

ACTIVITY 3.6

▶ PLAN

Materials: video clip of “Peace, Little Girl” (1964 presidential campaign television spot); Internet access
Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Open class by showing the 1964 political ad “Peace, Little Girl,” which Lyndon B. Johnson used to suggest that electing Barry Goldwater would lead to nuclear war. The video can be readily found online. One source is the LBJ Library and Museum: <http://www.lbjlib.utexas.edu/johnson/media/daisyspot/>.

2 Explain the context of the ad (the presidential election). Although the ad only aired once, it was very controversial and was run repeatedly on news programs throughout the campaign season. It is believed to have played a major role in Goldwater’s defeat. Ask students for their initial reactions to the spot. What images, sounds, or dialogue affected them? Why?

3 Ask students to identify what elements contribute to the power of “Peace, Little Girl.” Then ask them to explain why they think this ad was pulled after only one airing.

4 Explain that while the ad presents an extreme example, writers often use inflammatory rhetorical techniques (slanters) in place of logical arguments to manipulate an audience into accepting a position. Review the Literary Terms box with students. Students will be using the definitions of the slanters to analyze the editorial text in Activity 3.7, as well as other activities throughout the unit.

ACTIVITY 3.6

The Bias of Rhetoric

LEARNING STRATEGIES:
Paraphrasing, Discussion Groups, Note-taking

Literary Terms

Slanters are rhetorical devices used to present the subject in a biased way, either positively or negatively.

My Notes

(in lieu of) SKIT.
 Assign each group a term - use word map on p 523 - Share out some type of accountability (Have student fill out info in a chart)

These are not target for this lesson. These are for 3.7
 But this info is important

Learning Targets

- Analyze how language can be used to manipulate readers or viewers.
- Distinguish between biased and objective rhetoric.

Slanting Reader Perception

1. **Quickwrite:** While the previous activity focused on how writers can construct the “truth” of their subject via their choices regarding content and structure, this activity focuses on how language itself can be used to influence the reader’s perception of the subject. View the advertisement selected by your instructor. Then in a Quickwrite, identify what elements from the advertisement contribute to its power.
2. Sometimes a writer compensates for a lack of evidence and logical argumentation by using slanted language and emotional appeals that present a prejudiced depiction of a subject. This happens so often that there are names for these various **slanters**. As you read through the techniques described below, try to think of examples from the media that fit the descriptions. (Adapted from Brooke Noel Moore and Richard Parker’s *Critical Thinking*, 8th ed., 2007)

Types of Slanters

A. LABELING (EUPHEMISMS AND DYPHEMISMS)

Labeling is the use of a highly connotative word or phrase to name or describe a subject or action, a technique also called using **loaded language** or a **question-begging epithet**. When the connotations are positive (or less negative), the writer is using **euphemism**. For example, car dealers try to sell “pre-owned vehicles” rather than “used cars.” In the opposite case, when the connotations are negative, the writer is using **dysphemism**. Consider, for example, the differences between these terms: *freedom fighter*, *guerrilla*, *rebel*, and *terrorist*. *Freedom fighter* is a euphemism, while *terrorist* is a dysphemism.

B. RHETORICAL ANALOGY

Rhetorical analogy is the use of a figurative comparison (sometimes a simile or a metaphor) to convey a positive or negative feeling toward the subject. For example, in the 2008 presidential race, Sarah Palin suggested (via a joke) that she was like a pit bull with lipstick.

C. RHETORICAL DEFINITION

Rhetorical definition is the use of emotionally charged language to express or elicit an attitude about something. A classic example is defining capital punishment as “government-sanctioned murder.” A rhetorical definition stacks the deck either for or against the position it implies.

D. RHETORICAL EXPLANATION

When an opinion is expressed as if it were fact and is expressed in biased language, it is a rhetorical explanation. For example, you might say someone “didn’t have the guts to fight back” when taunted by another person. This paints the person as motivated by cowardice. Or you might say the person “took the high road, instead of taking a swing.”

COMMON CORE STATE STANDARDS

Focus Standards:

SL.11–12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL.11–12.1a: 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.

SL.11–12.3: Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

E. INNUENDO

Innuendo is the use of language to imply that a particular inference is justified, as if saying “go ahead and read between the lines!” In this way, the speaker doesn't have to actually make a claim that can't be supported; instead, the audience is led to make the leap on their own. For example, a presidential candidate might say, “Think carefully about whom you choose; you want a president who will be ready to do the job on day one.” The implication is that the opposing candidate is not ready.

F. DOWNPLAYERS

Downplayers are qualifier words or phrases that make someone or something look less important or significant. Words like *mere* and *only* work this way, as does the use of quotation marks, to suggest a term is ironic or misleading. For example: “She got her ‘degree’ from a correspondence school.” Often these are linked to concessions with connectors such as *nevertheless*, *however*, *still*, or *but*.

G. HYPERBOLE

Hyperbole is the use of extravagant overstatement that can work to move the audience to accept the basic claim even if they reject the extremes of the word choice. Many of the other slanters can be hyperbolic in how they are worded; the key element is that the statement or claim is extreme. For example, in response to a dress code, a student might say, “This school administration is fascist!”

H. TRUTH SURROGATES

Using a truth surrogate is hinting that proof exists to support a claim without actually citing that proof. For example, ads often say “studies show,” and tabloids often say things like “according to an insider” or “there's every reason to believe that. ...” If the evidence does exist, the author is doing a poor job of citing it; meanwhile, the author has not actually identified any source—or made any claim—that can be easily disproven or challenged.

I. RIDICULE/SARCASM

Ridicule and sarcasm are the use of language that suggests the subject is worthy of scorn. The language seeks to evoke a laugh or sarcastically mock the subject.

Check Your Understanding

Given one of the previous slanters, complete the following tasks in your small group and be prepared to share your findings with the class:

- Create your own paraphrased definition of the term.
- List the examples provided in the explanation and brainstorm additional examples.
- Create a brief skit for the rest of the class to illustrate the term.
- Take notes on the other groups' presentations of their slanters.

My Notes

5 Break students into **discussion groups**, and assign one of the slanters to each group. Instruct each group to complete the Check Your Understanding exercise. Students should turn in their paraphrased definitions, list of examples, and presentation notes after delivering their skits.

6 Completing the Independent Reading Link will give students more practice in identifying slanters.

TEACHER TO TEACHER

More political ads can be found at www.livingroomcandidate.org. Consider having students use **their pair-share** to analyze an ad. Pairs should each create a **double-entry journal** that lists the slanters in the first column and how the ad uses each one in the second column. After pairs complete their analyses, have them share their findings with the class.

ASSESS

Review students' paraphrased definitions, lists of examples, skit presentations, and notes for the Check Your Understanding task. Ensure that students' work is accurate and clear.

ADAPT

Some students might be more comfortable improvising a skit than planning one. Tell students that improvisation involves spontaneously making up a scene without preparation. Have students use the following rules as guides:

- Tell a story.
- Don't deny: do not refuse or contradict what another actor off
- Don't ask open-ended questions such as “Who are you?” or “Where are you going?”
- Don't try to be funny.
- You look good when you make other actors in the skit look good.

After the improvisation exercise, have the group discuss what they incorporated into their skit.



INDEPENDENT READING LINK

Read and Discuss
Review several stories in your self-selected news source and find examples of at least two types of slanting. Share these examples with your peers. Explain how each example exemplifies bias. Tell the group whether or not you think the writer's techniques are effective, and explain your reasons.

COMMON CORE STATE STANDARDS

SL.11–12.2: Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Additional Standards Addressed:
SL.11–12.1b; L.11–12.6

ACTIVITY 3.7

▶ PLAN

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with students. Help them understand the instructions for annotation.

2 FIRST READ: Rather than have students write out full slanter names, consider assigning letters from the list in Activity 3.6 to each type (i.e., A = labeling, B = rhetorical analogy, C = rhetorical definition, etc.). It may be helpful to list all types, A–I, with or without definitions, on the board for students to reference while they read.

Some examples:

A (labeling): “bulk up” for “get big or fat,” “bedazzled heroes”

C (rhetorical definition): “concussion”

D (rhetorical explanation): “They [classes or libraries] were irrelevant.”

E (innuendo): Saying “some football players are very bright” reinforces stereotype of football players as not very bright.

F (downplayer): “weird” in quotes (description meant as an understatement); “so-called educational institution”

G (hyperbole): the scenario in which the victim “dies”; “bashing their helmeted heads into one another as thousands cheer”

I (ridicule): mocks the town that values football too much

Text Complexity

Overall: Very Complex

Lexile: 1570L

Qualitative: Moderate Difficulty

Task: Challenging (Evaluate)

ACTIVITY 3.7

Fair and Balanced

LEARNING STRATEGIES:
Marking the Text, SMELL, Discussion Groups, Quickwrite, Socratic Seminar

ACADEMIC VOCABULARY
An **editorial** is an article in a newspaper or magazine expressing the opinion of its editor or publisher.

My Notes

Pull word map from Activity 3.6 as a resource

vulnerable: easily hurt

Learning Targets

- Identify examples of slanters in an editorial.
- Revise selected passages to eliminate loaded language.

Preview

In this activity, you will read an **editorial** and investigate slanters in action.

Setting a Purpose for Reading

- Highlight any slanters you recognize in the editorial, and note what kind of slanter each one is.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Put a question mark next to anything that raises a question for you.
- Put an exclamation point next to anything that you have a strong response to.

Editorial

Abolish high school football!

NJ.com, September 20, 2007
by Raymond A. Schroth

- Are you sure playing high school football is good for your son?
- I had doubts long before I read the report in the *New York Times* (Sept 15) that of the 1.2 million teenagers who play high school football, an estimated 50 percent have suffered at least one concussion, 35 percent two or more. Since 1997, throughout 20 states, 50 boys have died.
- A concussion is a blow to the head that smashes the brain against the skull. Because their brain tissues are less developed, adolescents are most **vulnerable**. The victim feels “weird,” has spotty vision, falls to the ground, vomits, goes into a coma, dies. If he survives he suffers depression, he can’t concentrate, drops out, and/or develops symptoms later in life.
- Worst of all, the young men overwhelmingly told the reporter that if they thought their heads had been damaged they would never tell the coach, because he might take them out of the game.
- I’ve felt high school football did more harm than good since I taught high school in the 1960s, since I began getting an inkling of the damage done young bodies in both high school and college, where linemen are encouraged to “bulk up” to a grotesque 300 pounds in order to do more damage to the enemy—to say nothing of the damage done to their own late adolescent bodies by getting so fat.
- Football, especially in high school, distorts the goals of the so-called educational institution that sponsors it, turns ordinary boys into bedazzled heroes, tells them they’re the kings of the corridors, coddled by teachers afraid to flunk them, as their parents try to live out their glamorous dreams over the broken bodies of their children bashing their helmeted heads into one another as thousands cheer.

COMMON CORE STATE STANDARDS

Focus Standards:

RI.11–12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RI.11–12.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the

meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10). (See grade 11–12 Language standards 4–6 for additional expectations.)

RI.11–12.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

Additional Standards Addressed: RI.11–12.3; SL.11–12.1; SL.11–12.1a; SL.11–12.1b; SL.11–12.1c; SL.11–12.1d; W.11–12.10

7 Buzz Bissinger’s 1990 bestselling *Friday Night Lights*, a popular book, film, and TV series, was, in the long run, an **indictment** of the small Texas town with nothing going for it but its high school football team. If the town had a library, churches, a theater, a park—if the school had any classes—we never saw them. They were **irrelevant**.

8 The boys went to high school to play, feeding **delusions** that they would be noticed by a scout who would get them college scholarships and contracts on pro teams.

9 But, you say, if high schools drop football, that will deprive colleges and the pros of their feeder system. Right. It will also deprive colleges of many who have come for only one reason—to play—while their paid tutors ease them through the motions of an education.

10 But, you say, some football players are very bright. Absolutely right. I have taught three in recent years who were the best in the class, straight A’s, a delight to have in the room. But they are exceptions to the rule, and few and far between.

11 Without football, how can ambitious athletes thrive? They can play soccer, basketball, baseball, tennis, lacrosse, and squash. They can run, swim, row, sail, wrestle, and bike. They can also read, write for the paper, act, sing, dance, walk, and pray. And when they graduate their brains will be enriched, not bruised.

12 The Times article quotes Kelby Jasmon, a high school student in Springfield, Ill., walking around today with two concussions, who says there is “no chance” he would tell the coach if he gets hit hard and symptoms return. “It’s not dangerous to play with a concussion,” he says. “You’ve got to sacrifice for the team. The only way I come out is on a stretcher.”

13 If the school officials and his parents read that and leave him on the field, something is very, very wrong.

Second Read

- Reread the editorial to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: What objective evidence does Schroth provide in the beginning of his editorial and for what purpose?

Schroth begins the article by citing statistics about concussions from a *New York Times* report. These statistics provide objective evidence of some of the dangers of concussions. RI.11–12.1

2. Craft and Structure: Which slanters does Schroth use in paragraph 3? Do they make his case more or less convincing? Explain.

Schroth uses rhetorical definition, “A concussion is a blow to the head that smashes the brain against the skull,” and hyperbole, “The victim ... falls to the ground, vomits, goes into a coma, dies. If he survives he suffers depression, he can’t concentrate, drops out ...” Schroth’s use of slanters calls the validity of his argument into question, making it less convincing. RI.11–12.5

indictment: strong criticism

irrelevant: not important

delusions: false beliefs

My Notes

3 Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in one of the following ways:

- independent reading
- paired reading

4 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words and phrases that show slanters. Evaluate whether the selected reading mode is effective.

5 Based on the observations you make during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

6 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread any work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

7 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes suggestions.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Key Ideas and Details (RI.11–12.1) What objective evidence does Schroth provide in the beginning of his editorial and for what purpose? What evidence at the beginning of the article is measurable? Is the source reliable? Why or why not? What central idea do the statistics support?

2. Craft and Structure (RI.11–12.5) Which slanters does Schroth use in paragraph 3? Do they make his case more or less convincing? Explain. How does Schroth define a concussion? How is this

definition slanted? What is slanted about his description of the effects of concussion? How does his use of slanters affect the reader’s trust?

3. Craft and Structure (RI.11–12.5) What are the effects of ridicule and sarcasm in paragraphs 7 and 8? Does Schroth admire or despise the setting depicted in *Friday Night Lights*? How do you know? Which word might be read aloud sarcastically in the second part of paragraph 8? How do these elements affect your support of Schroth’s argument?

ACTIVITY 3.7 continued

8 Review the **SMELL** reading strategy, and then have students use it in pairs to analyze the text. Then discuss their findings in a large group discussion.

ACTIVITY 3.7
continued

Fair and Balanced

My Notes

consideration
Maybe use chart as planning guide for editorial

3. Craft and Structure: What are the effects of ridicule and sarcasm in paragraphs 7 and 8?

In paragraph 7, “the small Texas town with nothing going for it but its high school football team” is an example of ridicule. Schroth criticizes the town and, by extension, anyone who enjoys the book, film, or TV show based on it. In the second part of paragraph 8, “Right” is an example of sarcasm, implying that the counterclaim Schroth addresses is laughable. Both make Schroth’s case less objective and less convincing. RI.11–12.5

Working from the Text

4. In pairs, use the **SMELL** strategy to analyze this editorial. You have already done some work in the **Language** section of the strategy.

Sender–Receiver Relationship	Who is the writer explicitly addressing his argument to here?	
	How does he seem to feel about that target audience?	
	What values does the sender assume the reader shares or argue that they should share?	
Message	What is a literal summary of the content?	
	What is the article’s ultimate thesis regarding the subject?	
Emotional Strategies	What emotional appeals does the writer include?	
	What seems to be his desired effect?	
Logical Strategies	What logical arguments or appeals does the writer include?	
	What is their effect?	
Language	What specific language/slanters are used in the article to support the message or characterize the opposition?	

ACTIVITY 3.7 continued

ACTIVITY 3.7 continued

5. Copy five of the more slanted passages from Schroth's editorial to the spaces below and revise them to be less rhetorically manipulative.

Original Passage	Revised Passage
<i>The victim feels "weird," has splotchy vision, falls to the ground, vomits, goes into a coma, dies. If he survives he suffers depression, he can't concentrate, drops out, and/or develops symptoms later in life.</i>	<i>Victims of concussions may feel "weird" and can experience splotchy vision, as well as lack of balance or coordination. Long-term effects can include depression and an inability to concentrate. Extreme cases can result in death.</i>

My Notes

9 Ask students in pairs to choose five specific passages from the es to revise to be less slanted, and to complete the **graphic organizer**. H students pair with another pair to share their revisions in small grou discussing the impact the change: have on the article's tone and on i persuasiveness. Then ask each gr to share a particularly effective revision with the whole class.

10 Engage the students in a **Socratic Seminar** starting with the central question "At what point de an author's use of biased languag undermine his or her credibility?" During the Socratic Seminar, be si students refer to the text and draw evidence from it to support their ideas. In a post-seminar class discussion, **debate** whether Schroth's editorial crosses this lin Is it ethical for writers to use slant language to manipulate their readers? If so, under what conditions?

ASSESS

Review students' responses to the Check Your Understanding **quickwri** Be sure they demonstrate a growin awareness of how tone is used to advance opinions.

ADAPT

If students need **additional help** revising the slanted passages, tel them to use **think-pair-share**. Hav each student revise a passage an then give it to a partner. Partners should read the passages and provide written notes for revision with the goal of eliminating slante from the passages. Students shol then revise again according to the notes.

Check Your Understanding

Quickwrite: Respond to the Essential Question: How does a writer use tone to advance an opinion?

52

ACTIVITY 3.8

▶ PLAN

Materials: editorials of your choice or students' choices; Internet access
Suggested Pacing: 2 50-minute class periods

▶ TEACH

1 With students, read aloud the informational text "How to Read an Editorial," modeling the marginal notes students should write to paraphrase each point.

2 Have students think-pair-share to generate a list of all of the things they know about editorials. Review the Academic Vocabulary box with students. Remind students of the following:

- The purpose of a news story is to inform about a particular and noteworthy event.
- An editorial may also be informative, but its main purpose is to persuade.

3 Read the Preview and the Setting a Purpose for Reading sections with students. Help them understand the instructions for annotation.

TEACHER TO TEACHER

Since the editorial is unsigned, students cannot write the author's name. However, students should be aware that this editorial represents the views of the newspaper's editorial staff. *The Minneapolis Star Tribune* is often criticized for having a liberal bias.

ACTIVITY 3.8

How to Read an Editorial

LEARNING STRATEGIES:
 Graphic Organizer, SOAPSTone,
 Substituting/Replacing

Learning Targets

- Use specific strategies to analyze an editorial.
- Examine the impact of audience and context on a writer's decisions.

How to Read an Editorial

As you read through the following guidelines for reading editorials, paraphrase each of the points by writing a word or two in the margins that will help you to remember the point.

- Examine the headline, sub-headline, and related cartoon (if it exists). What will this editorial be about? What guesses or assumptions can you make about the author's perspective at this point?
- Look at the author's name and affiliation, if given. What do you know about the author's background and/or potential bias at this point?
- Read the first two to three paragraphs very carefully. What issue is the author discussing, and what is his or her stance on this issue?
- Once you have determined the author's stance on the issue, stop reading for a moment or two. What is the other side to the issue? Who might think differently? What are one or two reasons that you know that might support the other side of the author's stance?
- Continue reading the editorial. What are two of the strongest pieces of evidence that the author uses to support his or her side of the issue? Why are they effective?
- Did the author persuade you? Did the author address or refute the main objections of the opposition? Give an example. What did he or she not address? Why might the author have chosen not to address this element? Do you think the author was fair to the other side? Why or why not?
- Go back through the editorial and circle words and phrases that are "slanted." How do these words affect your feelings about the issue? About the author?
- If the author were standing right next to you now, what would you say to him or her?

Preview

In this activity, you will read and analyze an unsigned editorial from the *Minneapolis/St. Paul Tribune*. Your analysis will help build the skills you need to read and understand editorials and other written opinions.

Setting a Purpose for Reading

- Highlight any phrases or sentences that indicate speaker, occasion, audience, purpose, subject, or tone.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Put a question mark next to anything that raises a question for you.
- Put an exclamation point next to anything that you have a strong response to.

My Notes

If you move 3.6 earlier than review it again as students shift from group info article to producing individual editorials

LI 1
 LI 2
 Annotate

COMMON CORE STATE STANDARDS

Focus Standards:

RI.11–12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RI.11–12.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including

whether the structure makes points clear, convincing, and engaging.

W.11–12.2: 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.

W.11–12.2a: Introduce a topic or thesis statement; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a

ACTIVITY 3.8 continued

8 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

9 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

10 To provide students with more practice analyzing editorials, have them complete the Independent Reading Link.

11 Lead a class discussion on students' "How to Read an Editorial" analyses, emphasizing answers to the Working from the Text questions.

12 Review words and phrases for a comparison-and-contrast text structure before students begin their **quickwrites** in response to the Check Your Understanding task.

TEACHER TO TEACHER

Consider using a site such as pulitzer.org to locate award-winning editorials for student analysis. Simply search the site for "Editorial Writing."

ACTIVITY 3.8 continued

How to Read an Editorial

My Notes

Second Read

- Reread the editorial to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: Which words and phrases in the first few paragraphs show which side of the argument the writer supports?

The writer clearly supports the administrators over the students and their parents. He or she gives "administrators credit for their judgement" and says they "deserve praise ... for taking decisive action." In contrast, students are "foolish" and "flunk ... on common sense," and parents "need a reality check." RI.11–12.1

2. Craft and Structure: Which phrases most clearly show the writer's tone? Does this tone make the argument more or less persuasive?

The writer uses a mocking tone. "This just in" mocks the value of the story as news. "Face it" and "here's the reality" suggest that anyone who disagrees is deluded or out of touch, and the writer mocks privacy concerns as "ridiculous." This tone reduces the reader's trust in the writer, making the argument less persuasive. RI.11–12.6

Working from the Text

3. Use the questions in the "How to Read an Editorial" section of this activity to guide your responses to the editorial.

Title: _____ Author: _____
Issue: _____

Question	Response
i	
ii	
iii	

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Key Ideas and Details (RI.11–12.1) Which words and phrases in the first few paragraphs show which side of the argument the writer supports? How does the writer describe administrators? How does he or she describe students and parents?

2. Craft and Structure (RI.11–12.6) Which phrases most clearly show the writer's tone? Does this tone make the argument more or less persuasive? What tone do the first three words in the editorial set? What other words and phrases convey a similar tone? How effective is this tone in persuading the reader to agree with the writer's argument?

Leveled Differentiated Instruction

In this activity, students might need support explaining the difference between an editorial and a news article.

Em and Ex Place students into small groups, and have them use the **Conversation for Quickwrite graphic organizer** to identify key words that describe news articles and editorials. Facilitate small-group discussion differences between the types of writing.

Br Distribute the **Conversation for Quickwrite graphic organizer** to student partners. Have students review the articles they've read so far in this unit to identify key words that describe news articles and editorials.

Stretch After students have completed the Quickwrite, pose the following follow-up question: *Why is it important for voters who read the newspaper to understand the difference between an editorial and a news story?* Have students add their thoughts to their Quickwrite assignments, and invite volunteer to share their ideas.

IE Have students respond to the writing prompt, using a different editorial that you (or they) have located.

ASSESS

Review students' responses to the quickwrite. Ensure that students have identified the purpose for each writing type and explained how structure and language fulfill the purpose.

Use students' responses to the writing prompt to assess their ability to connect word choice with audience impact.

ADAPT

If students have difficulty understanding how language is used in editorials for a target audience, have them read an editorial about a social problem. Then have students read an informative text on the same

My Notes

Opportunity for Academic Discourse
What role do facts play in the goal of a news story and how is this different than the role they play in an editorial



INDEPENDENT READING LINK

Read and Connect
Read an editorial from your self-selected news source. Use the Working from the Text questions in this activity to write an analysis of the editorial.

iv	
v	
vi	
vii	
viii	

4. Using the notes you have generated, be prepared to participate in a class discussion addressing the following questions (as well as any others inspired by the text):

- What does the author seem to assume the audience is feeling about the issue?
- How does the author tailor language and argument to his or her audience?
- Does the author use slanters? If so, what is their effect?

Check Your Understanding

Quickwrite: How is an editorial different from a news story?

Writing to Sources: Explanatory Text

Now independently analyze a second editorial of your choice. Then write a text explaining how the writer tailors the language and argument to a target audience. Be sure to:

- Include a clear summary of the argument.
- Cite specific examples from the text.
- Comment on the effect the author's language has on the intended audience.

issue. How is the language used to describe the same issue different in each piece? How does audience influence the writer's language?

ACTIVITY 3.9

▶ PLAN

Suggested Pacing: 2 50-minute class periods plus homework

▶ TEACH

1 With students, read aloud the informational text “How to Write an Editorial.” Model how to paraphrase each point by creating marginal notes, as you did with the informational text “How to Read an Editorial” in Activity 3.8.

ACTIVITY 3.9

How to Write an Editorial

LEARNING STRATEGIES:
RAFT, Drafting, Sharing and
Responding, SOAPStone

Learning Targets

- 11.1 Compare and contrast the persuasive elements of two editorials.
- 11.2 Craft an editorial of your own, carefully considering audience and context.

How to Write an Editorial

You have now had the opportunity to read and analyze a couple of editorials. Now you will walk through the steps of writing your own editorial.

Before You Write

- **Brainstorm for topics:** Choose topics in which you have a genuine interest and some prior knowledge. Be sure the topics are issues that are debatable. Do not, for example, argue for school violence because it would be difficult to find anyone in favor of such a thing. Many editorials are written as responses to news articles or other editorials, so be alert for interesting ideas while reading your news source each day.
- **Research your topic:** Ask opinions, conduct interviews, and locate facts. While editorials are opinion pieces, those opinions must still be supported with evidence.
- **Get both sides:** In addition to having support for your position, be certain that you have information about the other side of the issue. You will need this soon.
- **Consider your audience:** Use SOAPStone as a prewriting strategy to consider details of your audience. What does your audience currently believe about this issue? Why? How will they respond to you? Why? What can you do to persuade them to change their minds? How will using slanted language affect your credibility and persuasiveness with them?
- **Write a thesis:** Before writing your draft, you must have a clearly stated position on this issue with a strongly worded reason for your position.
- **Write out your topic sentences and/or main ideas:** This preparation will help you organize your thoughts as you draft your editorial.

Writing a Draft

- **Get to the point:** Your first paragraph should immediately bring the reader's attention to the seriousness of the issue. Create a “hook” that will sell the piece to the reader: a current event or imminent danger, for example. You should then provide a concise summary of what you're going to tell the reader and include your thesis statement.
- **Provide context:** Give your readers important background information about the issue. This background should not be common knowledge (e.g., “drugs are dangerous”) but should frame the issue and define any key terms that your reader will need in order to understand your argument.

My Notes

You may want to have students present the group presentation on the informational article so that students can select from these topics as they shift attention to individual portions of EA 3.1

COMMON CORE STATE STANDARDS

Focus Standards:

RI.11–12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

W.11–12.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11–12.1a: Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

RI.11–12.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

- **Make your point:** Give your strongest two or three reasons why the reader should agree with you. Use relevant and appropriate evidence to support your reasons. State the source of your information, and be sure that your argument is clear and organized.
- **Address your opposition:** Reasonable people may think differently than you do on the subject. State at least one or two of the most credible reasons why someone might object to your point of view. Then refute their positions by explaining why their assumptions, claims, logic, and/or evidence are wrong.
- **Wrap it up:** Briefly summarize the main points of your argument and think of a powerful way to end your piece. Often this means giving your reader one last thought to consider.

Revising Your Draft

- **Check your evidence:** As you look back through your draft, consider whether you have included enough evidence to convince someone who thinks differently than you. Also, is that evidence relevant to your position?
- **Check your rhetoric:** Where is your language slanted? What words or phrases could you modify to “tone down” your voice and appeal to more people?
- **Check your grammar:** Nothing will make dismissing your ideas easier than misspelled or misused words or phrases. Triple-check your editorial for mistakes.

Argument Writing Prompt

With a partner, co-write a brief editorial on the subject of the Eden Prairie suspensions or another contemporary issue of your choice. Use the steps outlined in “How to Write an Editorial” to guide your writing. Be sure to:

- Introduce and establish the significance of your claim.
- Use language and varied sentence structures to establish relationships among reasons and evidence.
- Make use of rhetorical devices, such as appeals to emotion, logic, or ethics, to support your argument.
- Establish and maintain a formal style and objective tone.

*(There are going to be many editorial prompts - too many.)
Suggest choosing one or have them use the steps taught to analyze model editorial texts or to deconstruct model texts to see structure of an editorial and intersperse these with the writing process of the editorial or letter to the editor
for EA 3,1*

My Notes

ACTIVITY 3.9 continued

2 Allow students time to respond in pairs to the writing prompt. Consider having students use the **SOAPSTo** or **RAFT** strategy to help them think about what role, audience, and to they want to choose for the essay.

Leveled Differentiated Instruction

In this activity, students might need support generating ideas for an editorial article.

Em and Ex Conduct a group discussion of the Eden Prairie suspensions, asking students to explain if they agree or disagree and why. Place students into groups of three based on their opinion. Have students complete the **Opinion Builder** or **Conclusion Builder** graphic organizer as a prewriting activity.

Br Have partners complete the **Opinion Builder** or **Conclusion Builder** graphic organizers as a prewriting activity for the assignment. Have them use the organizer to brainstorm reasons and evidence for their own opinion and to anticipate and counter opposing arguments.

Support Provide students with multiple copies of the **Opinion Builder** and **Conclusion Builder** graphic organizers to use as prewriting support for this activity. Encourage students to keep the extra copies to use in the upcoming personal editorial assignment.

COMMON CORE STATE STANDARDS

Additional Standards Addressed:

RI.11–12.2; RI.11–12.4; RI.11–12.6;
W.11–12.1b; W.11–12.1d; W.11–12.4;
W.11–12.5; W.11–12.10; SL.11–12.1a

ACTIVITY 3.9 continued

3 To prepare students for the next section, have them **think-pair-share** using the following questions:

- What are the requirements for graduation in your school?
- Should academic graduation requirements be increased for high school students in your district?

Then have pairs share and discuss their answers with the class, as needed.

4 Point out to students that they will be returning to the graphic organizer on this page several times over the course of the activity, so they might want to dog-ear it.

5 Next, students should read the paired editorials about raising graduation requirements in schools. After students have analyzed these two texts using the questions from “How to Read an Editorial,” they should complete the **graphic organizer** on this page to compare and contrast the authors’ views with their own and with those of one other person.

ACTIVITY 3.9 continued

How to Write an Editorial

Preview

Now you will read two editorials about high school graduation requirements. As you read, use the following graphic organizer to keep track of your observations. Complete the chart after you have read and analyzed both editorials.

LT 1

Author	Reasons For	Reasons Against	Strongest Statement of Position
Jack O’Connell			
Nick Thomas			
You			
A person you know			

Setting a Purpose for Reading

- Underline each writer's position and key reasons for his position.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Highlight any words or phrases that illustrate the writer's tone.

Editorial

Pro and Con: Raising Graduation Requirements for High School Students

Time to raise the bar in high schools

by Jack O'Connell

1 The most important challenge we face in public education today is to improve high schools so that all California students graduate prepared to succeed in either college or the workplace. Today, far too many of our 1.7 million high school students are prepared for neither the demands of skilled employment nor the rigors of higher education. Employers consistently complain of graduates who lack critical problem-solving and communications skills. More than half of students entering California State University need **remediation** in reading or math. It is clearly time for us to reexamine high school in California, to raise the level of rigor we expect of all of our students and begin preparing every high school student to reach higher expectations.

2 How we meet the challenge of improving high school student achievement will determine the futures of our children and their ability to compete and succeed in the decades to come. Moreover, how we respond to this challenge will significantly affect the economic and social future of our state.

3 Research shows that students who take challenging, college-preparatory courses do better in school, even if they started out with poor test scores and low expectations. Students who take rigorous courses are also less likely to drop out, and they perform better in vocational and technical courses.

4 Our high schools today struggle with an achievement gap that leaves African-American, Latino and socioeconomically disadvantaged students lagging behind their peers. A failure to provide and expect all students to take demanding academic coursework has also created a high school "reality gap": While more than 80 percent of high school students say they intend to go to college, only about 40 percent actually take the rigorous coursework required for acceptance at a four-year university. The numbers are even lower for African-American graduates (24 percent) and Latinos (22 percent).

5 Many students are not aware that the "minimum requirement" courses they are taking aren't providing the rigorous foundation that will prepare them to fulfill their dreams after high school. In some cases, students are steered away from tough courses or find them overenrolled. The result is thousands of students who must spend significant, unnecessary time and money after high school if they are ever to fulfill their dreams.

6 To reverse this trend, we must make rigorous courses available to all of our students. We must redefine high schools as institutions that provide all students with a strong academic foundation, whether they are bound for college or the workplace after graduation.

GRAMMAR & USAGE

Diction

Diction, or the words a writer chooses, plays an important role in establishing tone and credibility. A writer may choose to use formal or informal words, abstract or concrete words, and emotional or clinical words, all to create an overall effect. Notice how O'Connell uses formal diction in his editorial to reflect his position as the state superintendent of schools. He chooses words such as *remediation*, *rigorous*, and *perform* to establish his credibility on the subject of education.

Find two more examples of the author's diction that reinforce the overall tone of the argument, and explain their impact to a partner.

rigors: strict requirements
remediation: help

vocational: job-related

socioeconomically: related to money and social status

My Notes

bound: headed toward

6 Read the Setting a Purpose for Reading section with students. Help them understand what they will be looking for as they read.

7 **FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading

Text Complexity

Overall: Very Complex

Lexile: 1420L

Qualitative: High Difficulty

Task: Challenging (Evaluate)

8 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words and phrases that show the writer's position, key reasons for his position, and the writer's tone. Also make sure students circle unknown words and phrases. Evaluate whether the selected reading mode is effective.

9 Based on the observations you make during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

10 Be sure students attend to the Grammar & Usage feature on diction.

TEACHER TO TEACHER

As time permits, lead a discussion about diction and how formal and informal language affect an audience's perception of a writer or speaker. Ask students about times when they observe other formal/informal conventions (e.g., dress for the prom vs. dressing to watch movie at a friend's house). Formal diction can be inappropriate in some circumstances (can students think of any?), and informal diction can be inappropriate in others.

SCAFFOLDING THE TEXT-DEPENDENT QUESTION

1. **Craft and Structure (RI.11–12.6)** What counterargument might O'Connell be writing to address? What response might an opponent make? What is O'Connell's central idea in the first paragraph? What counterargument does this suggest? How might an opponent argue that advanced classes might harm some students?

11 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension question. You may choose to have students reread and work on the question in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

12 Have students answer the text-dependent question. If they have difficulty, scaffold the question by rephrasing it or breaking it down into smaller parts. See the Scaffolding the Text-Dependent Question box for suggestions.

ACTIVITY 3.9
continued

aligned: supported

virtually: almost completely

My Notes

7 I am proposing a High Performing High Schools Initiative that will raise expectations for our high schools and high school students. It will provide better training and support for high school principals. And it will establish a state "seal of approval" process for high school instructional materials, giving districts guidance in choosing materials that are standards-aligned, and therefore more rigorous than many used in high schools today.

8 It is simply wrong to decide for students as young as age 15 whether or not they are "college material" and capable of challenging courses in high school. Guiding students to an easier academic pathway, even if they show little early motivation or curiosity about possibilities beyond high school, virtually guarantees they won't be prepared with important foundational skills. It limits their opportunities for years to come. Years ago, this was called "tracking." Students facing childhood challenges such as poverty or the need to learn English—the description of fully well over a quarter of California's students today—would be tracked to less-challenging courses and denied opportunities after high school as a result.

9 By advocating for tougher curriculum in high schools, I am not in any way suggesting vocational education programs should be eliminated. In fact, legislation I introduced to improve high school achievement would reward schools that collaborate with businesses or labor unions to expand such successful programs as career partnership academies. These academies have been successful where they have provided rigorous academic instruction geared toward a career pathway.

10 The truth is that we can no longer afford to hold high expectations only for our college-bound students. Today, all of our students need the skills and knowledge contained in the curriculum that was once reserved only for the college-bound. Strong communications skills, knowledge of foreign language and culture, higher-level math and problem-solving skills are needed in technical trades as well as white-collar professions. The job of K-12 education in California must be to ensure that all of our students graduate with the ability to fulfill their potential—whether that takes them to higher education or directly to their career.

Second Read

- Reread the editorial to answer this text-dependent question.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Craft and Structure: What counterargument might O'Connell be writing to address? What response might an opponent make?

O'Connell may be writing to counter the argument that high school students don't need advanced courses to prepare them for jobs that don't require advanced skills. An opponent could argue that some students could get discouraged by advanced classes and perhaps even drop out of school.
RI.11–12.6

Editorial

New Michigan Graduation Requirements Shortchange Many Students

by Nick Thomas

1 Imagine waking up in the morning to find the electricity is out, or a pipe has burst or your car won't start. As you look through the Yellow Pages for a technician, do you really care if that person has a working knowledge of matrices, oxidation numbers, and Kepler's laws of planetary motion?

2 Apparently the state of Michigan does. Its new high school graduation requirements will assure that every graduate, regardless of their career choice, will have taken advanced math and science classes.

3 Among the new requirements are one credit each of algebra I, geometry and algebra II and an additional math class in the senior year. Also required is one credit of biology, one credit of physics or chemistry and one additional year of science.

4 This new curriculum may be helpful for a student who plans to go on to college, but it seems excessive for vocational students.

5 Plumbers, mechanics, construction workers, hairdressers and many other positions do not need an advanced math and science background. Math needed for vocational jobs could be learned through an "applied math" class, or on-site learning.

6 I'm concerned that when students are forced to take classes that are unnecessary for their chosen careers, they'll feel discouraged and put little effort into their classes. And if they can't take the classes they want, I'm afraid that more of them will drop out.

Advanced classes becoming basic classes

7 One of my biggest concerns with all students taking advanced classes is that the pace of the courses will slow down. Some students will undoubtedly not try to learn the material, and some will be incapable of learning as fast as others, leaving the teacher compelled to dumb down the class. In effect, advanced classes will become basic classes. This will have no additional benefit for vocational students and will hamper college prep students.

8 There's yet another way college-bound students might suffer from the new requirements. A very gifted English student who lacks ability in math could have their grade point average lowered significantly when required to take advanced math classes. And of course, when applying to college, high school grades are important.

9 A well-rounded education is ideal but can be achieved in many ways, not just through academics. Our economy depends on a variety of jobs. We need carpenters as well as engineers. We need hairdressers as well as doctors, and we need heavy equipment operators as well as lawyers.

10 All jobs are important, and students deserve to pursue their choice of a career without being forced to take unnecessary classes.

My Notes

Lined area for taking notes.

13 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading



Text Complexity

Overall: Complex

Lexile: 1210L

Qualitative: Moderate Difficulty

Task: Challenging (Evaluate)

14 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating it. Evaluate whether the selected reading mode is effective.

15 Based on the observations you make during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

SCAFFOLDING THE TEXT-DEPENDENT QUESTION

2. Craft and Structure (RI.11–12.5) How is Thomas's diction different from O'Connell's? What effect could this diction have on each writer's ability to engage and convince readers? Select some examples of O'Connell's diction. Do the same for Thomas. How are these examples similar or different? How might each set of examples engage and convince some readers?

ACTIVITY 3.9 continued

16 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension question. You may choose to have students reread and work on the question in a variety of ways:

- independently
- in pairs
- in small groups

17 Have students answer the text-dependent question. If they have difficulty, scaffold the question by rephrasing it or breaking it down into smaller parts. See the Scaffolding the Text-Dependent Question box for suggestions.

18 Students should complete the **graphic organizer** before answering the Check Your Understanding question. Hold a class discussion.

19 Allow student pairs time to review the brief editorials written in response to the writing prompt immediately following the informational text “How to Write an Editorial.” Then, have students work alone or in pairs to respond to the writing prompt, reflecting an alternative perspective to their original editorials.

20 This draft should be finalized for publication, perhaps in Embedded Assessment 1. Invite students to submit their editorials to their school or local newspaper.

ACTIVITY 3.9 continued

How to Write an Editorial

My Notes

Second Read

- Reread the editorial to answer this text-dependent question.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

2. Craft and Structure: How is Thomas’s diction different from O’Connell’s? What effect could this diction have on each writer’s ability to engage and convince readers?

Whereas O’Connell’s diction is formal and logical, Thomas’s diction is casual and conversational. Thomas uses common phrases such as “Imagine waking up in the morning” or “do you really care.” This casual style is easier to read, which makes it more engaging, and a reader might find someone who sounds so familiar more convincing. RI.11–12.5

Check Your Understanding

Complete the graphic organizer on page 236 to compare the key ideas these two writers present. In your opinion, which of the two writers made the stronger case? Explain.

Argument Writing Prompt

You have co-written a brief editorial, and you have read two editorials with opposing views. Now, compose an editorial that responds to your original editorial. Write from an alternate perspective. Be sure to:

- Introduce and establish the significance of your claim.
- Develop the claim and respond to counterclaims with relevant evidence.
- Establish and maintain a formal style and an objective tone.

* Important
to evaluate
so they can later
self assess
their own
editorial

ASSESS

For the Check Your Understanding task, ensure that students have clearly made claims regarding which writer makes the strongest case and supported these claims with reasons and evidence from the texts.

Use students’ responses to the writing prompt to assess their ability to establish and develop a claim and refute a counterclaim.

ADAPT

If students need additional help deciding which author makes the stronger case, have students form small groups and evaluate the reasons for and against listed in their graphic organizers, marking strong reasons with a plus (+) and weak

reasons with a minus (-). Students should then assess which author receives the most pluses.

If students are having difficulty writing editorials, help them identify the opposite viewpoints by working with their original partners to **brainstorm** the most popular reasons against their original claims. Students may conduct brief research, if needed, or survey other students.

Where's Your Proof?

ACTIVITY
3.10

ACTIVITY 3.10

PLAN

Materials: editorials from the unit or students' drafts
Suggested Pacing: 1 50-minute class period

TEACH

- 1 With your students, review the types of evidence, shown in the first column of the **graphic organizer**. Explain when and why these types of evidence are used and their limitations as tools of persuasion.
- 2 Working with partners or in **discussion groups**, have students **reread** and evaluate the use of evidence in one of the essays they have read thus far in this unit. How effectively does the evidence support the writer's point? Suggest that they choose an article that uses a wide range of evidence.

Learning Targets

- LT 1 • Evaluate the effectiveness of different types of evidence.
- LT 2 • Revise writing to incorporate appropriate evidence.

LEARNING STRATEGIES:
Rereading, Think-Pair-Share,
Discussion Groups

The Art of Evidence

1. To support the claims they make, authors use a variety of types of evidence. With a partner or small group, revisit one of the editorials you have read in this unit and fill in the chart below.

Type of Evidence: What is it used for? What are its limitations? "They X, but they Y."	Example from an Editorial in this Unit	Evaluation: What kind of appeal does it make: logos, ethos, or pathos? Does the evidence logically support the author's claim in this case? Why or why not?
<u>Illustrative Examples</u> (Personal Experience/Anecdotal/Media Example). They add reality to the claim but may not be generalizable.		
<u>Hypothetical Cases</u> . They challenge the reader to consider possible circumstances or outcomes, but there's no reason they will definitely happen.		
<u>Analogies/Comparison</u> . They make the unfamiliar or abstract more accessible, but they need to be more similar than different in order to be persuasive.		

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COMMON CORE STATE STANDARDS

Focus Standards:

RI.11–12.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

W.11–12.5: 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.

W.11–12.10: 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.

Additional Standards Addressed:

RI.11–12.1; W.11–12.4; SL.11–12.1a

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ACTIVITY 3.10 continued

3 Call for students to share examples of each type of evidence, explaining their evaluations of the evidence to the rest of the class.

4 Discuss why writers who use a wide variety of evidence may be more persuasive than writers who rely on only one kind.

5 Instruct students to revise one of their own pieces of writing from the unit to include at least one of the types of evidence from this activity. Allow students time to share their revisions with a partner. Writers should clearly mark their revisions before turning in their drafts.

ASSESS

Review students' revisions for the Check Your Understanding task. Ensure that students have selected appropriate types of evidence to support their ideas or claims and that they have used suitable transitions to incorporate these pieces of evidence into their paragraphs.

ADAPT

If students need additional help revising their paragraphs, have them use **graphic organizers** to separate the parts of the paragraphs into central ideas or claims, commentary, and supporting evidence. What type of evidence, if any, is used? Is this type the most effective for supporting the central idea or claim? What other type of evidence might be more effective?

ACTIVITY 3.10 continued

Where's Your Proof?

Expert/Testimony. They provide expert support for causal claims, predictions of outcomes, or possible solutions, but they're still just opinions—and the source needs to be checked carefully!

Statistics/Surveys. They support generalized claims and make strong logical appeals, but they must be reliable and unbiased.

Causal Relationships. They suggest possible positive or negative outcomes, but there needs to be a clear link between the cause and the effect.

My Notes

2. Once you have recorded your observations in the graphic organizer, be prepared to discuss those observations. You will want to make sure to address both the types and effectiveness of each technique the author has used. Make sure you reference specific examples from the text. With a partner, discuss why using a wide variety of evidence might be more persuasive or effective than using only one kind of evidence.

Check Your Understanding

Select one of the editorials you have written in this unit and revise one paragraph in it by adding at least one of the types of evidence from this activity. Share your revision with a partner and ask your partner to identify the type of evidence you used in your writing.

May want to have them do this with rough draft of individual piece for BA 3.2

Reading and Writing a Letter to the Editor

ACTIVITY 3.11

ACTIVITY 3.11

▶ PLAN

Materials: newspaper editorials; letters to the editor written in response to the editorials

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 With students, read aloud the informational text “How to Write a Letter to the Editor.” Model creating marginal notes to paraphrase each point, as you did with the informational texts in Activities 3.8 and 3.9.

Learning Targets

- LT1 Evaluate the effectiveness of multiple editorial letters based on criteria.
- LT2 Write an editorial letter according to specific criteria.

How to Write a Letter to the Editor

Letters that are intended for publication should be drafted carefully. Here are some tips to keep in mind:

- Make one point (or at most two) in your letter. Be sure to identify the topic of your letter. State the point clearly, ideally in the first sentence.
- Make your letter timely. If you are not addressing a specific article, editorial, or letter that recently appeared in the paper you are writing to, try to tie the issue you want to write about to a recent event.
- Familiarize yourself with the coverage and editorial position of the paper to which you are writing. Refute or support specific statements, address relevant facts that are ignored, offer a completely different perspective on the issue, but avoid blanket attacks on the media in general or the newspaper in particular.
- Consider your audience (the newspaper’s editors and readers):
 - > What does your audience currently believe about the issue? Why?
 - > How will they respond to you? Why?
 - > What can you do to persuade them to change their minds?
 - > How will using slanted language affect your credibility and persuasiveness?
- Check the letter specifications of the newspaper to which you are writing. Length and format requirements vary from paper to paper. (Generally, roughly two short paragraphs are ideal.) You also must include your name, signature, address, and phone number.
- Look at the letters that appear in your paper. Is a certain type of letter usually printed?
- Support your facts. If the topic you address is controversial, consider sending documentation along with your letter. But don’t overload the editors with too much information.
- Keep your letter brief. Type and spell-check it. Have a peer edit it.
- When possible, find others in the community to write letters to show concern about the issue. If your letter doesn’t get published, perhaps someone else’s on the same topic will.
- If your letter has not appeared within a week or two, follow up with a call to the newspaper’s editorial department.

LEARNING STRATEGIES:
Marking the Text, Sharing
and Responding

My Notes

COMMON CORE STATE STANDARDS

Focus Standards:

RI.11–12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RI.11–12.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the

meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10). (See grade 11–12 Language standards 4–6 for additional expectations.)

W.11–12.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11–12.1a: Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate

ACTIVITY 3.11 continued

2 With students, read aloud an editorial you have selected from a local or national paper.

3 Then read the first letter written in response to the editorial. Direct students to judge whether the letter meets the requirements outlined on the previous page. Have students read the remaining letters you've selected and complete the graphic organizer that summarizes the writers' positions.

4 Have students respond to the quickwrite prompt, evaluating which letters are most effective and why.

ACTIVITY 3.11 continued

Reading and Writing a Letter to the Editor

Exploring Letters to the Editor

1. Your teacher will provide an editorial and several letters written in response to the editorial. Fill in the chart below for each of the letters to the editor. The last box is for your opinion on the editorial.

Letter Number	Agree or Disagree with Original Editorial?	Reasons
1		
2		
3		
4		
5		

My Notes

Check Your Understanding

Quickwrite: Which of the letters to the editor makes the strongest argument? What makes that argument compelling?

COMMON CORE STATE STANDARDS

or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

Additional Standards Addressed:

RI.11–12.5; RI.11–12.6; W.11–12.1d;
W.11–12.1e; W.11–12.1f; W.11–12.4;
W.11–12.5; W.11–12.10; L.11–12.6

Setting a Purpose for Reading

- Highlight any words or phrases that illustrate the writer’s tone.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Editorial

Why I Hate Cell Phones

by Sara Reihani

1 In this wild, unpredictable world that modern society has thrust upon us, only one gadget anchors us amid the whirl of Wiis, Wikis and Wi-fi: the cellular phone. From its origins as the pineapple-sized “car phone” exclusive to power-suited 80’s business executives to its current incarnation as camera/computer/life coach, the cell phone has gone from convenient utility to graven idol of instant gratification. Scores of modern social phenomena are directly attributable to cell phones including textual flirtation, Bluetooth use disguised as schizophrenia and the ringtone as a profound expression of personal identity.

2 While constantly reachable has undeniable advantages, cell phones deceive us into thinking that this accessibility is an inalienable right rather than a flawed privilege. By giving people my cell phone number, I give them permission to contact me whenever they want, no matter where I am or what I am doing. I am thus shackled to their whim, subjecting me to their contact when it may not be desired. I could, of course, simply turn off my phone, but this is no longer an acceptable excuse. After all, what is the use of owning a cell phone if you are going to leave it off all the time?

3 Those who live lives more unpredictable than mine may have good reason to consider their cell phones crucial lifelines, but for most of us, they are more of a luxury than a necessity. Cell phones are currently dirt cheap to manufacture, but their true cost is insidious and pervasive. Besides the perils of hidden fees and the lubricious allure of text-messaging, one must consider the emotional enslavement that comes with allowing the outside world to contact you almost anywhere. Owning a cell phone guarantees that you can and will be interrupted in movie theaters, libraries or scenes of pastoral tranquility, usually for trivial reasons. In a world full of landlines, pay phones, email, instant messages and Facebook messages, few of us need the accessibility to go that extra mile.

4 The most alluring thing about cell phones for the younger generation (i.e., us) is their efficacy as instruments of spontaneity. They ensure that no matter where you are or what you are doing, you can be notified of other entertainment opportunities; namely, where the new party is at. In this way, we are freed from the responsibility of making plans in advance. We can also cancel plans at the last minute without condemning ourselves to evenings of loneliness—instead, we can just use the opportunity to insinuate ourselves upon everyone else in our electronic phone books. This protean convenience breeds selfishness by liberating us from any solid idea of obligation. The primal human fear of isolation also comes into play here; cell phones feed on this anxiety like blood-hungry mosquitoes, promising a solution for the many who live in vague terror of spending time alone with their thoughts.



WORD CONNECTIONS

Roots and Affixes

The word *spontaneity* comes from the Latin word *sponte*, which means “willing” or “of one’s own accord.” The suffix *-ity* makes the term a noun that means “the quality of doing things of one’s own accord.” Today, the word means “the quality of doing things without planning.”

gratification: satisfaction or pleasure
attributable: able to be traced to

accessibility: ability to reach someone
shackled: chained

crucial: very important
insidious: gradually harmful
pervasive: spreading everywhere

My Notes

efficacy: effectiveness

insinuate: sneakily become part of a group

5 Read the Setting a Purpose for Reading section with students. Help them understand the instructions annotation.

6 **FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading



Text Complexity

Overall: Complex

Lexile: 1310L

Qualitative: Moderate Difficulty

Task: Challenging (Create)

7 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words and phrases that illustrate the writer’s tone. Also, students should circle unknown words and phrases. Evaluate whether the selected reading mode is effective.

8 Based on the observations you make during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

TEACHER TO TEACHER

This editorial contrasts with many other editorials that stem from current events or are written as responses to other articles. Stress to students that when they write their own editorials, they can choose from a variety of subjects.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

2. **Craft and Structure (RI.11–12.4)** How does Reihani create meaning by juxtaposing the words *vague* and *terror* in the phrase “vague terror” in paragraph 4? How do the meanings of *vague* and *terror* conflict? What impression does putting the two meanings together create?

ACTIVITY 3.11 continued

9 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs

10 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

11 Ask students to **think-pair-share** their responses to the Check Your Understanding question. Encourage them to compare the specific words and phrases they have marked.

12 Have students respond to the writing prompt by writing a letter to the editor in response to Reihani's editorial. Have students exchange their letters and **share and respond** to evaluate each other's work using the guidelines.

ASSESS

Student writing should show an ability to logically organize ideas and address counterclaims.

ADAPT

If students need additional help understanding how diction sets the tone of a piece, have them review and discuss the sentences below:

- "The primal human fear of isolation also comes into play here; cell phones feed on this anxiety like blood-hungry mosquitoes, promising a solution for the many who live in vague terror of spending time alone with their thoughts."
- Revision: The primal human fear of isolation also comes into play here; cell phones address this fear by providing a solution for the many who live in fear of spending time alone.

How does the wording change in the revision? Which words have been removed or replaced? How do these changes affect tone?

ACTIVITY 3.11 continued

Reading and Writing a Letter to the Editor

inadvertently: unintentionally

My Notes

5 In a way, cell phones actually decrease effective communication. They allow us to make calls from almost anywhere, meaning that we do not have to interrupt our other activities to sit down and call someone in particular. We can do anything while talking on the phone: distractedly check Facebook, drive irresponsibly. If I can call someone at any time to obtain or verify information, it lessens my incentive to actually listen to them the first time they tell me something, which is **inadvertently** disrespectful and powerfully habit-forming. The worst side effect of modern conveniences like cell phones is how easy it is to be dependent on them in the most casual situations.

They give you brain cancer, too.

Second Read

- Reread the editorial to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
- 2. Craft and Structure:** How does Reihani create meaning by juxtaposing the words *vague* and *terror* in the phrase "vague terror" in paragraph 4?
- The meanings of the two words are somewhat contradictory. *Vague* means "not strong or clear," and *terror* is "a strong feeling of fear." By putting the two words together, Reihani downgrades the level of fear, leaving the reader with the impression of something more like anxiety. RI.11–12.4
- 3. Craft and Structure:** From what point of view does Reihani write? What might readers infer regarding the examples Reihani gives in paragraph 5?
- Reihani writes from a first-person point of view, using pronouns such as *I* and *me* to describe her personal opinions of cell phones. The examples she gives probably reflect issues she has actually had. Perhaps she has herself driven irresponsibly while talking on the phone. When she calls the tendency not to listen to people because you can just call them again "powerfully habit-forming," the reader might infer she is speaking from first-hand knowledge. RI.11–12.6

Check Your Understanding

What tone did the writer reveal through her diction?

Possible response: The writer uses a serious tone with humorous undertones. The text is lightly satirical and hyperbolic: "... freed from the responsibility of making plans in advance" and "They give you brain cancer, too."

Writing to Sources: Argument

Write a letter to the editor in response to Reihani's editorial. Use the steps outlined in "How to Write a Letter to the Editor" to guide your writing. Be sure to:

- Utilize an organizational structure that follows the specifications of your local newspaper and logically sequences your claim, reasons, evidence, and response to counterclaims.
- Use a variety of rhetorical techniques, including anecdotes, case studies, or analogies.
- Provide a concluding statement that follows logically from your argument.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Craft and Structure (RI.11–12.6) From what point of view does Reihani write? What might readers infer regarding the examples Reihani gives in paragraph 5? Which words show whose opinions are reflected in Reihani's arguments? Why do people usually complain about something? What general statements does she make in paragraph 5 that might reflect her own behavior?

PLAN

Materials: index cards with fallacy terms, definitions, and examples; Internet access
Suggested Pacing: 1 50-minute class period

TEACH

- Before class, copy each of the 11 fallacy names and definitions onto individual index cards. Write examples on 11 separate index cards. Create one set of 22 cards for each small group in the class. Share each set separately for group work.
- Read aloud the Academic Vocabulary box and the informational text “Types of Fallacies.” Walk the students through the explanation of each fallacy, brainstorming examples of each from media. You might want use archived online political ad videos to demonstrate many of these.

LEARNING STRATEGIES:
 Discussion Groups,
 Quickwrite

ACADEMIC VOCABULARY
Fallacies are false or misleading arguments.

My Notes

Create a powerpoint to incorporate visuals to help students with concepts or assign a fallacy to students to create posters with

1. definition
2. example
3. visual representation

So that students can refer to them during debates + revision of own writing to recognize errors they need to correct

Learning Targets

- Identify fallacious logic, appeals, and rhetoric in sample texts.
- Use logical fallacies and refute the fallacies of others in a debate.

Identifying Fallacies

- You will be given a set of card manipulatives, some of which will contain the names of specific types of fallacies and others of which will contain the definitions. In your small group, you will need to match the fallacies with their definitions.
- Next, read through the following informational text and check your answers.

Types of Fallacies

Fallacies are commonplace in advertising, political discourse, and everyday conversations—and they will continue to be as long as they work to persuade. By learning to recognize them when you see them, you can strip away their power. There are many different ways to categorize fallacies, and many different names for the various types. The following eleven fallacies (adapted from Brooke Noel Moore and Richard Parker’s *Critical Thinking*, 8th ed., 2007) are divided into the different types of offense they represent. Learn these, and you’ll be ready to see through many of the rhetorical scams that come your way each day.

A. Logical Fallacies: Errors in Reasoning

- Hasty generalization:** The leap to a generalized conclusion based on only a few instances. For example, on a trip to Paris you meet several rude Parisians, leading you to conclude that French people are rude.
- Post hoc:** Literally meaning “after this,” it’s a causal fallacy in which a person assumes one thing caused another simply because it happened prior to the other. For instance, the high school soccer team loses an important game the day after they start wearing new uniforms. The coach blames the loss on the new uniforms.

B. Emotive Fallacies: Replacing Logic With Emotional Manipulation

- Ad populum:** Literally meaning “appeal to the people”; arguing that something is true because other people think so; refers to a variety of appeals that play on the association of a person or subject with values that are held by members of a target group (think of images of the flag in ads playing on patriotism) or the suggestion that “everybody knows” that something is true (as with bandwagoning).
- “Argument” from outrage:** Aristotle said that if you understand what makes a person angry, you can use that anger to persuade him or her to accept a position without critically evaluating it. This fallacy is the backbone of talk radio and of political rhetoric on both extremes of the political spectrum. It often employs loaded language and labels. It also includes scapegoating—blaming a certain group of people or even a single person.

COMMON CORE STATE STANDARDS

Focus Standards:

SL.11–12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
 SL.11–12.1a: 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.
 SL.11–12.1b: Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
 SL.11–12.1c: Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for

3 Put students into small groups and hand out the prepared fallacy index card sets to use as **manipulatives**. Ask students to match the terms and definitions with the examples. As students complete the matching, have them return to the student page to check their answers. Go over the list and ask students who made the correct matches to explain how they figured out the answers.

Fallacies 101

My Notes

- **Ad misericordiam, or appeal to pity:** If you have ever asked a teacher to give you a better grade or a second chance because things have been tough recently or because you worked SO hard, you're guilty of this one! It refers to an attempt to use compassion or pity to replace a logical argument.
- **Ad baculum, or scare tactics:** An appeal to fear in place of logic. If a candidate for office says, "Electing my opponent will open the door for new terrorist attacks," it represents an attempt to scare people into rejecting the person, despite providing no evidence to justify the claim.

C. Rhetorical Fallacies: Sidestepping Logic with Language

- **Straw man:** Erecting a distorted or exaggerated representation of a position that is easily refuted. For example, Schroth says, "But, you say, if high schools drop football it will deprive colleges and the pros of their feeder system," an argument that is, of course, a ridiculous attempt to justify high school football—and one that is thus easy to refute.
- **Ad hominem/genetic fallacy:** Literally meaning "to the man," ad hominem refers to attacks against a person him- or herself rather than the ideas the person presents. This is a dominant feature in political campaigns, where mere innuendo, instead of his or her policy positions. When this extends to criticizing or rejecting a general type of something simply because it belongs to or was generated by that type, it is a genetic fallacy. For example, to say an idea comes from the "media elite" makes it sound like it should be rejected—but who are the media elite?
- **Red herring/smokescreen:** Answering the question by changing the subject. For example, when pulled over for speeding, a person might respond to the officer's question, "Why were you speeding?" by saying, "The school no longer offers driver's education classes."
- **Slippery slope:** Half appeal to fear and half a causal fallacy, a person uses a slippery slope when they suggest one action will lead to an inevitable and undesirable outcome. To say legalizing voluntary euthanasia paves the way for forced euthanasia is a slippery slope argument.
- **Either/or (or false dilemma):** This is a conclusion that oversimplifies the argument by suggesting that there are only two possible sides or choices. It is very common in debates of policy, where issues are always complex but which politicians reduce to simplistic binaries (either/or) for rhetorical purposes.

COMMON CORE STATE STANDARDS

a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

SL.11–12.1d: Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and

determine what additional information or research is required to deepen the investigation or complete the task.

SL.11–12.6: Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Additional Standards Addressed:

W.11–12.5; W.11–12.10; L.11–12.6

LT 2

Fallacy Face Off

3. Now that you have been introduced to the concept of fallacious appeals, take up the challenge to use as many as possible in a **Fallacy Face Off**. As a class, select a current, high-profile, controversial issue. Feel free to pull this topic from some of your recent newspaper readings. You will use this topic in a **mock debate**.
4. Next, split into teams. Each team member will select or be assigned a fallacious appeal to use regarding the selected topic.
5. When the teams are ready, they will use these fallacious appeals in a mock debate. Each team will take turns presenting their appeals to the class as if presenting at a public rally, televised debate, or other venue of the class's choosing.
6. As other groups present their arguments, you will be responsible for identifying and challenging the nature of the fallacy being used by the speaker.
7. After exploring these fallacies in class, discuss the following questions in your small group:
 - Why are fallacies so common in our political discourse? Which ones are most common and why?
 - Why are fallacies so powerful—and so dangerous?
 - Why might you choose to use a fallacy—or rhetorical slanters—in a letter or speech? What would be the pros and cons of doing so?
 - How does the use of fallacies affect the ethos of a writer or speaker?
 - What is the relationship between considering your audience and deciding whether to use fallacious appeals or slanters?

Writing to Sources: Argument

Review the letter to the editor that you wrote in Activity 3.11 and revise it using at least one of the types of fallacy from this activity. Share your revision with a partner and ask him or her to identify the type of fallacy you used. Be sure to:

- Revise your letter to clearly state your position, if needed.
- Incorporate at least one fallacy into your letter.
- Prepare your letter in final draft, checking that it is grammatically and technically accurate. As needed, consult references to ensure that you are spelling and using words correctly.

LT 1

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LT 2

My Notes

→ continue to use these during school year but have students identify error and give the offending student to re-state position to clean up error

4 Conduct a brainstorming session for current, high-profile, controversial issues, and then have the class vote on a favorite for the Fallacy Face-Off mock debate.

5 Split the class into two or more teams. Give teams several minutes to come up with a fallacious appeal for each team member. You could have students draw a particular type of fallacy, using their index cards, or you could let them choose their own.

6 As teams debate the issue by taking turns presenting their appeals to the class, have members of the other teams identify and challenge the nature of the fallacy being used by the speakers.

7 Have students use the questions to consolidate their understanding of the power of fallacies and the need to be wary of them in public discourse.

8 Allow students time to revise their letters to the editor from Activity 3.11 in response to the writing prompt. Have student pairs share their revised letters, clearly marking the text for the added fallacy before turning in the revised draft.

ASSESS

Use students' responses to the writing prompt to assess their ability to identify and use fallacies. The skill of identifying fallacies is important because fallacies should be avoided as they prepare the Embedded Assessment.

ADAPT

If students have difficulty choosing fallacies to use, have them list the central ideas or claims in their original letters. Tell students to ask themselves: Which fallacy can be used to make each of these ideas or claims false?

ACTIVITY 3.13

▶ PLAN

Materials: various one-panel cartoons and editorial cartoons; Internet access
Suggested Pacing: 1 50-minute class period

▶ TEACH

1 As a warm-up activity, provide one example of a cartoon to each student. Ask each student to identify it as an editorial cartoon or a comic strip. Have each student find a partner who has a different type of cartoon. Tell pairs to construct Venn diagrams indicating the similarities and differences between these types of cartoons. Have pairs consider subject matter, style, demonstration of humor, and so on. As a class, **brainstorm** a list of similarities and differences.

TEACHER TO TEACHER

To save yourself the work of finding and clipping comic strips and editorial cartoons, split the class into two groups. Ask one group of students to **scan** newspaper op-ed pages and cut out editorial cartoons. Ask another group to scan through the comics section and cut out single-panel comic strips. (You could assign this as homework for the previous night.) Alternatively, you or students can search online for comic strips and editorial cartoons. One good source for both is www.gocomics.com.

Text Complexity

Overall: Accessible

Lexile: 1050L

Qualitative: Moderate Difficulty

Task: Accessible (Understand)

2 Read the Preview and the Setting a Purpose for Reading sections with students. Make sure they understand what they should annotate.

ACTIVITY 3.13

How to Read and Write an Editorial Cartoon

LEARNING STRATEGIES:
 Skimming/Scanning,
 Visualizing, Brainstorming,
 Sketching

Learning Targets

- Analyze the format, style, and conventions of editorial cartoons.
- Apply knowledge from this analysis to create an editorial cartoon.

Preview

In this activity, you will delve into the world of editorial cartoons. Once you have studied the genre and analyzed some examples, you will have an opportunity to create your own cartoon.

Setting a Purpose for Reading

- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Put a question mark next to anything that raises a question for you.
- Put an exclamation point next to anything that you have a strong response to or surprises you.

Informational Text

An Inside Look at Editorial Cartoons

by Bill Brennan

- 1 A few weeks ago, Joy Utecht, the journalism teacher at Grand Island Senior High, asked if I could visit with some of her students about editorial cartoons.
- 2 The invitation was exciting because editorial cartoons are one of my favorite subjects. Very few items are as unique to a newspaper as editorial cartoons.
- 3 A very brief history lesson: Editorial cartoons first appeared in the United States on single-page broadsheets during the colonial times. The first popular cartoon is a snake severed into 13 parts with the names of each colony by each piece. The caption is simple, "Divided we die."
- 4 Such a theme helped the colonies, with their diverse locations and interests, unite under a common cause.
- 5 Flash forward to the years in New York City after the Civil War, when Tammany Hall¹ became such a powerful political machine that it nearly sucked the life out of its residents. In addition, William Tweed stole millions from the taxpayers.
- 6 Eventually, the *New York Times* and eventually law enforcement officials began investigations of the Tweed Ring, but it was the powerful cartoons of Nast that brought the politicians to their knees. At one point, Nast, who worked for *Harper's Weekly*, turned down a bribe of \$500,000 to discontinue his cartoons.

¹ Tammany Hall; Tammany Hall was the name given to the Democratic political machine that dominated New York City politics from the 1790s until the 1960s.

My Notes

WORD CONNECTIONS

Etymology

Broadsheets, also called *broadsides*, were originally large pieces of paper printed on one side, often used for announcements. They later evolved into the modern newspaper. Newspapers considered broadsheets are larger and tend to cover serious stories, as opposed to *tabloids*, which are smaller and cover more sensational stories.

COMMON CORE STATE STANDARDS

Focus Standards:

RI.11–12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

SL.11–12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts,

and issues, building on others' ideas and expressing their own clearly and persuasively.
 SL.11–12.1a: 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.
 SL.11–12.3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among

7 Instead, Nast made Tweed the most recognizable face in America. When Tweed tried to flee conviction, he was arrested in Spain, because authorities recognized his face from Nast's cartoons.

8 By the way, Nast deserves partial credit for another icon, one that has stood the test of time. Along with an artist named Clement Moore, Nast drew the first Santa Claus.

9 Photography became a part of American newspapers and magazines as early as the Civil War, but the process was difficult and illustrations remained a part of American newspapers until early into the 20th Century.

10 But the sketches known as editorial cartoons are as popular today as they ever have been. People love the humor, simplicity and caricatures of politicians of the day. Caricatures, I told the students at Senior High, are exaggerations of one's physical features.

11 In recent years, there have been the JFK haircut, the LBJ ears, the Nixon eyebrows, the Carter teeth and the Clinton jaw. Of course, each cartoonist has his or her own style, but it is amazing how they reach out to the same features to identify a politician.

12 A good editorial cartoon must have five basic features.

- It must be simple. ...
- People must understand it. The cartoon must make sense to those who read the particular paper. A school newspaper might run a cartoon about cafeteria food that includes an inside joke and isn't readily understood by the general public. The cartoon would only make sense in the school newspaper.
- The cartoon must be timely. ...
- It must evoke emotion. A good cartoon should make people laugh or make them mad.
- Always, the cartoon must give a point of view. The cartoon may be looking at the truth, but it usually is coming from a specific viewpoint. When we look down at an object, the viewpoint is very different when we look up at the object. Editorial cartoons are the same way.

13 The *Independent* doesn't always agree with the viewpoint of each cartoon in the paper. Most certainly the readers don't always agree with them. But we all should agree that political cartoons are thought provoking. Just like a photograph, a well-illustrated editorial cartoon can be worth a thousand words.

14 There probably are about 100 newspapers, give or take a few, that employ full-time cartoonists. Unfortunately, it is a luxury that only metropolitan-sized newspapers can afford. Smaller newspapers subscribe to syndicated features for the right to reprint some of the better cartoons that have been published.

15 The next time you look at an editorial cartoon in the newspaper, try to look at it a new way. Instead of thinking about just whether you agree or disagree with the message, see if the cartoons have the five basic components to it [*sic*]. Then you can determine whether the message is getting through.

My Notes

3 FIRST READ: Have students use paired reading for this passage. Direct students to read "An Inside Look at Editorial Cartoons" and **m the text as indicated**. Have students **think-pair-share** thoughts on the history, purposes, and features of editorial cartoon.

4 As students are reading, monitor their progress. Be sure they are engaged with the text. Evaluate whether the reading mode is effective.

5 Based on the observations you make during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may pair students differently.

COMMON CORE STATE STANDARDS

ideas, word choice, points of emphasis, and tone used.

- Additional Standards Covered:
 RI.11–12.6; W.11–12.5; SL.11–12.1b;
 SL.11–12.1c; SL.11–12.1d; SL.11–12.6;
 L.11–12.2b; L.11–12.5b; L.11–12.6

ACTIVITY 3.13 continued

6 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

7 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

8 Have students return to and analyze the editorial cartoons. In pairs, have them identify symbols and allusions. Ask them to **quickwrite** responses to each of the questions on this page in the spaces provided.

ACTIVITY 3.13 continued

How to Read and Write an Editorial Cartoon

My Notes

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: What evidence in paragraphs 5–7 shows the power of the editorial cartoon?

The cartoons of Thomas Nast bring down the powerful politicians of Tammany Hall, although these same politicians offer Nast a bribe to stop drawing them. When William Tweed tries to escape, his face is so familiar from Nast's cartoons that Tweed is recognized in Spain. RI.11–12.1

2. Key Ideas and Details: Which phrases in paragraphs 10–12 hint at why photographs have never replaced editorial cartoons?

Unlike photographs, editorial cartoons have “humor, simplicity, and caricatures.” They are drawn to show a specific “point of view” and to “make people laugh or make them mad.” Photographs show what actually happens; they cannot be manipulated to the extent that cartoons can to include exaggerated features or situations, to create humorous effects, or to provide social commentary. RI.11–12.1

3. Craft and Structure: Which words and phrases in the text show Brennen's point of view about the value of editorial cartoons?

At the beginning, Brennen says editorial cartoons are “unique.” He goes on to demonstrate their power with the Tammany Hall/Tweed anecdote and points out their continued popularity. In conclusion, he calls editorial cartoons “thought provoking” and “worth a thousand words.” He clearly believes they still play an important role in news today. RI.11–12.6

Reading Editorial Cartoons

4. Because there is so little space for an editorial cartoonist to make his or her point, the cartoonist often uses symbols and allusions as shorthand for the meaning of the cartoon. Examine each of the cartoons your teacher supplies and identify the symbols and allusions. Why might the cartoonist have chosen these symbols or allusions?
5. Most editorial cartoons present a specific political perspective. Do the cartoons you are examining have a specific point of view? How does the cartoonist demonstrate these perspectives?
6. Editorial cartoons are designed to evoke emotion—humor, anger, or outrage, for example. How do the cartoonists do this?
7. Based on your responses to the other questions here, what does the message of your assigned cartoon seem to be, and what can you infer about its intended purpose?

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Key Ideas and Details (RI.11–12.1) What evidence in paragraphs 5–7 shows the power of the editorial cartoon? Who do Nast's cartoons bring “to their knees”? What is Nast offered to stop drawing? What happens when Tweed tries to escape to Spain?

2. Key Ideas and Details (RI.11–12.1) Which phrases in paragraphs 10–12 hint at why photographs have never replaced editorial cartoons? In paragraph 10, what three things

do people love about editorial cartoons? In paragraph 12, what should “a good editorial cartoon” evoke in viewers? What must it give? To what extent are photographs able to create these same effects?

3. Craft and Structure (RI.11–12.6) Which words and phrases in the text show Brennen's point of view about the value of editorial cartoons? How does Brennen describe editorial cartoons in paragraph 2? Which anecdote demonstrates

Creating Your Own Editorial Cartoons

8. Now that you have had some experience reading and analyzing political cartoons, try to create some of your own.

- Brainstorm topic ideas by thinking about current events in your school, your hometown, or the world. List a few ideas below.

- Choose one of your ideas and describe a point that you might want to make about that event. Perhaps you agree and want to show your support, or perhaps you would like to ridicule those who might feel differently.

- What symbols, sayings, pop culture allusions, or other easily recognizable references might be appropriate for this topic?

- Sketch a very rough draft of what your cartoon might look like.

My Notes

9 Have students create their own editorial cartoons. Ask them to write a statement they might want to make about an issue of importance to their school, their hometown, or the world. Then ask them to **visualize** this issue and to **sketch** their idea. Remind them that the purpose is to create great artwork, but rather to make a point on a particular subject.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

their power? What is the current popularity of editorial cartoons?
How does he describe them in the conclusion?

ACTIVITY 3.13 continued

10 Have students complete the Independent Reading Checkpoint.

▶ ASSESS

Use students' sketches for the Creating Your Own Editorial Cartoons task to determine their ability to illustrate clear points of view on issues, including the use of recognizable symbols and allusions.

▶ ADAPT

If students are having difficulty creating editorial cartoons, have them **summarize** in writing their topics and their viewpoints on these topics. Encourage them to include reasons why they have these viewpoints. Then tell students to translate their views and the reasons for their views into visual images.

ACTIVITY 3.13 continued

How to Read and Write an Editorial Cartoon

My Notes



Independent Reading Checkpoint

Review your self-selected news source. Which articles have you read? Create a portfolio of these articles by printing copies or writing brief summaries. Add commentary after each article, including the writer's claim or topic, a description of rhetorical organization or strategies, and an analysis of effectiveness. Continue reading your self-selected news source throughout the second part of the unit. Continue to add articles and commentary to your portfolio.

Creating an Op-Ed News Project

EMBEDDED
ASSESSMENT 1

EMBEDDED
ASSESSMENT 1

ASSIGNMENT

Working in groups, your assignment is to plan, develop, write, revise, and present an informational article on a timely and debatable issue of significance to your school community, local community, or national audience. After your group completes its article, you will individually develop a variety of editorial products that reflect your point of view (agreement, alternative, or opposing) on the topic. Be creative with your editorial products and include at least two different pieces, such as cartoons, editorials, letters, posters, photos, and so on.

Planning and Prewriting:
Take time to plan all the texts that you will include.

- How can you build a list of potential issues that are both interesting to your group as well as debatable and timely?
- What format will your opinion pieces take (e.g., editorials by newspaper staff, letters to the editor, editorial cartoon)?
- How will you split the various tasks and roles among your group members so that everyone is doing a fair amount of work?

Drafting:
Decide how you will incorporate support and organize texts.

- How will you gather evidence to support your positions?
- How can you use models of argumentative writing from this unit to help you add rhetorical elements that will appeal to your audience?
- What sort of organizational patterns do the kinds of pieces you are writing tend to follow? How can you emulate these so that your pieces read like a real informational or editorial publication?

Evaluating and Revising:
Create opportunities to review and revise.

- What sort of strategies can you use to provide feedback to each other on the quality of your pieces (e.g., SMELL, SOAPSTONE)?
- What kinds of feedback from peers and the Scoring Guide can help guide your revision?
- How will you assure that your product as a whole represents multiple perspectives on your topic?

Checking and Editing for Publication:
Be sure your work is the best it can be.

- How can you use examples of either print or online newspapers to create a realistic layout for your articles?
- How will you check your own or each others' work for grammatical and technical accuracy? What references will you consult?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing the assignment, and respond to the following:

- How do newspapers impact public opinion or public perception?
- Which of the rhetorical techniques that your group used do you think were the most effective in appealing to your audience? Why?

Technology Tip

Consider using online document sharing to develop your group article. For your individual work, you may also want to use word processing or creative programs to create editorial products. Visuals and video could also be part of your final product.

TEACHER TO TEACHER

You may want to keep groups small (3–4 students) to make sure each member has a clear role in producing the various editorial projects, perhaps one piece per student.

1 Planning and Prewriting: Help student groups split up tasks and decide on the formats for their pieces, as needed. Remind students that they need a variety of perspectives.

2 Drafting: Remind students to review informational and persuasive models from this unit. Ask them to carefully select rhetorical elements balancing the need for persuasiveness and appeal while responsibly avoiding emotional manipulation.

3 Evaluating and Revising: As part of revising, have groups review the work of another group and comment on how effectively they have constructed their arguments. Peers could comment on the technical correctness, timeliness, relevance, and persuasive use of language and reasoning.

4 Checking and Editing for Publication: Have students consider submitting this project for publication through a class or school newspaper or website. Emphasize the importance of grammatical and technical accuracy in real-world publishing. If you prefer, you can expand the scope of the presentational aspect from the layout of an actual newspaper op-ed section to include features of an online editorial (with blogs, etc.).

Reflection Have students respond to the reflection questions.

COMMON CORE STATE STANDARDS

Focus Standards:

W.11–12.1a: Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

W.11–12.2a: Introduce a topic or thesis statement; organize complex ideas, concepts,

and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

W.11–12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11–12.5: Develop and strengthen writing as needed by planning, revising, editing,

EMBEDDED ASSESSMENT 1 *continued*

Portfolio Be sure students address the Reflection questions as a separate part of the Embedded Assessment assignment so they can include that response separately. At this point you may want to ask students to go to their portfolios and find previous unit reflection questions so that they can get a sense of their growth as academic thinkers and producers.

All notes for and drafts of the editorial products should be collected and presented together to show the process students completed in successfully accomplishing the tasks.

SCORING GUIDE

When you score this Embedded Assessment, you may wish to download and print copies of the Scoring Guide from SpringBoard Digital. In this way, you can have a copy to mark for each student's work.

To identify specific areas where your English learners could use additional support, see the English Language Development Rubric for Embedded Assessment 1 on page 292a.

EMBEDDED ASSESSMENT 1 *continued*

Creating an Op-Ed News Project

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The project</p> <ul style="list-style-type: none"> explicitly represents multiple and varied editorial perspectives is extremely persuasive throughout every piece, demonstrating a thorough understanding of persuasive techniques provides evidence of thorough and original research throughout; each piece demonstrates appropriate and ample evidence to support the thesis. 	<p>The project</p> <ul style="list-style-type: none"> represents various perspectives that are implied throughout the work as a whole demonstrates a clear intention to persuade in most pieces, showing an adequate understanding of persuasive techniques demonstrates that research has been conducted to support the positions; the majority of pieces demonstrate sufficient evidence supporting the thesis. 	<p>The project</p> <ul style="list-style-type: none"> represents a limited range of perspectives demonstrates an intention to persuade in a few of the pieces; some of the pieces may be descriptive or expository rather than persuasive demonstrates that some research has been conducted to support the positions with lapses in completeness to adequately support the thesis. 	<p>The project</p> <ul style="list-style-type: none"> lacks a range of perspectives offers pieces that may be descriptive or expository rather than persuasive does not demonstrate adequate research; the majority of the pieces demonstrate insufficient evidence to adequately support the thesis and/or opinions remain unsupported.
Structure	<p>The project</p> <ul style="list-style-type: none"> is organized exceptionally, so that ideas move smoothly and comfortably accurately follows the organizational pattern of the article type, whether informational or editorial. 	<p>The project</p> <ul style="list-style-type: none"> is organized in a way that is clear and easy to follow largely follows the organizational pattern of the article type, whether informational or editorial. 	<p>The project</p> <ul style="list-style-type: none"> is unevenly organized with lapses in coherence attempts to follow the organizational pattern of the article type, whether informational or editorial, with some lapses. 	<p>The project</p> <ul style="list-style-type: none"> is difficult to follow and may jump too rapidly between ideas struggles to follow the organizational pattern of the article type, whether informational or editorial.
Use of Language	<p>The project</p> <ul style="list-style-type: none"> demonstrates purposeful use of rhetoric designed to appeal to the target audience(s) contains few or no errors in grammar or conventions. 	<p>The project</p> <ul style="list-style-type: none"> demonstrates functional use of rhetoric but may not directly appeal to the target audience may include minor errors in grammar and conventions that do not interfere with understanding. 	<p>The project</p> <ul style="list-style-type: none"> attempts to use rhetoric with limited appeal to the target audience includes some errors in grammar and conventions that interfere with the meaning. 	<p>The project</p> <ul style="list-style-type: none"> inconsistently demonstrates rhetoric includes many errors in grammar and conventions that seriously interfere with the meaning.

COMMON CORE STATE STANDARDS

rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.11–12.10: 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.

SL.11–12.1a: 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.

SL.11–12.1b: Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.