b>SE:</b> 429–433, 433–434</p> <p><b>TWE:</b> 429–433, 433–434</p>
<p>L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p><b>SE:</b> 6, 22, 24–26, 43, 45, 47–51, 53, 69, 149, 402–404, 437–438</p> <p><b>TWE:</b> 6, 22, 24–26, 43, 45, 47–51, 53, 69, 149, 402–404, 437–438</p>
<p>(a) Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p>	<p><b>SE:</b> 49–51, 205–206, 310</p> <p><b>TWE:</b> 49–51, 205–206, 310</p>
<p>(b) Analyze nuances in the meaning of words with similar denotations.</p>	<p><b>SE:</b> 47–48, 437–438</p> <p><b>TWE:</b> 47–48, 437–438</p>
<p>L.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p><b>SE:</b> 400, 433–435</p> <p><b>TWE:</b> 400, 433–435</p>

# College and Career Readiness Standards

The College and Career Readiness Standards below are the foundation on which each set of grade-specific Common Core standards have been built. These broad anchor standards correspond by number to the grade-specific standards presented on pages T11–T15. Together they represent the skills and understandings expected of all Grade 9 students.

ENGLISH LANGUAGE ARTS STANDARDS	
<b>WRITING</b>	
<b>Text Types and Purposes</b>	
1.	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2.	Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3.	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
<b>Production and Distribution of Writing</b>	
4.	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5.	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6.	Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
<b>Research to Build and Present Knowledge</b>	
7.	Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8.	Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9.	Draw evidence from literary or informational texts to support analysis, reflection, and research.
<b>Range of Writing</b>	
10.	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
<i>Note on range and content of student writing</i>	
For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. To be college- and career-ready writers, students must take task, purpose, and audience into careful consideration, choosing words, information, structures, and formats deliberately. They need to know how to combine elements of different kinds of writing—for example, to use narrative strategies within argument and explanation within narrative—to produce complex and nuanced writing. They need to be able to use technology strategically when creating, refining, and collaborating on writing. They have to become adept at gathering information, evaluating sources, and citing material accurately, reporting findings from their research and analysis of sources in a clear and cogent manner. They must have the flexibility, concentration, and fluency to produce high-quality first-draft text under a tight deadline as well as the capacity to revisit and make improvements to a piece of writing over multiple drafts when circumstances encourage or require it.	
<b>SPEAKING AND LISTENING</b>	
<b>Comprehension and Collaboration</b>	
1.	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2.	Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3.	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

## ENGLISH LANGUAGE ARTS STANDARDS

### Presentation of Knowledge and Ideas

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

#### *Note on range and content of student writing*

To become college and career ready, students must have ample opportunities to take part in a variety of rich, structured conversations—as part of a whole class, in small groups, and with a partner—built around important content in various domains. They must be able to contribute appropriately to these conversations, to make comparisons and contrasts, and to analyze and synthesize a multitude of ideas in accordance with the standards of evidence appropriate to a particular discipline. Whatever their intended major or profession, high school graduates will depend heavily on their ability to listen attentively to others so that they are able to build on others' meritorious ideas while expressing their own clearly and persuasively.

New technologies have broadened and expanded the role that speaking and listening play in acquiring and sharing knowledge and have tightened their link to other forms of communication. The Internet has accelerated the speed at which connections between speaking, listening, reading, and writing can be made, requiring that students be ready to use these modalities nearly simultaneously. Technology itself is changing quickly, creating a new urgency for students to be adaptable in response to change.

## LANGUAGE

### Conventions of Standard English

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

### Knowledge of Language

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

### Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of word relationships and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

#### *Note on range and content of student writing*

To be college and career ready in language, students must have firm control over the conventions of standard English. At the same time, they must come to appreciate that language is as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. They must also have extensive vocabularies, built through reading and study, enabling them to comprehend complex texts and engage in purposeful writing about and conversations around content. They need to become skilled in determining or clarifying the meaning of words and phrases they encounter, choosing flexibly from an array of strategies to aid them. They must learn to see an individual word as part of a network of other words—words, for example, that have similar denotations but different connotations. The inclusion of Language standards in their own strand should not be taken as an indication that skills related to conventions, effective language use, and vocabulary are unimportant to reading, writing, speaking, and listening; indeed, they are inseparable from such contexts.



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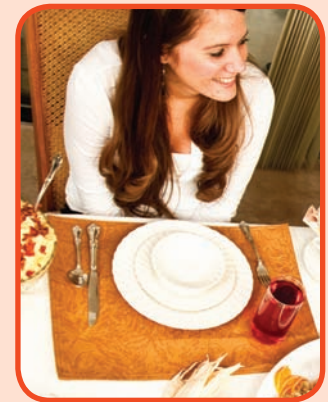
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### Common Core State Standards Focus

W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.



L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

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**Common Core  
State Standards Focus**



W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.



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## Common Core State Standards Focus



W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.



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## Common Core State Standards Focus

W.3 (d) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

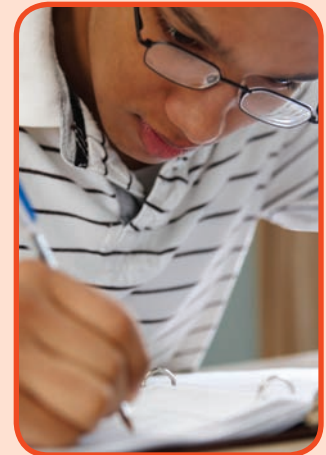


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## Common Core State Standards Focus

W.3 (a) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.



W.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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## Common Core State Standards Focus



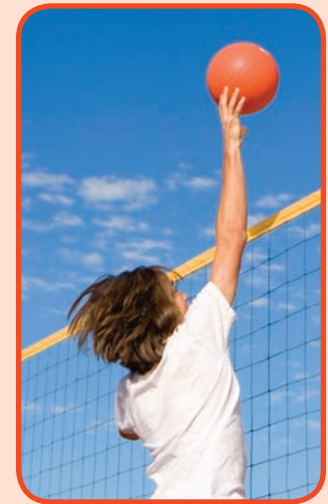
W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.



# COMPOSITION

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## Common Core State Standards Focus



W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.



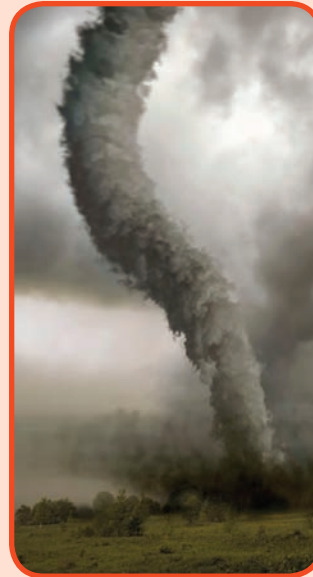
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UNIT  
**3**

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**Common Core  
State Standards Focus**



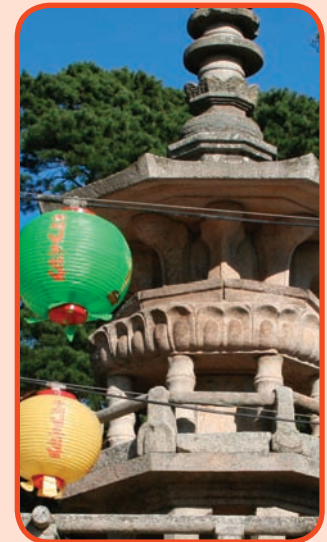
W.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

# COMPOSITION

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## Common Core State Standards Focus

W.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.



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## Common Core State Standards Focus



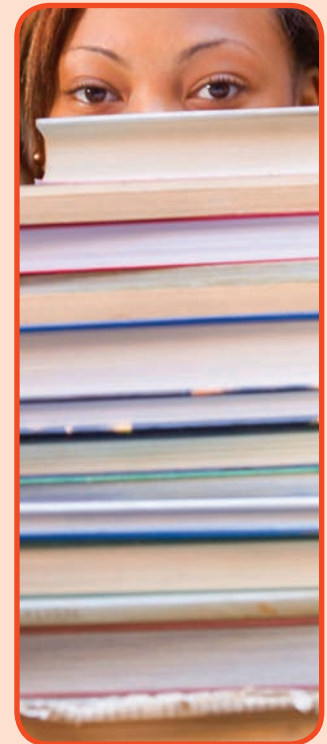
L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

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## Common Core State Standards Focus

L.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.



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### **Common Core State Standards Focus**

S.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

W.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.



# GRAMMAR

UNIT  
**4**

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### Common Core State Standards Focus

W.3 (c) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.





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## Common Core State Standards Focus

W.2 (c) Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.



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## Common Core State Standards Focus



(a) Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.



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## Common Core State Standards Focus



(a) Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.



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### Common Core State Standards Focus

L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.



# GRAMMAR

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## Common Core State Standards Focus



L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.



# GRAMMAR

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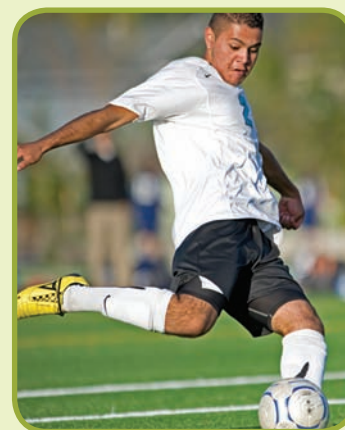
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## Common Core State Standards Focus



L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.



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**6**

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**Common Core  
State Standards Focus**

L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.





# GRAMMAR

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## Common Core State Standards Focus



L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.



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## Common Core State Standards Focus

L.2 (a) Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.  
(b) Use a colon to introduce a list or quotation.



L.2 (c) Spell correctly.

# GRAMMAR

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## Common Core State Standards Focus

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










# Planning Guide

## Chapter 8 Writing to Persuade

**Essential Question:** How can you persuade people effectively?

Suggested teaching times are given below. Total time for the chapter is 9.5 to 14.5 days.

Chapter Contents	Standards	ELL Instruction in the Teacher Edition	Additional Resources
<b>Argumentative Writing Project: Expose a Stereotype</b> Pages 254–281	<b>Common Core:</b> L.1, L.1.b, L.2, L.3, W.1.a, W.1.b, W.1.c, W.1.d, W.1.e, W.4, W.5, W.6, W.9.b, W.10		<b>Presentation</b>  Classroom Presentation  <b>Rubrics &amp; Student Models</b>  Writer's Resource  <b>Skill Development</b>  Student Activities: Composition Skills Practice  Vocabulary Skills Practice  ELL Resource Test Preparation
<b>Model: Persuasive Writing "Are Native American Team Nicknames Offensive?"</b> Pages 255–259; <b>Suggested time: 0.5–1 day</b>		pp. 255, 256, 257, 258	
<b>Elements of Persuasive Texts: Analyzing</b> Pages 260–264; <b>Suggested time: 2–3 days</b> 1. Structure, p. 260 2. Facts and Opinions, pp. 261–264 Think Critically, p. 264	<b>Common Core:</b> W.1, W.1.a, W.1.b, W.1.c, W.1.e, W.4	pp. 260, 261, 264	
<b>Persuasive Writing: Prewriting</b> Pages 265–272; <b>Suggested time: 2–3 days</b> 1. Purpose, Subject, and Audience, pp. 265–267 In the Media, p. 267 2. Developing a Thesis Statement, p. 268 3. Developing an Argument, p. 269 4. Organizing an Argument, pp. 270–272 The Power of Language, p. 272	<b>Common Core:</b> L.1, L.1.b, L.2, W.1, W.1.a, W.1.b, W.1.c, W.1.d, W.1.e, W.4	pp. 265, 268, 269, 271	<b>Assessment</b>  Assessment Resource 
<b>Persuasive Writing: Drafting</b> Pages 273–276; <b>Suggested time: 2–3 days</b> 1. Using Your Outline, p. 273 2. Avoiding Logical Fallacies, pp. 274–276 In the Media, p. 276	<b>Common Core:</b> W.1.a, W.1.c, W.1.d, W.4	pp. 273, 274, 275, 276	
<b>Persuasive Writing: Revising</b> Pages 277–278; <b>Suggested time: 1–2 days</b> 1. Checking for Unity, Coherence, and Clarity, pp. 277–278 2. Using a Revision Checklist, p. 278	<b>Common Core:</b> W.1, W.1.a, W.1.b, W.1.c, W.1.d, W.1.e, W.4, W.5, W.10		
<b>Persuasive Writing: Editing</b> Pages 279–280; <b>Suggested time: 0.5–1 day</b> The Language of Power, p. 279 Using a Six-Trait Rubric, p. 280	<b>Common Core:</b> L.2, W.1, W.1.a, W.1.b, W.4	p. 279	
<b>Persuasive Writing: Publishing</b> Page 281; <b>Suggested time: 0.5 day</b>	<b>Common Core:</b> W.5, W.6, W.10	p. 281	
<b>Writing Lab</b> Pages 282–283; <b>Suggested time: 1 day</b>	<b>Common Core:</b> L.3, W.1.c, W.2.c, W.4		

## Pre-Assessment

### Using the Model Reading, pp. 255–259

To use the reading as a pre-assessment tool, ask students to answer these questions:

- What is Gary Kimble’s main reason for his opinion?
- How does Bob DiBiasio answer Kimble?
- What is the tone of this text? How does the writer establish the tone?

### Using a Prompt, p. 254

To assess students, have them write an outline for a persuasive essay in which they list the arguments, counter-arguments, and evidence. Possible topics:

- cameras in school hallways
- longer school days
- eliminating soda machines

To help design instruction and evaluate student work, see the rubric on page 280.

## Authentic Writing Experiences

### Writing About Literature

#### Author Study

Assign students to analyze the persuasive techniques used by a public speaker such as a minister, a politician, or an educator. For example, in “I Have a Dream,” Martin Luther King uses a variety of techniques to move and inspire his audience. The speech is particularly famous for the repetition of words and the rhythm of the sentences.

#### Genre Analysis

Assign students to analyze the persuasive techniques in television advertisements. Have them look for celebrity endorsements, claims about health and happiness, promises of strength and beauty, and other devices. How much support do these claims have? Are they reliable and realistic?

### Substitute Teacher’s Activity

#### Using a Core Skill

Tell students to imagine that their school is considering random locker searches to ensure greater school safety. Have them write an essay arguing for or against such searches. Whatever position they take must be supported with facts, examples, reasons, and other details. Their essays must also clearly answer the opposing arguments.

### Writing Across the Curriculum

#### Social Studies

Have students write about what they think should be done about pollution in the earth’s atmosphere. What steps can individuals and governments take to reduce pollution? They should provide facts and reasons to support their ideas.

#### Science

Assign students to choose an energy source of their choice and to write an editorial about the advantages of their energy source for society and/or the environment. For example, students may choose geothermal, hydro- or wind power, nuclear energy, or the traditional fossil fuels.

#### Math

Assign students to write about the meaning of functions. Include an explanation of how to tell if a specific relationship is a function. For example, students could tell if the relationship between height and weight is a function or not and give reasons.

#### Using a Learning Log

Ask students to list the persuasive techniques they have studied. How can they use this knowledge in their daily lives?

## Post-Assessment

### Writing Lab: Project Corner, p. 282

Students will be asked to extend their skills by discussing stereotyping, collaborating on a comedy sketch, and creating a topic-dedicated Web site. You may wish to introduce these projects at the beginning of the chapter.

### Writing Lab: Apply and Assess, p. 283

Students will be asked to write a brief play that stimulates discussion, a graphic depiction of information from class essays, and a persuasive letter to a record company in a timed writing activity. You may wish to introduce these activities, as well as the rubric on page 280, at the beginning of the chapter.

Writing to Persuade

Essential Question

How can you persuade people effectively?

Additional Resources

- Classroom Presentation
- Digital Edition

Chapter Elements

**Model** “Are Native American Team Nicknames Offensive?” pp. 255–259

Elements of Persuasive Texts

Analyzing, pp. 260–264

**Think Critically** Developing Counter-Arguments, p. 264

**Persuasive Writing** Prewriting, pp. 265–272

**In the Media** Presentations in Public Forums, p. 267

**The Power of Language** Adverbial Phrases: Scene Setters, p. 272

**Persuasive Writing** Drafting, pp. 273–276

**In the Media** Advertising, p. 276

**Persuasive Writing** Revising, pp. 277–278

**Persuasive Writing** Editing, pp. 279–280

**The Language of Power** Possessive Nouns, p. 279

**Using a Six-Trait Rubric**, p. 280

**Persuasive Writing** Publishing, p. 281

**Writing Lab**, pp. 282–283

Argumentative Writing Project: Expose a Stereotype

**Collaborative Learning** Note the times students will work with partners or groups. See pp. 254, 259, 262, 263, 264, 266, 267, 268, 269, 271, 276, 278, and 282.

CHAPTER 8

Writing to Persuade

**Persuasive writing** states an opinion on a subject and uses facts, reasons, and examples to convince readers. Persuasive writing is also called **argumentative writing**.

All of the following examples show ways people in different positions and professions use persuasive writing to influence others’ views and, ultimately, their actions and opinions.

- **The editor of the school newspaper writes an editorial** speaking out against a proposal that students be required to wear uniforms.
- **A candidate for state senator hands out a pamphlet** explaining her qualifications for office and why she is a better choice than her opponent.
- **A charity sends a letter** detailing a crisis overseas and asking for donations to help.
- **An outraged sports writer pens a column** calling for the dismissal of a coach whose team loses consistently.
- **The president gives a speech** asking people to work harder and save more money to create “a stronger America.”

Writing Project

Argumentative

**Expose a Stereotype** Write an argumentative essay that focuses on the ways stereotyping is unfair.

**Think Through Writing** Social, cultural, ethnic, and gender groups all seem to be subject to some kind of stereotyping—often in negative ways. Assumptions are made on the basis of gender, race, nationality, and even hair color. Think of ways in which group members you know or have read about have been the subject of stereotyping, for better or worse. Write freely about this situation: who is stereotyped, who does the stereotyping, what form the stereotype takes, what the consequences might be for the perpetuation of the stereotype. At this point, don’t worry about using formal writing conventions. Rather, just express your ideas freely and worry about correctness later.

Block Scheduling

If your schedule requires that you cover the chapter in a shorter time, omit the Writing Project. The remaining material covers all key instructional objectives.

If you want to take advantage of longer class time, use Think Critically, The Power of Language, In the Media, The Language of Power, and the Writing Workshop.

Literary Connection

You might want to introduce another essay, like the examples below, that focuses on stereotypes and personal identity.

- *Rosa Parks: My Story* by Rosa Parks with Jim Haskins
- “Arthur Ashe Remembered” by John McPhee
- “Georgia O’Keefe” by Joan Didion

## Pre-Assess

### Talk About It

Students can use their notes from the Think Through Writing activity to support their opinions in the Talk About It discussion.

### Read About It

Before you or one or two students read the model out loud, write the word *justifies* on the board and ask the class to define it.

## Model: Persuasive Writing

### Are Native American Team Nicknames Offensive?

To get a sense of how astutely students can read, ask students to locate the following items in the model essay: 1. The origin of the word *redskin* (p. 256) 2. The name of the Cleveland Indians logo character (Chief Wahoo, p. 257) 3. The name of the man the Indians' logo honors (Sockalexis, p. 257)

**Talk About It** Share your writing with your writing group. Were the same groups selected to write about, or different ones? Are there common observations made by the different writers, even if the topics are different? Think about what is common to all stereotyping and whether or not you yourself contribute to the stereotyping of other groups.

**Read About It** In the following two articles, Gary Kimble and Bob DiBiasio give two different perspectives on the stereotyping of Native Americans through the ways in which sports team nicknames featuring Native American groups are depicted. As you read, consider the ways in which the writers state and defend their positions on whether or not using a Native American nickname for a sports team involves stereotyping, and if so, what sorts of images and impressions are perpetuated by those who create and use the nickname.

### MODEL: Persuasive Writing

## Are Native American Team Nicknames Offensive?

### YES

At the Association on American Indian Affairs, we support any Native American community that finds certain nicknames, logos, or portrayals of Native American people to be offensive. We support its right to express its pain, to go out and protest, and to work to try to get a nickname changed.

The writer's position is stated clearly and strongly.

A lot of the sentiment among Native Americans today has to do with their concern over other people's appropriation of Indian spiritual activities. Some non-Indian people are trying to create the idea that they have secret knowledge of the Indians. They disguise their own beliefs and theories as Indian beliefs. New Age gurus, for instance, pass themselves off as Indian medicine men. Native Americans' dissatisfaction with such practices is the foundation for the protest against names and logos in sports. One controversy energizes the other.

This is the most important reason. At the end of the paragraph, Kimble identifies it as the foundation for the protest against the use of Native American names in sports.

Any kind of portrayal of Native Americans that isn't respectful bothers me. Too many times, we're portrayed as hostile and criminal, as some kind of blood-thirsty savages. Or we're *noble* savages, nobler than other people because supposedly we're closer to nature. Both portrayals are stereotypes. Anytime you turn people into symbols and move away from reality, that's bad.

This paragraph puts forward another reason: disrespectful stereotypes.

Project and Reading

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## Differentiated Instruction

### English Language Learners:

#### Beginning

Pair students with native English speakers for support in reading the model. Ask the native English speaker to read each paragraph aloud while the ELL student follows along in the book. Then students should take turns reading the paragraph aloud again, one sentence at a time. Encourage them to pause after each sentence

to discuss any unfamiliar words or content.

## Differentiated Instruction

**Special Needs Learners** For these students and others who will benefit from focused introduction, create a vocabulary list of important terms like *persuade*, *stereotype*, *opinion*, *convince*, etc. Leave room for students to add their own notes.

Online  
Writing

6 TRAIT  
Power Write®

Develop the prompt based on the writing project. Then create the assignment in 6 Trait Power Write. Select elements of the writing process and six traits to emphasize.

[www.6traitpowerwrite.com](http://www.6traitpowerwrite.com)

## Pre-Assess

### One Writer's Words

*If you want to make peace, you don't talk to your friends. You talk to your enemies.*

—Mother Teresa of Calcutta

Write this quotation on the board, and ask students to copy it in their journals.

### Applying 21st Century Skills: Critical Thinking

Have students work with partners and assign half of the pairs to search the model for claims made by Gary Kimble. The other pairs should search for claims made by Bob DiBiasio. In a class discussion, make lists on the board of what each pair found, then use critical thinking skills to assess the model and determine which author is more persuasive.

### Additional Resources

- Test Preparation

A lot of people are offended by caricatures such as the one the Cleveland Indians use for their logo. When you do a caricature, you're dealing with someone's identity, and that puts you on thin ice. Even the name makes you wonder. They wouldn't call themselves the "Cleveland White People" or the "Cleveland Black People." What would happen if a soccer team in South Africa wanted to name itself the "Johannesburg White People"?

Often, showing a counter-example can reveal the weaknesses of a position or practice.

A name such as "Redskins"<sup>1</sup> causes concern because certain tribes feel the term is a holdover from the days when there was a bounty on American Indians. Suzanne Harjo, a Cheyenne, has written that "redskin" was a designation used by bounty hunters: Instead of bringing in the whole Indian, the hunters would just bring in the hide. They'd get paid the same for it, and it was less cumbersome than carrying around the whole body.

This paragraph focuses on one specific example and explains the very understandable reason—probably unknown to many—that the term is offensive.

Not all the relationships between sports and Native Americans are bad. When Joe Robbie was the owner of the Miami Dolphins, for example, his major philanthropy work involved American Indians. Few people know he was one of the best friends our people ever had. I also recognize the danger in becoming too politically correct. I wouldn't want to see things get to the point where we can't ever enjoy ourselves or create a fun atmosphere. The tomahawk chop<sup>2</sup> doesn't bother me that much, and a name such as "Braves"<sup>3</sup> is fairly neutral.

Here Kimble shows his respect for people in the sports world and his moderate views on less emotionally charged terms as "Braves" and the tomahawk chop.

However, there has to be some kind of balance struck, to make sure that no particular group is demeaned or damaged. And many Native Americans today believe that some of the teams they see in sports haven't found that balance.

Kimble returns to his main point but acknowledges a balance should be struck.

*Gary N. Kimble, a Native American, was formerly executive director of the Association on American Indian Affairs in Sisseton, South Dakota. In 1994, President Clinton appointed him commissioner for the Administration for Native Americans in the Department of Health and Human Services, Washington, D.C.*

1 "Redskins": Name of a football team based in Washington, D.C., the Washington Redskins.

2 tomahawk chop: Popular way for fans to root for the baseball team the Atlanta Braves.

3 "Braves": Name of a baseball team based in Atlanta, the Atlanta Braves.

### Differentiated Instruction

#### English Language Learners:

**Beginning** After each paragraph is read aloud, ask students one or two questions. Check understanding of important details and the contexts in which the ideas are presented.

### Test-Taking Strategies

**Using Time Efficiently** Tell students that reading literary models is good practice for reading comprehension sections of standardized tests. Remind students to take brief notes as they read, summarize each paragraph, and record significant details so that they can analyze the passage thoroughly in just a single reading.



## NO

Our organization is very aware of the sensitivities involved in this issue, and we have gone to great lengths to respect those sensitivities. In no way do we intend to demean any group, especially one as proud as Native Americans.

Any discussion of the Cleveland Indians' name and the team logo, Chief Wahoo, must begin with a history lesson. Not many people realize the origin of "Indians," but there is a historical significance to how the Cleveland franchise got its name.

From 1901 to 1914, Cleveland's entry in the American League utilized three different names: Blues, Bronchos, and Nap—the last of which honored the legendary Nap Lajoie. Upon Lajoie's retirement in 1914, the officials of the Cleveland team determined a new name was in order for the following season. They turned to a local newspaper and ran a contest. The winning entry, Indians, was selected in honor of Louis Francis Sockalexis, a Penobscot Indian who was the first Native American to play professional baseball. (*Sockalexis played from 1897 to 1899 for the Cleveland Spiders of the National League.*)

Newspaper accounts at the time reported that the name Indians was chosen as "a testament to the game's first American Indian." Today, 79 years later, we're proud to acknowledge and foster the legacy of Sockalexis. That's why you don't see us animating or humanizing our logo in any way; it's simply a caricature that has enjoyed decades of fan appeal in the Northeast Ohio area. The name and logo received public support in the form of a recent "Save the Chief" campaign. We also go to great lengths to avoid any use of tomahawks, tepees, or warriors on horseback—Indian motifs that are questionable, at best.

There is an inconsistency among Native American groups as to what they think on this matter. The team name is one issue, the logo is a separate issue, and the combination of the name and the logo is yet another issue. All three elements elicit different reactions, but many Native Americans in the Northeast Ohio area have an appreciation for our understanding of their sensitivity.

DiBiasio is responding directly to Kimble's article, and he begins by stressing respect for cultural sensitivities.

Much of DiBiasio's response depends on the reason the name was given in the first place. As it turns out, it was to honor professional baseball's first Native American player.

Here DiBiasio indicates there is widespread "public support" for the name. In what way does that information contribute to his argument?

DiBiasio is saying here that even Native Americans don't agree on whether certain names and logos are offensive.

Project and Reading

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## Pre-Assess

### Louis Sockalexis

Louis Sockalexis was a talented ballplayer, though he had a short career. According to one pitcher who played against him, "Sockalexis was the greatest player I ever saw, had a gorgeous left-hand swing, hit the ball as far as Babe Ruth, was faster than Ty Cobb and as good a baserunner. He had the outfielding skill of Tris Speaker and threw like Bob Meusel, which means that no one could throw a ball farther or more accurately."

Despite his skills, Sockalexis often faced taunts because he was a Native American. After playing in Brooklyn, he commented, "If the small and big boys of Brooklyn find it a pleasure to shout at me, I have no objections. No matter where we play, I go through the same ordeal, and at the present time I am so used to it that at times I forget to smile at my tormentors, believing it to be part of the game."

### Differentiated Instruction

#### English Language Learners:

**Beginning** Have students relate the main points of "Are Native American Team Nicknames Offensive?" Ask speakers to use connecting words such as *and*, *but*, *or*, and *because* in their verbal presentations.

### Differentiated Instruction

**Auditory Learners** Encourage students to make recordings of themselves or others reading the model out loud. Hearing the text may help students understand and analyze it.

## Pre-Assess

### Respond in Writing

Students can respond to the questions in a 5-minute freewrite. Encourage them to reread parts of the model when they run out of ideas and then keep writing.

### Develop Your Own Ideas

Each student should work individually for at least 10 minutes. Then the groups can help identify specific ideas that are worth sharing with the whole class.

### Applying 21st Century Skills: Critical Thinking

Have students research other team names based on ethnic groups. Some examples are:

- Central College Dutch
- Luther Norse
- Dana Vikings
- Macalester Scots
- Iona Gaels

Students might also try to identify ethnic groups that are common in the United States but that are not the basis of team names, such as Italians, Poles, Jews, and African Americans. Discuss why the use of some names is more controversial than the use of other names and whether that influences how they feel about the use of Native American names.

They consider our name to be an honoring of both their culture and the memory of Sockalexis.

Our view of this issue doesn't get a lot of publicity in the media, but we don't belabor it because we're comfortable with our position. Once you have an understanding of the historical significance of why we are named the Indians and understand the organization's conscious efforts to present that issue, we believe it becomes a matter of individual perception.

When someone looks at our name and logo, he or she thinks of Cleveland Indians baseball, and the great moments in the team's history. They don't think of Native American people; they just think of Bob Feller,<sup>4</sup> Al Rosen,<sup>5</sup> Larry Doby,<sup>6</sup> and Sam McDowell.<sup>7</sup>

*Bob DiBiasio is Vice President of Public Relations for the Cleveland Indians.*



The main point is reinforced here—that if you know the history of the name, you wouldn't find it offensive.

4 **Bob Feller:** Cleveland Indians pitcher elected to the Baseball Hall of Fame in 1962; pitched no-hit games during the 1940, 1946, and 1951 seasons.

5 **Al Rosen:** Cleveland Indians player who received the Most Valuable Player Award in 1953.

6 **Larry Doby:** Cleveland Indians player elected to the Baseball Hall of Fame in 1998; first African American player in the American League.

7 **Sam McDowell:** Star Cleveland Indians pitcher in the 1960s.

**Respond in Writing** In your journal, write responses to the following questions. What was Kimble's main argument? What was DiBiasio's counter-argument? Which side of the argument did you find more persuasive? Why? Are there any additional points you would add on either side?

**Develop Your Own Ideas** Work with your classmates to come up with your own ideas on stereotyping that you might be able to use in your argumentative essay.

## Differentiated Instruction

### English Language Learners:

**Beginning** To build vocabulary, have students choose one word each day from the text book they don't know. Ask other students to give a verbal definition or description of the word. As students progress, they may become able to present the definition.

## Pre-Assess

### Whole Class

Draw a chart on the board and invite one member of each group to come up and record the group's ideas.

### Write About It

Students may be curious about whether they can use humor in their presentation of stereotyping. Ask students for examples in literature and other arts where humor has successfully been used to provoke thought or action about a serious topic. As a class, determine any needed guidelines about using humor in the writing project.

### Your Ideas

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**Small Groups:** Discuss the writing you have done. Consider the two articles on Native American team mascots and:

- what it means to engage in stereotyping
- whether a stereotype contains any truth
- whether a stereotype can ever present a whole group of people fairly
- how stereotyping affects those people being stereotyped
- how stereotyping affects the people doing the stereotyping

**Whole Class:** Share your answers with the class while a student writes each idea on a large sheet of paper or on the board. At the end of the discussion, you will have a list of answers from your entire class that help to characterize stereotyping broadly speaking and how it affects people.

**Write About It** You will write an argumentative essay in which you explain why a particular stereotype is or is not fair to both the people being stereotyped and those who perpetuate and encounter the stereotype. You may choose from the options in the project possibilities chart below.

Possible Topics	Possible Audiences	Possible Forms
<ul style="list-style-type: none"><li>• lawyers who are stereotyped as people who care about winning but not about what is right</li><li>• rappers who are stereotyped as illiterate social outcasts who have no formal musical training</li><li>• computer experts who are stereotyped as geeks and nerds who have no social skills and don't like to have fun</li><li>• overweight people who are stereotyped on television as "kooky" or gluttonous and are present mainly for comic relief</li></ul>	<ul style="list-style-type: none"><li>• the Screen Actors Guild</li><li>• students on Career Day</li><li>• newspaper readers</li><li>• other teenagers</li></ul>	<ul style="list-style-type: none"><li>• a letter of protest</li><li>• a speech to the school assembly</li><li>• a letter to the newspaper editor following a story that perpetuates this stereotype</li><li>• readers of a teen magazine</li></ul>

## Differentiated Instruction

**Struggling Learners** Direct students to use a web or cluster diagram to follow the Rule of Three: a topic can be considered for an essay only if you can identify three similar things about it. For example, librarians are stereotyped as boring, unfriendly, and overly serious; or, overweight people are stereotyped on television, in school, and in popular magazines.

## Guide Instruction

### Elements of Persuasive Texts: Analyzing

#### Lesson Question

What are the elements of a persuasive essay?

#### 1 Structure

##### Objectives

- To learn the basic structure of a persuasive essay
- To develop an initial argument

To give students a broad sense of possibility and to spark their creative thinking, read the opening paragraph on this page and then spend some time brainstorming a list of significant issues students know about and care about or want to learn about. As the list forms, try to point out ways in which stereotyping may be a factor in each issue.

##### Here's How: Structuring a Persuasive Essay

Have students work with partners and reread the model arguments in order to identify the introduction, body, and conclusion in each side argued.

## Apply Instruction

**Project Prep** Consider staging minidebates with students' initial arguments.

#### Additional Resources

- Vocabulary Skills Practice

## Elements of Persuasive Texts

### Analyzing

Good persuasive writing is a response to real life—to events, problems, and questions in the here and now that people care about. It requires thought, reflection, and often research to develop an argument supported by solid evidence that will convince your readers.

#### 1 Structure

Like all essays, the persuasive essay has three main parts: an introduction, a body, and a conclusion. The following chart shows how each part helps develop an argument.



##### Structuring a Persuasive Essay

- In the **introduction**, capture the audience's attention, present the issue, and express your opinion in a clear thesis statement.
- In the **body of supporting paragraphs**, present reasons, data, facts, examples, and expert opinions to support your opinions.
- In the **conclusion**, present a summary or strong conclusive evidence—logically drawn from the arguments—that drives home the writer's opinion.

Within these basic parts, a strong persuasive text also:

- considers a **whole range of information and views** on the topic and represents them honestly and accurately;
- offers **counter-arguments** based on evidence to anticipate and address objections;
- analyzes the **relative value of specific data, facts, and ideas**.

#### PROJECT PREP

### Analyzing

#### Development

With your writing group, discuss how your rough, first writing can be developed into an argumentative essay that will convince other people about your perspective on your topic. For example, have you provided solid reasons for your positions or mainly just stated your opinions? Did your writing take any form, or will you need to shape it into a well-structured composition? Help each writer focus on the task ahead.

### Comparing Models

All students probably remember experiences where they or others they know well were the victims or the perpetrators of stereotyping. Asking students to share their stories can inspire each student to develop a topic and thesis in which she or he can personally invest.

### Differentiated Instruction

**English Language Learners: Advanced** Draw a keyhole diagram on the board to illustrate the three-part structure of an essay.

## 2 Facts and Opinions

Stories in the front section of a newspaper report the news as it happened—simply presenting the facts. Facts are statements that can be proved. The editorial page presents opinions based on facts. Opinions are beliefs or judgments that can be supported but not proved.

A **fact** is a statement that can be proved.

An **opinion** is a belief or judgment that cannot be proved.

Facts and opinions work together in persuasive essays. The thesis statement is an opinion—the author’s judgment on a subject of controversy. The body of the essay backs up the thesis statement with facts and supporting examples.

There are several ways to test whether a statement is a fact or an opinion. First, ask yourself, “Can I prove this statement through my own experience and observation?”

**Fact** Some physical education programs stress competitive sports. *(Your own school may do this.)*

Another test of a fact is to ask, “Can I prove this statement by referring to accepted authorities and experts?”

**Fact** Muscle tension increases the risk of injury during sports. *(You might suspect this yourself, but to know for sure you could ask a sports doctor.)*

Opinions, unlike facts, can never be proved. They are judgment calls, personal likes or dislikes, and interpretations that vary from person to person. Consider these opinions.

Movies are **more satisfying** on a big screen than on TV.

Competition **should be** downplayed in school sports.

### Writing Tip

Use your own experiences and observations as well as reliable authorities to verify facts.

## Guide Instruction

### 2 Facts and Opinions

#### Objectives

- To learn the difference between facts and opinions
- To learn to recognize common “opinion words”
- To practice using supported opinions

#### Writing Tip

Ask students to write this tip in their journals. If time allows, give students 5–10 minutes to freewrite reflectively about times they may have used or believed unsubstantiated opinions. What was the cost? What were the benefits?

## Apply Instruction

**Project Prep** You may wish to schedule a class visit to the library or computer center so that students may conduct research after they have completed their lists.

### Differentiated Instruction

#### English Language Learners: Intermediate and Beginning

Review orally the differences between facts and opinions. Then say aloud or write on the board these statements, and ask students to state whether each is a fact or opinion, and why:

- Hip-hop is more fun to listen to than rock and roll music.
- Lyndon Johnson was elected president in 1964.
- Some people eat too much garlic.
- Our football team only lost one game last year.

## Guide Instruction

### Opinion Words

For homework, ask each student to find or print out a newspaper or magazine article and circle any opinion words that are included. Lead students in a class discussion of the articles and opinion words.

### Writing Tip

Suggest that students add a note to their journals reminding them to support their opinions with facts and reliable information. Ask them to identify opinions in e-mails that they receive from friends, and consider whether the writer supports the opinion with facts, or whether the writer assumes that the reader agrees with the opinion.

## Apply Instruction

**Project Prep** Encourage students to discuss whether they can find more persuasive facts to support their assertions. For example, if they have a general fact, can they find a more specific one? If they have an old example, can they find a more recent one? If they have a small set of data, can they find a larger one?

The following words often signal opinions.

OPINION WORDS		
should	good, better, best	probably
ought	bad, worse, worst	might
can	beautiful	perhaps
may	terrible	usually

Opinions gain strength when they are supported by factual evidence, logical arguments, or both.

**Unsupported Opinion** Volleyball is more fun than soccer. (There are no supporting facts available.)

**Supported Opinion** Noncompetitive volleyball may teach positive social skills. (Experts in sports and society can offer supporting facts.)



### Writing Tip

Support your **opinions** with convincing **facts** and with evidence from real life as well as from knowledgeable experts and authorities.

## PROJECT PREP *Analyzing* Facts and Opinions

With a partner, identify where you will need facts to support your assertions. Make a list of facts, examples, and data you might find useful. Next to each item, indicate where you might find the information you need. (Refer to pages 332–334 for help in locating research sources.) Consider the full range of information on the topic and then gather the most relevant and precise evidence you can find.

## Differentiated Instruction

**Struggling Learners** Discuss the research process with students who feel overwhelmed by the need to support their opinions with facts. Point out that one fact uncovered during research often leads to two sources, angles, or questions, and these lead to new opinions and facts. Invite students to e-mail you during the research process with questions and ideas.

## Apply Instruction

### Practice Your Skills

#### Identifying Facts and Opinions

#### Answers

1. F                      4. O
2. O                      5. O
3. F

### Practice Your Skills

#### Supporting Opinions

Answers will vary. Sample answers are below.

1. a statistic on football injuries at the high school level last year
2. a quote from a health expert's report
3. evidence that a recognized genius played many games as a child

**Project Prep** Students should work individually on their charts for 10–12 minutes, then share their work in the writing groups. Answers will vary. Sample answers are below.

**Claims:** Stereotypes are perpetuated on television because it is a noninteractive medium.

**Examples:** Quotes from Neil Postman, Sven Birkerts, others

**Warrants:** Education experts like Postman and Birkerts successfully make the case that television isn't interactive enough to be educational.

### Practice Your Skills

#### Identifying Facts and Opinions

Write fact or opinion for each of the following statements.

1. Games are an age-old way of passing time.
2. Michael Jordan is the greatest basketball player ever.
3. Chess clubs are popular activities in school.
4. Made-for-TV movies are inferior to theatrical releases.
5. Video games are engaging and educational.

### Practice Your Skills

#### Supporting Opinions

Write one fact that could be used as evidence to support each of the following opinions. Use the library or media center as needed.

1. Only touch football should be allowed in schools.
2. Watching too much TV is bad for the mind and body.
3. Playing games is a good way to develop thinking skills.

## PROJECT PREP

### Prewriting

## Claims and Warrants

Based on the discussions you have had with your classmates, sketch out a persuasive text. On the subject of stereotyping, for example, ask yourself what argument might you make based on what you know about the stereotyping. Who is your audience, and what belief or action would you be persuading those readers to embrace? Organize the plan for your argument into a three-column chart like the one below in which you make a series of claims about the problem, give examples that illustrate each claim, and assert a warrant that explains how the example illustrates the claim. (See pages 228–230 and 309 for more information on claims, examples, and warrants.)

Claims	Examples	Warrants
A stereotype takes a few instances and expands them into a generality.	A few computer experts might wear glasses and use a pocket protector for their pens.	Because this image appears in the media, people begin to associate computer users with people who wear glasses and use pocket protectors and stereotype them as nerds.

### Differentiated Instructions

**Advanced Learners** These students can be asked to find additional examples and explanations of claims, evidence, and warrants, and share them with the class.

### Differentiated Instructions

**Special Needs Learners** Visually impaired students can investigate the world of podcasts rather than blogs. Discuss with them in advance how they will make a semipublic response, like a comment on a blog.

## Guide Instruction

### Think Critically: Developing Counter-Arguments

#### Applying 21st Century Skills: Media Literacy

Challenge students to read entries in two or three different opinion-themed blogs, carefully evaluating the arguments and the language in each one. Are the authors using unsound generalizations? To complete the assignment, students must publish a comment on one of the blogs challenging the writer's evidence, or affirming it and giving specific reasons why. Students can print or e-mail you a screenshot of the comment as it appears on the blog, or e-mail you the link to the page.

## Apply Instruction

### Thinking Practice

Responses will vary. Have students work first in pairs, and then in groups; then choose three students to share their best ideas.

Think Critically

## Think Critically

### Developing Counter-Arguments

In order to form a strong argument to back your opinion, anticipate all the possible objections to your argument. Then think of a **counter-argument**—an answer—to address each objection.

### Thinking Practice

Ask a partner to play the role of a person who disagrees with you. Use your conversation to create a list of objections and counter-arguments. You can then create a chart similar to the one below to help you develop your argumentative essay. When you write such an essay, your counter-arguments should be based on evidence.

**Opinion:** Volunteer work should be a requirement for entry into any government-funded college.

**Me:** Students should have to do volunteer work to get into any college that receives government money.

**Alice:** Students are too busy with school work to do volunteer work.

**Me:** Sure, but it's hard for students to get jobs without experience; volunteer work looks good on a résumé.

**Alice:** I'd still rather concentrate on getting good grades so I can get into a good college.

**Me:** Most colleges look at more than grades. They want to see that students are well rounded.

OBJECTION	COUNTER-ARGUMENTS
1. students have a lot of school work to do and don't have time for extra activities	1. students will gain hands-on experience and education, which is the most valuable way to learn
2. students should get paid for work that they do	2. volunteer experience can help students get good jobs later
3. students need to focus on grades to get into college	3. most colleges look for extra activities such as volunteer work as well as grades when considering student applications

### Differentiated Instruction

**English Language Learners: All Levels** Encourage two volunteers to take the parts of "Alice" and "Me" and perform the dialogue in front of other students. Suggest that the group list the arguments presented both for and against the opinion stated in the middle of the page. Help students evaluate the opinions.



# A. Electronic Publishing

<b>Part I</b> Critical Thinking and Problem Solving for Academic Success	<b>A. Electronic Publishing</b>	473
<b>Part II</b> Communication and Collaboration	<b>B. Using the Internet</b>	488
<b>Part III</b> Media and Technology		

## Apply Media and Technology Literacy

Everything you may ever have to say or write requires some medium through which you express it and share it with others. The ability to use available media and technology to their fullest potential will enable you to communicate your ideas effectively and to a widespread audience. For now, most academic and workplace communication still depends on print technology. By using that to its full capability, you will prepare yourself for the inevitable improvements and upgrades that will be a feature of communication in the future.

In this section, you will develop your skills in using available technology in your communication.

## Digital Publishing

The computer is a powerful tool that gives you the ability to create everything from newsletters to multimedia reports. Many software programs deliver word-processing and graphic arts capabilities that once belonged only to professional printers and designers. Armed with the knowledge of how to operate your software, you simply need to add some sound research and a healthy helping of creativity to create an exciting paper.

### WORD PROCESSING

Using a standard word-processing program, such as Microsoft Word™, makes all aspects of the writing process easier. Use a word-processing program to

- create an outline
- save multiple versions of your work
- revise your manuscript
- proof your spelling, grammar, and punctuation
- produce a polished final draft document

Digital Publishing 473

### Differentiated Instruction

**Spatial Learners** Tell students that sometimes even very well-written first drafts lack proper organization. Among other things, they will need to check whether the flow of paragraphs they create is the best possible sequence for the progression of their essay's ideas. Tell them that using word-processing tools to cut and paste paragraphs in new

locations can make this process much easier. Tell them to experiment to see which order works best for the overall essay.

## Guide Instruction

### A. Electronic Publishing

#### Digital Publishing

Bring in—and ask students to bring in—real-world examples of desktop publishing models. Examples might include business cards, postcards, and menus. Discuss the relative degree of difficulty between creating these materials on a laptop and having them designed and printed in a print shop.

## Apply Instruction

### Fascinating Fonts

#### Project Possibilities

Have students use a word-processing program to explore various fonts. Ask them to create lettering for a flyer advertising a school event using three serif fonts (for example Times New Roman, Palatino, and Courier) or three sans serif fonts (for example, Arial, Helvetica, and Comic Sans MS). They should choose a readable 12-point font for the main text and a larger size for the display heads and subheads. Tell them to be careful not to use too many fonts. This can make a flyer look cluttered or hard to read.

### USING A SPELL CHECKER

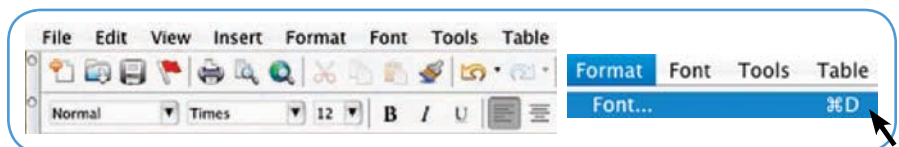
You can use your computer to help you catch spelling errors. One way is to set your Preferences for a wavy red line to appear under words that are misspelled as you type. You can also set your Preferences to correct spelling errors automatically.

A second way to check your spelling is to choose Spelling and Grammar from the Tools menu. Select the text you want to check and let the spell checker run through it looking for errors. While a spell checker can find many errors, it cannot tell you if a correctly spelled word is used correctly. For example, you might have written *The books were over their*. The spell checker will not identify an error here, even though the correct word is *there*, not *their*.

### FASCINATING FONTS

Once your written material is revised and proofed, you can experiment with type as a way to enhance the content of your written message and present it in a reader-friendly format. Different styles of type are called **fonts** or **typefaces**. Most word-processing programs feature more than 30 different choices. You'll find them listed in the Format menu under Font.

Or they may be located on the toolbar at the top left of your screen.



Most fonts fall into one of two categories: **serif** typefaces or **sans serif** typefaces. A serif is a small curve or line added to the end of some of the letter strokes. A typeface that includes these small added curves is called a serif typeface. A font without them is referred to as sans serif, or in other words, without serifs.

••• Times New Roman is a serif typeface.

••• Arial is a sans serif typeface.

In general, sans serif fonts have a sharp look and are better for shorter pieces of writing, such as headings and titles. Serif typefaces work well for body copy.

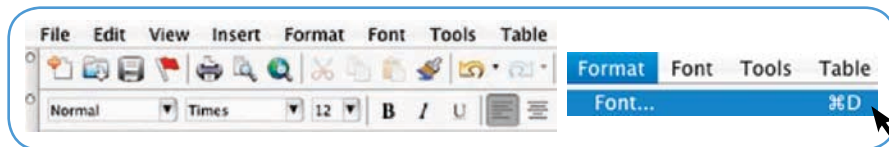
Each typeface, whether serif or sans serif, has a personality of its own and makes a different impression on the reader. Specialized fonts, like the examples in the second paragraph on the next page, are great for unique projects (posters, invitations, and personal correspondence) but less appropriate for writing assignments for school or business.

Since most school writing is considered formal, good font choices include Times New Roman, Arial, Helvetica, or Bookman Antiqua. These type styles are fairly plain. They allow the reader to focus on the meaning of your words instead of being distracted by the way they appear on the page.

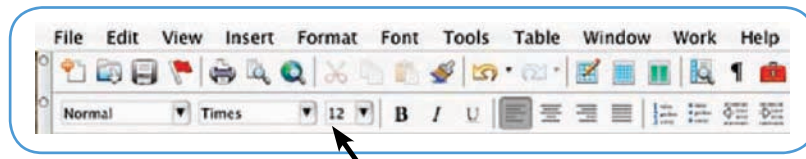
With so many fonts to choose from, you may be tempted to include a dozen or so in your document. Be careful! Text **printed in multiple fonts can be EXTREMELY confusing to read**. Remember that the whole idea of using different typefaces is to enhance and clarify your message, not muddle it!

## A SIZABLE CHOICE

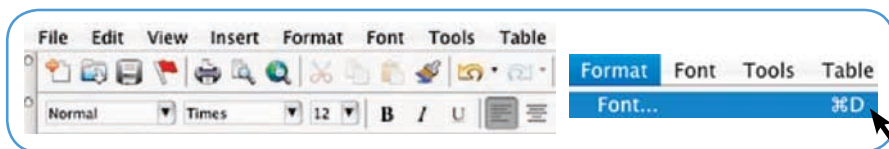
Another way to add emphasis to your writing and make it reader-friendly is to adjust the size of the type. Type size is measured in points. One inch is equal to 72 points. Therefore, 72-point type would have letters that measure one inch high. To change the point size of your type, open the Format menu and click Font.



Or use the small number box on the toolbar at the top left side of your screen.



For most school and business writing projects, 10 or 12 points is the best size of type for the main body copy of your text. However, it's very effective to increase the type size for titles, headings, and subheadings to highlight how your information is organized. Another way to add emphasis is to apply a style to the type, such as **bold**, *italics*, or underline. Styles are also found in the Format menu under Font.



## Guide Instruction

Allow students to use a word-processing program to complete the tasks on this page. They should use the commands for bold, italic, and underscore. They should also try out different fonts and sizes to compare the look and feel of the various types.

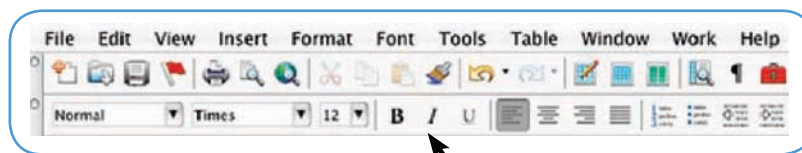
## Guide Instruction

### Layout Help from Your Computer

#### Collaborative Learning

Ask students to work in pairs to try out several layout formats to create an advertisement for a new soft drink. They should include a sidebar that uses a colored background. Ask students to create the most readable presentation they can. Display the finished layouts and have the class vote on which is best.

Or look for them—abbreviated as **B** for bold, *I* for italics, and U for underline—in the top center section of the toolbar on your screen.



If you have access to a color printer, you may want to consider using **colored type** to set your heading apart from the rest of the body copy. Red, blue, or other dark colors work best. Avoid yellow or other light shades that might fade out and be difficult to read.

Use different type sizes, styles, and colors sparingly and consistently throughout your work. In other words, all the body copy should be in one style of type. All the headings should be in another, and so on. Doing so will give your work a unified, polished appearance.

#### TEXT FEATURES

Text features such as **bulleted lists** and **numbered lists** are useful ways to organize information and give it a reader-friendly format. If you create pages of text in which information isn't broken up in any way, your readers may lose focus or have trouble identifying your main points. Instead, use bulleted or numbered lists to highlight important information and present it clearly and simply. To create these lists, open the Format menu and click on Bullets and Numbering. You can also click on the numbered or bulleted list on the toolbar at the top right of your screen.

A sidebar is another useful text feature for presenting information. A **sidebar** is a section of text that is placed alongside the main copy. Often the text in a sidebar appears in a box. Use sidebars to present additional, interesting information that relates to your main topic but doesn't belong in the body of your report or paper.

#### LAYOUT HELP FROM YOUR COMPUTER

One way to organize the information in your document is to use one of the preset page layouts provided by your word-processing program. All you have to do is write your document using capital letters for main headings and uppercase and lowercase letters for subheadings. Set the headings apart from the body copy by hitting the "return" key. Then open the Format menu and click the Autoformat heading. Your copy will probably look like the illustration on the next page.

You can probably use this automatic, preset format for most of the writing you do in school. You'll also find other options available in the File menu under Page Setup.

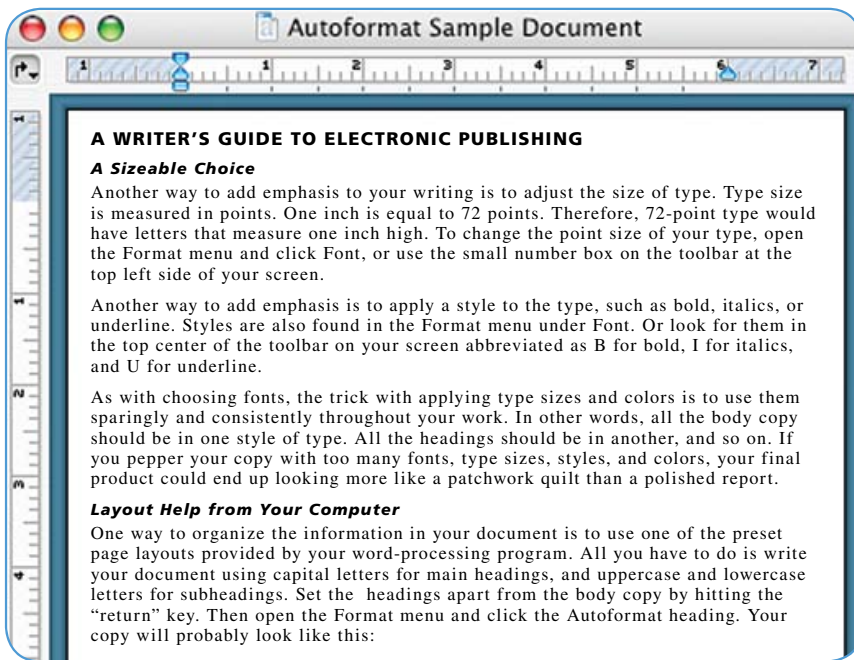
## Guide Instruction

### Critical Thinking

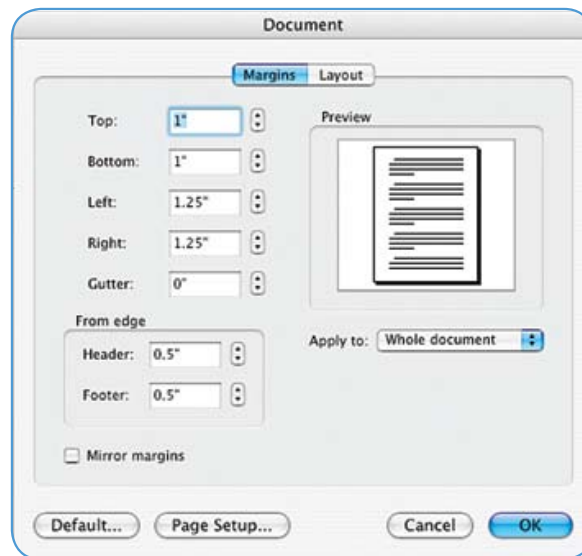
Point out the two head levels on the sample document. Then ask students to look at their textbooks for a comparison. Ask what they think the different head levels signify. Help them to see that information is ordered by importance to the main idea. If possible, have them create other head levels in a sample document, e.g., run-in heads and heads for tables, charts, and other graphic organizers.

21ST CENTURY

21ST CENTURY



Here you can change the margins and add headers, footers, and page numbers. Headers and footers are descriptive titles that automatically appear at the top or bottom of each page without your having to retype them each time. For example, you may wish to add the title of your project and the date as a header or footer to each page.

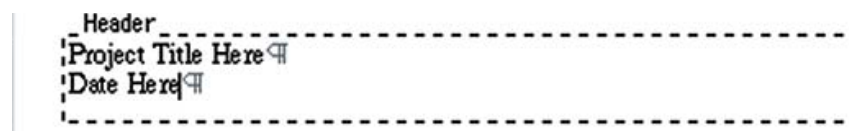


## Apply Instruction

### Project Possibilities

Have students design a personal document such as a business card or stationery. They should include their name, address, phone number(s) and e-mail address, and at least one graphic. They might also add a brief quote from a poem or other source that they feel defines them in some way. Encourage them to use their imaginations but warn them against creating a cluttered document. Readability is crucial.

To insert a header or a footer, go to View and click on Header and Footer. Note that page numbers may also be inserted by way of the Insert option on your menu bar.



### LET'S GET GRAPHIC

The old saying "A picture is worth a thousand words" is particularly true when it comes to spicing up papers and reports. Publishing and presentation software programs give you the ability to include photographs, illustrations, and charts in your work that can express your ideas more clearly and succinctly than words alone.

The key to using graphics effectively is to make sure each one conveys a message of importance. Don't use them just for decoration. Be sure they add something meaningful, or you'll actually detract from your written message.

**Drawings** Many paint and draw programs allow you to create an illustration or **import** (bring in from another program) one into your document. Drawings can help illustrate concepts that are difficult to describe, such as mechanical parts or procedures. Cartoons can also add a nice touch. If you use them sparingly, they can lighten up an otherwise dry, technical report.

**Clip Art** Another kind of drawing is called clip art. These simple, black-and-white or color line pictures are often included in desktop publishing or word-processing programs. Pre-drawn clip art usually is not suitable for illustrations, but it does work well as graphic icons that can help guide your reader through various parts of a long report.

For example, suppose you are writing a report on the top arts programs in the United States. You might choose the following clip art for each of the sections:



When you introduce the section of your report that deals with music, you might use the music icon at the large size pictured above. Then, in the headings of all the following

### Differentiated Instruction

**Visual Learners** Ask students to use a computer to import photos or drawings and to attach clip art to an existing file. Encourage students to learn as much as they can about common computer functions, as they will need computers as they continue their education and enter the workforce.

sections that deal with music, you might use a smaller version of the icon that looks like this:

## Music Trends

Using clip art as icons in this manner lets your readers know at a glance which part of the report they are reading.

**Charts and Graphs** One of the best ways to communicate information about numbers and statistics is by using charts and graphs. Programs such as Microsoft PowerPoint™ allow you to create bar graphs, pie charts, and line graphs that can communicate fractions, figures, and comparative measurements much more powerfully than written descriptions.

**Photographs** With the widespread availability of digital cameras and scanners, adding photos to your project is an easy and effective way to enhance your content. Using a digital camera or a scanner, you can load photos directly into your computer. Another option is to shoot photographs with a regular camera, but when you have them developed, specify that they be returned to you as “pictures on disc,” which you can open on your computer screen.

Photographic images are stored as bits of data in an electronic file. Once you have the photos in your computer, you can use a graphics program to manipulate the images in a variety of ways and create amazing visual effects. You can crop elements out of the photo, add special filters and colors, combine elements of two different pictures into one—the possibilities are endless.

After you have inserted the edited photo into your document, be careful when you print out your final draft. Standard printers often don't reproduce photographs well. You may want to take your document on disc to a professional printing company and have it printed out on a high-resolution printer to make sure you get the best quality.

**Captions and Titles** While it's true that a single photo can say a great deal, some pictures still need a little explanation in order to have the strongest impact on your reader. Whenever you include an illustration or photograph in a document, also include a simple caption or title for each image.

Add captions in a slightly smaller type size than the body copy and preferably in a sans serif typeface. Use the caption to add information that isn't immediately apparent in the photo. If there are people in the picture, tell readers who they are. If the photo features an odd-looking structure, explain what it is. Be smart with your captions. Don't tell readers the obvious. Give them a reason to read your caption.

## Guide Instruction

### Nonprint Media—Audio and Video

#### Pre-Production—Put It on Paper First

#### Collaborative Learning

Tell students that film and video are intensely collaborative media. Films are often the work of creative partners who share a common vision and each have different skills that bring that vision to life. Have students work in pairs to create each of the six pre-production elements on pages 480 and 481 for a movie.

**Stand-Alone Graphics** Occasionally you may include well-known graphics or logos in a report. These graphics convey powerful messages on their own and don't require captions. Examples of these logos or symbols include:



### Nonprint Media—Audio and Video

The world we live in is becoming increasingly more multimedia-savvy. Many businesses rely extensively on multimedia presentations to market their products or convey messages to consumers and employees. Exciting opportunities exist for people who can produce clear, concise messages in audio and visual formats.

#### PRE-PRODUCTION—PUT IT ON PAPER FIRST

Although the final presentation of your subject material may be an audio recording or a video, your project needs to begin on paper first. When you write down your ideas, you do four things:

- Organize your thoughts.
- Narrow your focus.
- Isolate the main messages.
- Identify possible production problems.

Resist the urge to grab an audio recorder or camcorder and run off to record your project. That's a sure-fire way to create an unorganized mess. Take the time to plan your production.

**Concept Outline** The first task in the writing process is a short, one-page document that describes the basic idea of the project. Ideally this should be three paragraphs—one paragraph each describing the beginning, the middle, and the end. Do not go forward until you have clearly identified these three important parts of your project.

**Brief** Next write one to two pages that describe in detail the point of your project: how it will be used, who the intended audience is, what the purpose is, and what you hope to achieve with the presentation. Do you want your audience to be informed about something? Motivated to do something? Emotionally moved in some way?

**Treatment** The next phase of the writing process fleshes out the ideas you expressed in your outline and brief. The treatment is several pages long. It contains descriptions

### Differentiated Instruction

**Visual Learners** Have students create humorous warning signs using only visuals. For example, they might create a sign proclaiming a no-pie zone or warning that giraffes will not be admitted. Encourage them to use their imaginations. They can use clip art and/or photographs as part of the sign.



## Guide Instruction

### Collaborative Learning

Have students research the role of a sound designer for film and theater. These specialists create soundtracks including music, overdubbing of narration, special sound effects like explosions or crashes, ambient sound, and so on. Ask students to write a brief summary about how these professionals typically work.

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of the characters, dialogue, and settings and describes the presentation scene by scene. Include in your treatment descriptions of the mood and the tone of your piece. If your project is a video, set the stage by describing the overall look and feel of the production.

**Script** Once you've completed the first three steps, you are ready to go to script. Everything that is mentioned in the script will wind up in the audio recording or on the screen. Conversely, anything that is left out of the script will likely be overlooked and omitted from the final production. So write this document carefully.

For an audio recording, the script contains all narration, dialogue, music, and sound effects. For a video, it contains all of these elements plus descriptions of the characters, any sets, props, or costumes, plus all camera shots and movements, special visual effects, and onscreen titles or graphic elements. In short the audio script encompasses everything that is heard, and the video script covers everything that is seen and heard.

**Storyboard** Last, for video productions, it's also helpful to create storyboards—simple frame-by-frame sketches with explanatory notes jotted underneath—that paint a visual picture of what the video will look like from start to finish.

**Pre-production Tasks** The final stages of pre-production include assembling all the elements you will need before you begin producing your audio recording or video. Here's a general checklist.



#### Pre-Production Checklist

##### Audio Tasks

- ✓ Arrange for audio recording equipment
- ✓ Cast narrator/actors
- ✓ Find music (secure permission)
- ✓ Arrange for sound effects
- ✓ Set up recording schedule
- ✓ Coordinate all cast and crew
- ✓ Arrange for transportation if needed
- ✓ Rehearse all voice talent

##### Video Tasks

- ✓ Arrange for video equipment (including lighting and sound recording equipment)
- ✓ Cast narrator/host/actors
- ✓ Find music (secure permission)
- ✓ Arrange for sound/visual effects
- ✓ Set up shooting schedule
- ✓ Coordinate all cast and crew
- ✓ Arrange for transportation if needed
- ✓ Set up shooting locations (secure permission)
- ✓ Arrange for costumes, props, sets
- ✓ Arrange for make-up if needed
- ✓ Rehearse all on-camera talent

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### Differentiated Instruction

**Verbal Learners** Have students work in small groups to outline the steps of a pre-production process. Then groups should discuss each phase of the process and decide which phase would be assigned to each member of the group, depending on individual skills.

**Video Production Schedule** Tucked into the list of pre-production tasks is “Set up recording/shooting schedule.” For a video, this means much more than just deciding what day and time you will begin shooting.

During the video production phase of your project, the idea is to shoot everything that your script calls for in the final production. Often the most efficient way to do this is what is called “out-of-sequence” filming. This means that, rather than shooting scenes sequentially (that is, in the order that they appear in the script), you shoot them in the order that is most convenient. Later you will edit them together in the correct order in post-production.

For example, your video might begin and end in the main character’s office. Rather than shoot the first office scene, then move the cast and crew to the next location, then later at the end of the day return to the office, it might be easier to shoot both office scenes back-to-back. This will save a great deal of time and effort involved in moving people, lights, and props back and forth.

Lighting may be a factor in the order in which you shoot your scenes. For example, scenes 3, 4, and 7 may take place in the daytime, and scenes 1, 2, 5, and 6 may take place at night.

To accommodate all of these factors, you will need to plan your shooting schedule carefully. The difference between a smooth shoot day and chaos is a well thought-out shooting schedule.

Last, for video or audio recording, it’s also a good idea to assemble your team for a pre-production meeting before you begin. This is your chance to read through the script together, go over time schedules, review responsibilities of each person involved, and answer any questions or discuss potential problems before you begin the production process.

## PRODUCTION

At last, it’s production time! There are a number of different formats you can use for audio and video recording. Talk to the AV expert in your school or check with the media center for help in selecting the best format to use. Get tips, as well, for how to use the audio or video equipment to achieve the best results and produce a polished, professional project.

Next, if you are producing a video, think carefully about how you will shoot it. Consider the kinds of camera shots, camera moves, and special effects you will use.

## Guide Instruction

### Applying 21st Century Skills: Media Literacy

Select a DVD of a short film or excerpt from a full-length film to play for your students. Have them take notes about the different camera angles and types of shots. Ask them to respond to moments of the film they felt worked particularly well or images that were memorable.

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**Camera Shots** To hold the interest of your audience, use a variety of camera shots and angles. Check your local library or media center for good books on camera techniques that describe when and how to use various shots—from long shots to close-ups, from low angles to overhead shots. As a rule, every time you change camera shots, change your angle slightly as well. This way, when the shots are edited together, you can avoid accidentally putting two nearly identical shots side-by-side, which creates an unnerving jarring motion called a “jump cut.”

Do some research on framing techniques as well to make sure you frame your subjects properly and avoid cutting people’s heads off on the screen.

**Camera Moves** Learn about ways to move the camera in order to keep your audience interested. Three common, but effective camera moves are panning, tracking, and zooming. **Panning** means moving the camera smoothly from one side of the scene to another. Panning works well in an establishing shot to help orient your audience to the setting where the action takes place.

**Tracking** means moving the camera from one place to another in a smooth action as well, but in tracking, the camera parallels the action, such as moving alongside a character as he or she walks down the street. It’s called tracking because in professional filmmaking, the camera and the operator are rolled forward or backward on a small set of train tracks alongside the actor or actress.

**Zooming** means moving the camera forward or back, but zooming actually involves moving the lens, rather than the camera. By touching the zoom button, you can focus in on a small detail that you would like to emphasize, or you can pull back to reveal something in the background.

The important factor in any kind of camera move is to keep the action fluid and, in most cases, slow and steady. Also, use camera movement sparingly. You want to keep your audience eager and interested, not dizzy and sick!

**Cuts** Another good way to keep your presentation moving is to use frequent cuts. While the actual cuts will be done during post-production, you need to plan for them in production. Professional filmmakers use the word *coverage* for making sure they have ample choices for shots. You can create coverage for your production by planning shots such as those on the following pages.

## Guide Instruction

### Speaking and Listening

Go around the room and ask students to list some of their favorite films. Ask them to analyze what they think their preferences are based on. Do they respond mostly to story, characters, or special effects? Try to get them to be specific about what does or does not draw them into a film.

### Collaborative Learning

Have students work in small groups to discuss examples of great special effects they have seen in films and video games. Ask them to write a list of these effects and to think about ways production people might accomplish them. Then have them choose their best ideas to describe to the rest of the class.

Here are three kinds of video shots:

#### establishing shot

This shot sets up where the action of the story will take place. For example, if your story takes place inside an operating room, you might begin with an establishing shot of the outside of the hospital.

#### reaction shot

It's a good idea to get shots of all on-camera talent even if one person does not have any dialogue but is listening to, or reacting to, another character. This gives you the chance to break away from the character who is speaking to show how his or her words are affecting other people in the scene.

#### cutaway shot

The cutaway shot is a shot of something that is not included in the original scene, but is somehow related to it. Cutaways are used to connect two subjects. For example, the first shot may be of a person falling off a boat. The second shot could be a cutaway of a shark swimming deep below the water.

**Special Effects** If you are adventurous, you may want to try some simple special effects. For instance, dry ice can create smoke effects. You can also have your actors freeze; then stop the camera, remove an object from the set, and restart the camera. This technique will make objects seem to disappear as if by magic. Other effects can be achieved by using false backdrops, colored lights, and filters.

### Technology Tip

You may already have video editing tools on your computer or your school's computer. Many computers come equipped with free video editing software. These programs are simple to use and can produce very effective videos or slide shows that are coordinated with music and narration and that feature interesting transitional elements like fades and dissolves. (See next page.) These programs also allow you to edit your video in a way that makes for easy uploading to video file-sharing sites. There are also free video editing tools online. Check out the computer you use most often to see what video tools it may have on it, and follow a tutorial to learn how to use the tool.

## POST-PRODUCTION—THE MAGIC OF EDITING

Once all of your video recording is complete, it's time to create the final cut—that is, your choice of the shots you wish to keep and the shots you wish to discard. Be choosy and select the footage with only the best composition, lighting, focus, and performances to tell your story.

There are three basic editing techniques:

- in-camera editing** In this process you edit as you shoot. In other words, you need to shoot all your scenes in the correct sequence and in the proper length that you want them to appear. This is the most difficult editing process because it leaves no margin for error.
- insert editing** In insert editing you transfer all your footage to a new video. Then you record over any scenes that you don't want with scenes that you do want in the final version.
- assemble editing** This process involves electronically copying your shots from the original source in your camera onto a new blank source, called the edited master, in the order that you want the shots to appear. This method provides the most creative control.

Consider including effects such as a dissolve from one shot to another instead of an abrupt cut. A *dissolve* is the soft fading of one shot into another. Dissolves are useful when you wish to give the impression that time has passed between two scenes. A long, slow dissolve that comes up from black into a shot, or from a shot down to black, is called a *fade* and is used to open or close a show.

In addition to assembling the program, post-production is the time to add titles to the opening of your program and credits to the end of the show. Computer programs, such as Adobe Premiere™, can help you do this. Some cameras are also equipped to generate titles. If you don't have any electronic means to produce titles, you can always mount your camera on a high tripod and focus it downward on well-lit pages of text and graphics placed on the floor. Then edit the text frames into the program.

Post-production is also the time to add voiceover narration and music. Voiceovers and background music should be recorded separately and then edited into the program on a separate sound track once the entire show is edited together. Video editing programs for your computer, such as Adobe Premiere™, allow you to mix music and voices with your edited video.

After post-production editing, your video production is ready to present to your audience or upload to a video file-sharing site.

## Guide Instruction

### Speaking and Listening

Tell students that the job of editor is one of the most important in the filmmaking process. Solicit responses as to why this might be true. Get students to understand that every element of a film's storytelling is affected by the way it is edited. Many well-known filmmakers, such as Martin Scorsese, work with the same editor in film after film.

### Applying 21st Century Skills: Media Literacy

If possible, get a video/film professional, such as director, editor, or cameraperson, to speak to your class. You might check with a local university's film program to find talented students who would be willing to visit your class and talk about their work in film.

## Guide Instruction

### Publishing on the Web

#### Speaking and Learning

Some students may have their own Web sites. Encourage these students to discuss and/or demonstrate their sites for the rest of the class.

## Apply Instruction

### Project Possibilities

Have students take a World Wide Web field trip and write about their findings in an essay on navigating the Web. They should provide details about how they selected their favorite Web sites and what made those sites fun, interesting, and navigable.

## Publishing on the Web

You can become a part of the Web community by building and publishing a Web site of your own. In fact, you may already have a Web presence with your account on a social network such as Facebook, which provides a medium for publishing your thoughts and linking to the sites of those you have designated as your “friends.” Maybe you have even created your own social network through Ning or communicated with other members of your school on Twitter. Many businesses now have a presence in one or more social networks, appreciating the opportunity to interact with customers and collaborators.

Traditional Web sites, however, are still the main medium through which most organizations or businesses communicate. Web sites have universal access; the ability to use photos, illustrations, audio, and video; unlimited branching capabilities; and the ability to link with related content.

If you are going to create a Web site, take advantage of all of these features. Your goal should be to make your site interesting enough that visitors will want to stay, explore, and come back to your site again—and that takes thought and planning.

### PLANNING YOUR SITE

First you need to capture your thoughts and ideas on paper before you publish anything. Start with a one-page summary that states the purpose of your Web site and the audience you hope to attract. Describe in a paragraph the look and feel you think your site will need in order to accomplish this purpose and hold your audience’s attention.

Make a list of the content you plan to include in your Web site. Don’t forget to consider any graphics, animation, video, or sound you may want to include.

Next go on a Web field trip. Ask your friends and teachers for the URLs of their favorite Web sites. (URL stands for Universal Resource Locator.) Visit these sites, and ask yourself, “Do I like this site? Why or why not?” Determine which sites are visually appealing to you and why. Which sites are easy to navigate and why? Chances are the sites you like best will have clean, easy-to-read layouts, be well written, contain visually stimulating graphic elements, and have intuitive **interfaces** that make it simple to find your way around.

One sure drawback in any Web site is long, uninterrupted blocks of text. Decide how to break up long passages of information into manageable sections. Will there be separate sections for editorial content? News? Humor? Feedback? Which sections will be updated periodically and how often?

## Guide Instruction

### Speaking and Listening

By this point in their education, most students will have some facility with using the Web. Encourage them to discuss the pitfalls of writing and posting material there. Ask students to discuss their thoughts as to the phenomenon of employers searching social networking sites such as Facebook or Twitter to get a broader idea of a prospective employee's personality and ethics.

Make a few rough sketches for your site. How do you envision the home page of your site? What will the icons and buttons look like? Then give careful thought to how the pages will connect to each other, starting with the home page. Your plan for connecting the pages is called a **site map**.

Because the Web is an interactive medium, navigation is critical. Decide how users will get from one page to another. Will you put in a navigation bar across the top of the page or down the side? Will there be a top or home page at the beginning of each section?

Once you have planned the content, organized your material into sections, and designed your navigation system, you are ready to begin creating Web pages.

### PUTTING IT ALL TOGETHER

Writing for the Web is different from writing for print. The Web is a fast medium. Keep your messages succinct and to the point. Use short, punchy sentences. Break up your copy with clever subheads. Try not to exceed 500 to 600 words in any single article on any one page.

In order to turn text into Web pages, you need to translate the text into a special language that Web browsers can read. This language code is called HTML—HyperText Markup Language. There are three methods available:

- You can use the Save As HTML feature in the File menu of most word-processing programs.
- You can import your text into a Web-building software program and add the code yourself if you know how.
- You can easily find free software programs online that will do the work for you. Web-building software programs are referred to as WYSIWYG (pronounced “Wiz-E-Wig”), which stands for “What You See Is What You Get.”

Web-building software also allows you to create links to other Web pages using a simple process called **drag and drop**. Be sure to read the directions that come with your software package for complete instructions.

### BLOGS

Blogs (short for weblogs) are a type of Web page. In many ways, they are like online diaries or journals, where “bloggers” post the latest events of their lives and their thoughts and feelings on a wide range of subjects. Some blogs have other purposes, such as to promote community among speakers of certain languages or to influence politics. Among the most popular blogs are those devoted to celebrity news and to animal photos with funny captions. The most popular blog software is free and easy enough to use so that anyone with Web space can build one.