

## Learning From Student Work

## Waggoner Elementary – 6 Traits Rubric

Student work was annotated using our district's Kindergarten 6 Traits Rubric.

## Informative Writing in Kindergarten

Waggoner Elementary  
6 Traits Rubric – Grade K

	(1)	(3)	(5)
<b>Ideas</b>	<input type="checkbox"/> No attempt at writing. <input type="checkbox"/> Picture unrelated to the prompt.	<input type="checkbox"/> A single topic is clear. <input type="checkbox"/> Details present to support topic. <input type="checkbox"/> Writes to the prompt most of the time.	<input type="checkbox"/> The writing stays focused on a clear topic. <input type="checkbox"/> Includes numerous details to support the topic. <input type="checkbox"/> Precisely writes to the prompt.
<b>Organization</b>	<input type="checkbox"/> Sequencing is random.	<input type="checkbox"/> Sequencing is appropriate.	<input type="checkbox"/> Sequencing is natural. <input type="checkbox"/> Attempts a beginning, and middle.
<b>Voice</b>	<input type="checkbox"/> Unclear response to task. (i.e. letter strings)	<input type="checkbox"/> Paper expresses some predictable feelings. <input type="checkbox"/> Moments of individual sparkle, but then hides.	<input type="checkbox"/> Writing is individual and expressive <input type="checkbox"/> Writer takes some risk to say more than what is expected.
<b>Word Choice</b>	<input type="checkbox"/> Words or phrases are not constructing meaning. <input type="checkbox"/> Environmental print and/or letter strings. <input type="checkbox"/> Random marks, numbers and indiscernible symbols or no attempt at writing.	<input type="checkbox"/> Uses many simple, familiar words and phrases appropriately.	<input type="checkbox"/> Writes with vocabulary that may extend well beyond spelling ability.
<b>Sentence Fluency</b>	<input type="checkbox"/> Sentences not yet present.	<input type="checkbox"/> Write in complete, coherent sentences. <input type="checkbox"/> Patterned sentences may be present. <input type="checkbox"/> Most sentences can be read and understood easily by the teacher.	<input type="checkbox"/> 4 or more complete sentences. <input type="checkbox"/> Some varying sentence beginnings.
<b>Conventions</b>	<input type="checkbox"/> Random or no spacing. <input type="checkbox"/> Sight words spelled incorrectly. <input type="checkbox"/> Almost no evidence of the use of correct letters to spell phonetically.	<input type="checkbox"/> Usually uses appropriate spaces. <input type="checkbox"/> Most sight words spelled correctly. <input type="checkbox"/> Uses phonetic sounds to spell.	<input type="checkbox"/> Appropriate spaces. <input type="checkbox"/> All sight words spelled correctly. <input type="checkbox"/> Consistently utilizes beginning, medial and ending sounds in non-cvc words. <input type="checkbox"/> Uses end punctuation correctly.

Trimester 1 Goals

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Trimester 2 Goals

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Trimester 3 Goals

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## Student Sample A



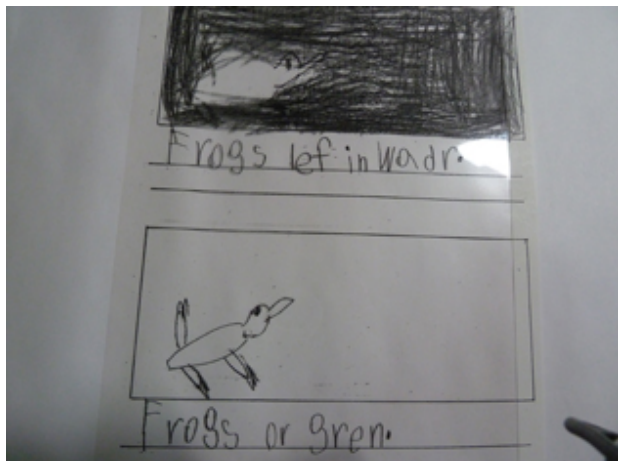
- Pg 1 Frogs eat fish.
- Pg 2 They have sticky toes.
- Pg 3 Tadpoles are little and they live in the water.
- Pg 4 Frogs are different colors.

## Annotation – Student Sample A

Student Work	What do you see in the student work?	How does it connect to your assessment tools?	What will you work on next with this student?
<b>Student #1</b>  Pg 1 Frogs eat flies.  Pg 2 They have sticky tongues.  Pg 3 Tadpoles are little and they live in water.  Pg 4 Frogs are different colors.	<b>Student #1</b>  The student stays focused on the topic (frogs) and includes various details (diet, habitat, special features). Her pictures support the text. She uses varied sentence beginnings and displays an understanding of conventions. As a second language learner, her sentence fluency and word choice are impressive.	<b>Student #1</b>  <b>District Rubric (Kinder)</b> <u>Ideas:</u> The writing stays focused on a topic. It includes numerous details to support the topic (frogs).  <u>Organization:</u> Sequencing is appropriate.  <u>Voice:</u> Writer takes some risk to say more than what is expected.  <u>Word Choice:</u> Uses many simple, familiar words and phrases appropriately. Writes with vocabulary that may extend well beyond spelling ability.  <u>Sentence Fluency:</u> Writes in complete, coherent sentences. Most sentences can be read and understood easily by the teacher. 4 or more complete sentences. Some varying sentence beginnings.  <u>Conventions:</u> Most sight words spelled correctly. Appropriate spaces. Consistently utilizes beginning, medial, and ending sounds in non-cvc words. Use end punctuation correctly.  <b>CCSS Writing Standards</b> <u>Text Type and Purposes</u> 2. Use a combination of drawing, dictating and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about a topic.	<b>Student #1</b>  An introductory sentence that names what she is writing about.  A concluding sentence

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## Student Sample B



- Pg 1 Frogs live in water.
- Pg 2 Frogs are green.
- Pg 3 Frogs eat flies.
- Pg 4 Frogs eggs are in piles.

## Annotation – Student Sample B

Student Work	What do you see in the student work?	How does it connect to your assessment tools?	What will you work on next with this student?
<b>Student #2</b>  Pg 1 Frogs live in water.  Pg 2 Frogs are green.  Pg 3 Frogs eat flies.  Pg 4 Frogs eggs are in piles.	<b>Student #2</b>  The student stays focused on a clear topic and adds details (diet, interesting facts). He writes in complete, coherent sentences, which can be read and understood. All sentences begin with "Frogs...". Conventions are acceptable. His drawings support his writing and are detailed and accurate.	<b>Student #2</b>  <b>District Rubric (Kinder)</b> <u>Ideas:</u> The writing stays focused on a clear topic. Includes numerous details to support the topic.  <u>Organization:</u> Sequencing is appropriate.  <u>Voice:</u> (Rubric does not address voice for Informational Text)  <u>Word Choice:</u> Uses many simple, familiar words and phrases appropriately.  <u>Sentence Fluency:</u> Writes in complete, coherent sentences. Patterned sentences may be present. Most sentences can be read and understood easily by the teacher.  <u>Conventions:</u> Most sight words are spelled correctly. Appropriate spaces. Consistently utilizes beginning, medial, and ending sounds in non-cvc words. Uses end punctuation correctly.  <b>CCSS Writing Standards K</b> <u>Text Type and Purposes</u> 2. Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.	<b>Student #2</b>  An introductory sentence that names what he is talking about.  A concluding sentence.  Varying sentence beginnings.  Adding details.

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## Student Sample C



- Red eye tree frogs and snakes, they are both very fast. A red eye tree frog's have a suction cup toes.

## Annotation – Student Sample C

Student Work	What do you see in the student work?	How does it connect to your assessment tools?	What will you work on next with this student?
<b>Student #3</b>  <i>Red eye tree frogs and snakes they are both very fast. A red eye tree frog's have suction cup toes.</i>	<b>Student #3</b>  A single topic is clear and there are some details present to support the topic. He ventures into some comparison with another animal the class studied previously. He attempts (sometimes correctly) to use possessives. Sentence fluency is confusing.	<b>Student #3</b>  <b>District Rubric (Kinder)</b> <u>Ideas:</u> A single topic is clear. Details are present to support topic.  <u>Organization:</u> Sequencing is appropriate.  <u>Voice:</u> (Rubric does not address voice for Informative writing.)  <u>Word Choice:</u> Writes with vocabulary that may extend well beyond spelling ability.  <u>Sentence Fluency:</u> Most sentences can be read and understood by the teacher.  <u>Conventions:</u> Most sight words spelled correctly. Appropriate spaces. Consistently utilizes beginning, medial, and ending sounds in non-cvc words.  <b>CCSS Writing Standards K</b> <u>Text Type and Purposes</u> 2. Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.	<b>Student #3</b>  Revising and Editing (for fluency and sentence structure)  Including numerous details to support the topic.  He took some risk in comparing the frog to the snake. I might encourage him to continue to compare the two (frog and snake) in the areas of Appearance, Habitat, and Diet, pointing out that he did just that in the area of Behavior ( <i>They are both very fast.</i> )  Continued work on Introductory Sentence and Concluding Sentence.

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## **CRITERIA CHARTS**

### **What are they and how do we create them?**

Creating a criteria chart is a way to communicate to students exactly what should be included in a specific genre of writing. The criteria included describe the features of a writing genre or assignment on which judgments may be based. For this reason, setting the criteria for assignments precedes developing a rubric. Variations of the criteria become the levels of the rubric. Without first determining the criteria, there is no rubric.

Teachers can set the criteria *for* their students or *with* their students. When students are involved, they are more likely to know what is expected because they helped to create those expectations.

The following four-step process encourages participation, understanding, and ownership.

#### **STEP ONE: BRAINSTORM**

1. Pose a question to prompt students to think about what counts. (*Examples: What counts in a lab report? What is important when writing a persuasive essay? What elements form a successful oral presentation?*)
2. Record all ideas, *in students' words*, on chart paper.
3. Contribute your own ideas by soliciting information from students, or by adding your own outright to ensure essential features of the project and subject area are reflected in the criteria.

#### **STEP TWO: SORT AND CATEGORIZE**

1. Ask students to look at the brainstormed list to find ideas that fit together. (*Examples: Do you see any patterns where certain ideas fit together? Is there a big idea or heading that would capture them?*)
2. Show how the ideas fit together by using different colored pens to code them. Circle ideas that are related with the same color. Or, use symbols to represent the "big ideas" and label those on the list that are related.
3. Talk to students about how the similar ideas can fit under different headings. (Note: To help students remember the criteria, it's a good idea to limit the number from 4 to 6, numbers the brain can more readily remember.)

#### **STEP THREE: MAKE AND POST A T-CHART**

1. Draw a large T-chart on chart paper.
2. Using the labels derived in sorting the brainstormed list, write these "big" ideas or categories on the left side of the chart. These are the criteria. Put the specific ideas from the brainstormed list on the right side of the chart, opposite the criteria they fit in. Leave room to add more as students discover something they need for the assignment.
3. Post the T-chart. Students may want to copy it into their notebooks as well.

## Criteria Chart for Opinion Writing

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Genre Features	Features for our Writing
States an opinion/argument	The writer launches the essay early on with their opinion, and it is clear to the reader. The writer holds their stance throughout the essay.
Can the audience be identified?	The essay is understandable to the reader. The writer does not assume the reader knows what he or she is talking about. (Both the reader or a recipient of the opinion writing can be the audience.)
Evidence appropriate to topic and explained in detail	The evidence is appropriate to the topic and explained in detail.  Each development paragraph stays focused on a new reason based on logic and ample support.  Uses facts, examples, and observations as evidence.
Provides supporting reasons for the opinion – based on logic	The essay has two or more good reasons that are explained with plenty of specific examples.  Each development paragraph stays focused on a new reason based on logic and ample support.
Facts, personal experiences, examples, illustrations	
Logical reasoning	
Opening introduces the topic.	The essay is well organized with an opening paragraph, development paragraphs, and a concluding paragraph.
Conclusion summarizes the opinion/argument	The essay is well organized with an opening paragraph, development paragraphs, and a concluding paragraph.  The conclusion should help influence the reader's thinking. It can circle back to the lead or summarize the reasons.
Effective use of language and punctuation	The wording should be convincing with strong verbs, descriptive language, and effective use of sentence variety.  The punctuation helps the reader understand the piece. It should not have errors that are distracting.

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## Handout 3.1.2c

### Student Sample A

This EL student wrote this first draft in class after hearing *Hey, Little Ant*, read aloud two different times as a introductory genre model for opinion writing. All students received instructions to answer the question the author leaves us with—Should the boy squish the ant or not? Students were reminded to pick one or the other. Yes, squish the ant or no, do not squish the ant. I believe this scaffolded writing invitation is important because at this stage of the lesson sequence, students do not need to carry the burden of selecting a topic, creating the reasons, developing the details and evidence, and finally organizing an essay in a coherent way. They can focus on answering the author's question and can rely on the author's reasons. Their primary task is to restate the reasons in the book, organizing them into an essay. Or they may restate the reasons in the book and add their own. But in either case, this is not considered constructing an essay, because it follows a read-aloud and is an opportunity for novice opinion writers to capture the essence of an opinion essay on their paper, with their pencils, hopefully adding their own reasons.

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After reading *Hey, Little Ant* I have a strong opinion about squishing ants. I think that the ant shouldn't be squashed because we have to respect all living things and because they won't harm you if you let them go. They could clean places by taking the dead leaves and eat the crumbs people left behind.

We should respect all living things even things that we don't like. Ants have families and friends just like us.

Ants won't do anything that will harm you. They will not bite and make you itch like red ants will do.

Ants could clean places by taking the dead leaves off the ground and take it to their homes. They also eat the crumbs that people drop on the ground.

I think the ant shouldn't be squashed.

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### Annotation – Student Sample A

This is an example from an EL student who is able to craft a simple opinion essay independently, in class, after listening to the book, *Hey, Little Ant*. The writer shows an understanding of choosing a stance, holding focus, and grouping reasons together. It is a skeletal draft of a first opinion paper. Examining this paper, gives me direction for what to teach next: adding more details to support the reasons in each paragraph, and eventually helping with summarizing the piece. And of course, expecting to see some carry over for organization of the essay when this student writes an opinion piece that he/she selects and writes independently during upcoming lessons.

## Handout 3.1.2c

### Student Sample B

This student wrote this paper in class, rewrote after peer revision group responses, and had access to a classroom computer if needed to collect facts. All students selected the topic and audience for their opinion writing.

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Dear Mom and Dad,

Imagine me on our porch, full of tears, watching my sister pull out of the driveway in our gray Toyota with college bags and books stacked up in the back seat. I wave and turn to the house only to find myself as lonely as a turtle without its shell. Do you want this to happen? This is why I want a dog to keep me company while Ariel is off to college.

I should get a dog since Ariel is off to college and I don't have any other siblings. A dog is a great source of companionship. According to a national survey, the majority of dog owners selected companionship as one of their major reasons for having a dog. I completely agree with them because dogs are non-judgmental. You can tell them your deepest and most intimate feelings and emotions and don't forget the unconditional love they are to you. To me dogs are a girl's best friend.

Another reason I should get a dog is because a dog would encourage me to get up and be active. For example, if I feel like skipping my daily walk or I just want to play video games all day, a dog would beg me or even make me take them out.

You may be wondering how I'm going to get the money for the dog, dog food, dog treats, etc. However, I do get report card money so I could come up with the money by trying my best in school. It may come to your mind that how am I supposed to clean up after a dog if I can't clean up my own room. To prevent me from having a messy future, we can set some rules that would get me to clean my room several times a week.

In conclusion, I should get a dog because they are a great source of companionship and they can encourage me to get up and active. So let's get off the couch and get ourselves a beautiful, loving dog.

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### Annotation – Student Sample B

The writer of this piece:

- used the opening not only to introduce the topic of wanting a dog, but also to engage the reader with a hypothetical scenario
- developed this paper with logic and ample support, even including results of a national survey that illustrate her reason for wanting a dog, companionship. The writer pushed the essay to the next level by writing a problem-solution structure in the 4th paragraph. The writer explains how to afford a dog and make rules that would ensure clean up for the dog and her room as well.
- used the conclusion to reiterate the stance, restate the major reasons and positively wrap it up with "come on, let's get ourselves (not just me) a loving dog."
- wrote an essay that shows a writer moving beyond grade-level standards for an opinion/argument essay.

The writer utilizes narrative strategies to make this essay vibrant, engaging, and even convincing. We see examples of persuasion throughout this piece: the reasons, illustration of the desire for a dog, and insightful audience awareness. Woven into this piece is a counterargument. I know you think..., but I will be able to... This student shows elements of a 6th grade persuasive essay with the inclusion of counterargument, problem solution, and effective use of support and details.



## Handout 3.1.2c

### Student Sample C

This student wrote this essay in class, with peer revision groups, and access to the classroom computer for collecting facts. All students were required to think about something they wanted to change at school. Depending on their topic, the audiences they chose from were: school principal, cafeteria manager, librarian, office manager, or teacher. This student chose to write to the school principal.

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Dear **Mrs. Hamilton**,

Imagine **John Muir** students coming into school feeling more confident and feeling less stressed because they see the beautiful and encouraging mural painted on the wall. This may become a reality if we get a mural painted.

One reason why we should get a mural is because when people come to John Muir, they will come in the school, stare at the beautiful sight, and realize John Muir elementary school is all about "learning and working together to make a better place!"

Another reason why we should get a mural is because kids will be inspired to do their best in school. You might not think this at first, but haven't you noticed at basketball games the crowd is so ecstatic because they see the mural of their school's animal growling ferociously at the opponent? Not only for sports, but for school also. Have you seen the mural at Merced High School? Well, I have and it's beautiful and I don't go to that school but I already feel more confident. Staring at the mural with different religion symbols and ethnics I don't see a well thought out painting I see the words, "Merced High School a place where all kids from different cultures, places, and ages will succeed."

You may be concerned that someone might tag the mural. However, we can put video cameras or we can paint the mural in the cafeteria and lock the doors. You also might be wondering if the cost to paint it is too expensive, however, we can have a fundraiser and wouldn't you want successful kids more than spending your money.

We should get a mural because when people walk into the school they will know what **John Muir** is all about and students will be more confident. If we end up getting a mural I have the perfect name for it. "John Muiral."

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### Annotation – Student Sample C

The writer of this piece:

- presents a hypothetical scenario in the opening paragraph that engages the reader and establishes the topic, suggesting a school mural would relieve students' stress and build confidence.
- shows a strong sense of audience throughout the essay, and particularly in paragraph 4 where she answers the concern a principal may have about the cost and safekeeping of a mural.
- gives ample support in paragraphs 2 and 3. A series of rhetorical questions implores the principal to consider the mural IF "you want your kids inspired and doing better in school."
- makes effective use of sentence variety and paragraph 2 is one effective sentence.
- uses the conclusion to reiterate the stance and makes a clever play on words in the last sentence calling it a "John Muiral."
- shows me what editing and punctuation features I can conference with this student about.

## Learning From Student Work

### Writing an Editorial

#### Characteristics of an editorial:

- An article that presents the newspaper's opinion on an issue
- Usually unsigned
- Intended to influence public opinion and promote critical thinking
- Sometimes intended to cause people to take action on an issue
- Includes both arguments and researched facts (research rarely cited)

#### Editorials have:

- Introduction, body, and conclusion
- A title that is the lead and a "gist" sentence at the beginning that names the problem or issue
- An objective explanation of the issue (background information)
- A connection to current events in the news or to historical figures
- Opinions from the opposing viewpoint (counterargument)
- The writer's opinions/claims expressed in a well-reasoned argument
- Alternative solutions to the problem or issue
- A solid and concise conclusion that powerfully summarizes the writer's opinion (End with a bang!)

#### Writing Prompt

What does it mean to be a "upstander?" Based on what you have learned from the texts you have read and viewed recently, write an editorial for the school newspaper in which you explain to your fellow students what an upstander is and how our school would benefit from having more upstanders on campus. Include both facts and well-supported opinions in your editorial, as well as examples of people who are or have been upstanders. Your editorial should be no more than 500 words in length.

#### Process:

- Gather all of your notes and writer's notebook entries on this topic. Highlight the information that you will want to use in the editorial.
- State your opinion briefly.
- Explain the facts about bullying and define the terms "upstander" and "bystander."
- Explain why some people may find it difficult to be upstanders. Find at least one example of a person who found it difficult to be an upstander.
- Explain why you think it is important to be an upstander in spite of the difficulties.
- Develop your argument by using the information you have gathered.
- Describe at least one example of an upstander who made a difference in the world.
- Explain why students at JMS should think about becoming upstanders. Use facts and statistics gathered in your research to support your argument.
- End with a dynamic conclusion that includes a call to action

## Grade 7 Editorial ELA Chart

## Grade 7

## EDITORIAL

ELA	Score 5 EXCEEDS	Score 4 MEETS	Score 3 APPROACHING	Score 2 DOES NOT MEET	Score 1 FAR BELOW
<b>Ideas and Development</b>	<p>The response:</p> <ul style="list-style-type: none"> <li>Argues a clear position</li> <li>Authoritatively employs facts and statistics to develop the argument</li> <li>Convincingly addresses the readers' concerns</li> </ul>	<p>The response:</p> <ul style="list-style-type: none"> <li>Argues a general position</li> <li>Adequately employs facts and statistics to develop the argument</li> <li>Generally addresses the readers' concerns</li> </ul>	<p>The response:</p> <ul style="list-style-type: none"> <li>Weakly presents a position</li> <li>Employs few facts or statistics or fails to develop the argument</li> <li>May not address the readers' concerns</li> </ul>	<p>The response:</p> <ul style="list-style-type: none"> <li>May not attempt to argue a position</li> <li>Does not include facts or statistics, or includes facts and statistics that are irrelevant</li> <li>Fails to address the readers' concerns</li> </ul>	Illegible, no response, inaccurate response, or responds in a language other than English
<b>Organization and Focus</b>	<ul style="list-style-type: none"> <li>Illustrates a clear, logical organization of ideas</li> <li>Maintains a consistent focus</li> <li>Clearly addresses all parts of the writing prompt</li> <li>Is concise and compelling</li> </ul>	<ul style="list-style-type: none"> <li>Illustrates a mostly logical organization of ideas</li> <li>Maintains a mostly consistent focus</li> <li>Adequately addresses the writing prompt</li> <li>Reads well but is somewhat repetitive</li> </ul>	<ul style="list-style-type: none"> <li>Illustrates some organization of ideas</li> <li>Has an inconsistent focus</li> <li>Weakly attempts to address the writing prompt</li> <li>Is repetitive and unnecessarily wordy</li> </ul>	<ul style="list-style-type: none"> <li>Little or no organization is apparent</li> <li>Lacks any type of focus</li> <li>Does not address the writing prompt</li> <li>Is lengthy and rambling</li> </ul>	
<b>Word Choice, Sentences, and Paragraphs</b>	<ul style="list-style-type: none"> <li>Exhibits use of precise, sophisticated, and effective vocabulary</li> <li>Provides a wide and effective variety of sentence types</li> <li>Includes highly effective use of transitions</li> <li>Demonstrates effective use of multiple paragraph construction</li> </ul>	<ul style="list-style-type: none"> <li>Exhibits use of some precise, effective vocabulary</li> <li>Provides some variety of sentence types</li> <li>Includes generally effective use of transitions</li> <li>Demonstrates adequate use of multiple paragraph construction</li> </ul>	<ul style="list-style-type: none"> <li>Exhibits use of mostly simplistic (basic and elementary) vocabulary</li> <li>Provides a limited variety of sentence types</li> <li>May include ineffective or awkward transitions</li> <li>Demonstrates weak use of multiple paragraph construction</li> </ul>	<ul style="list-style-type: none"> <li>Exhibits consistent use of simplistic (basic and elementary) vocabulary and/or needless repetition</li> <li>Uses mostly short, simple sentences, and/or makes frequent errors in sentence construction</li> <li>Does not include transitions</li> <li>Demonstrates little or no use of multiple paragraph construction</li> </ul>	
<b>Grammar, Usage, Mechanics, and Spelling</b>	<ul style="list-style-type: none"> <li>Contains few, if any, errors in the conventions of the English language</li> <li>Errors do not impede the understanding of the writing</li> </ul>	<ul style="list-style-type: none"> <li>Contains some errors in the conventions of the English language</li> <li>Errors do not impede the understanding of the writing</li> </ul>	<ul style="list-style-type: none"> <li>Contains numerous errors in the conventions of the English language</li> <li>Errors impede the understanding of the writing</li> </ul>	<ul style="list-style-type: none"> <li>Contains many serious errors in the conventions of the English language</li> <li>Errors impede the understanding of the writing</li> </ul>	

Editorial Draft A

Raising the bar one step higher

**Bullying is a very big problem that occurs all the time without teachers and faculty knowing and this brings up the idea of having more watchful eyes—the Upstanders.**

At Jefferson Middle School, bullying is not a stranger to its students. There have been countless cases that occur on campus, but only very faculty members have been able to catch bullying in the act. Bullying is a form of humiliation where one or more person hurts another's feelings in order to make himself or herself feel empowered. Because the faculty is not always available to catch the acts of bullying, it's time to make these "unstoppable" cases of bullying stoppable.

A serious case of bullying on our campus occurred when a 12-year old boy was shoved down a flight of bleachers during P.E. No one stopped the bullies and that boy ended up in the hospital.

Some people dismiss this as "Oh, it's just a simple matter." or even "They're just boys, it's normal for them to be aggressive." but little do they know that acts like this can create another bully or even drive someone to suicide. We need people to stand up and protect the people that are being bullied. Adults cannot do this alone because, they have just too many students to supervise. We need students to take initiative become the Upstanders to those people who are being bullied.

What is an Upstander?

Think of them as superheroes, for that is what they are.

Michael Phelps, the well-known Olympic swimmer, was also bullied as a kid. When he was younger, Michael had a lisp (an accent on certain letters) and many of his classmates teased him because of it. Swimming helped him overcome bullying and his determination helped prove to his bullies that their hurtful words meant nothing to him. Michael is one of the lucky ones, for many people are unable to stand up for themselves and bullying destroys their lives.

Being an Upstander is not easy. By standing up for those who are bullied, they also risk being bullied themselves. It is also tempting for the Upstander to bully the bully in payback for what they have done. According to several anti-bullying websites, kids that are bullies by the age of 8 are 4 times as likely to have a criminal record by the age of 30. Being an Upstander will not only reduce the number of bullying cases, but also lower the number of potential criminals.

A survey taken shows that only 35.5% of students believe that schools could stop bullying. Jefferson Middle School needs more Upstanders to stand up for their fellow classmates. In order to prevent bullying from happening anymore, both students and adults need to work together. It is time for all of us to stand up to bullying and show that schools can stop bullying.

## Handout 3.1.2d

### Editorial Draft B

#### **Bystander or Upstander? Your choice.**

Bullying has been a problem for quite some time and some people think they have found the solution to this quandary—upstanders.

Bullying: exerting power, whether to control or harm, over those who have difficulty defending themselves. 1 in 4 kids are bullied every month in the U.S. Though bullying may seem like a minor crisis compared with our nation's economy, bullying is the reason why 160,000 kids miss school daily for fear of being victimized.

Studies have shown that 56% of students have seen bullying at their school. Most of these adolescents were bystanders; people were present, but not involved. Many of these people witnessed the bullying, but didn't stop it.

Everyone has a voice, but not everyone knows how to use it. 81% of bullying acts aren't reported to adults. The victim may feel scared to tell adults about the bully. Bystanders don't interfere; either for fear the bully might single them out as their next target, or because they don't want to get branded with the title "tattletale".

Many things can get in the way of becoming an upstander, but there aren't obstacles we can't overcome. T.V. newscaster Jennifer Livingston was a victim of bullying, along with many other people. She was called names and was made fun of. Yet, she did something most victims wouldn't do. She stood up for herself. Jennifer Livingston was a person who recognized that there was something wrong and made it right, the definition of what we need to be. An upstander.

Sometimes, others need to speak up for them. Bullies usually pick victims who seem powerless and timid; too intimidated to say something. Upstanders can encourage people to take a stand by setting an example. Upstanders can tell the victim to inform an adult or tell the bully to stand.

Upstanders can make all the difference in life. Take Martin Luther King Jr. for instance. He realized that something needed to be change about the segregation of blacks and whites. Instead of doing nothing, Martin took matters into his own hands. Along the way, he got arrested a few times, but that didn't stop him. He tried again and again for what he believed in. And all of his hard work paid off. Because Martin Luther King Jr. was an upstander, today, everyone is treated equally.

Bullying is a predicament we can't just evade. The amount of bullying increases each and everyday. The first step to stopping bullying: becoming upstanders. The second step: using your voice to help others in need. When someone is bullied, step in yourself or tell an adult. Remember, we all make a choice in life. We either decide to be an ignorant bystander or an upstander who wants to make a difference.

## Handout 3.1.2d

### Assessment and Annotation to Guide Revision Conferences

Both writers paid close attention to the prompt/process requirements for writing an Upstanders, Not Bystanders editorial and also to the genre features of and criteria for editorials.

To prepare for the revision conferences, I read their drafts, comparing them to our criteria chart of the genre features of editorials and to the Editorial rubric I would use to assess their final drafts. I decided to focus the questions I would ask them to think about for their revision on these genre features:

- A title that is the lead and a “gist” sentence at the beginning that names the problem or issue
- An objective explanation of the issue (background information)

I also chose to focus on these process requirements:

- Describe at least one example of an upstander who made a difference in the world.
- Explain why students at JMS should think about becoming upstanders. Use facts and statistics gathered in your research to support your argument.

When I looked to the Editorial rubric, I identified these areas that seemed to sum up what should be revised and strengthened in the students' next draft:

- Under Ideas and Development: Employing facts and statistics to develop the argument.
- Under Organization and Focus: Maintaining a consistent focus.

### Questions for the Writer of Draft A

1. Strong position: All of us need to work together to stand up to bullying and that means teachers and students need to have more watchful eyes. Do your facts and statistics help you support and argue that position? Are there facts and statistics that should be deleted? Are there other facts and statistics in your writer's notebook that support your position?
2. Since the audience for the editorial will be your fellow students at JMS, the opening reminder to the bullying incident on campus grabs our attention. Was the problem that day not enough watchful eyes or was it the lack of action?
3. I'm not sure your Michael Phelps example helps you support your position. Why did you choose that example? Is there something in your notes or your thinking that can connect the example to your position?
4. Are there some specific ways that teachers and students can work together to stand up to bullying? Or have watchful eyes together?

### Questions for the Writer of Draft B

1. Strong title and gist sentence, and your facts and statistics in the beginning paragraphs help us see the need for upstanders at school. All leads to “everyone has voice but not everyone knows how to use it.”
2. I'm not sure your upstander examples help you support your position, however. What else do we need to know about Jennifer Livingston to understand how she is an upstander? What was the bullying she stood up to? What did she do?
3. Don't assume everyone knows Martin Luther King, Jr. as an upstander? What else can you include that helps us see him in the way you do? Did both of your upstanders use their voice to stand up? Is that important? Do you need both examples of that?
4. How can you make sure your editorial speaks to students at JMS and calls them to action?

## Assessment Guide

ASSESSMENT GUIDE FOR ARGUMENTATION/ANALYTICAL WRITING					
	Not in Evidence	Some Evidence of Competency	Approaching Competency	Competent	Exceeds Competency
<b>Response to Essay Topic:</b> The writer responds effectively to the writing task. The writer demonstrates that he or she can develop his or her own ideas in response to readings, research, observations, and lessons learned.					
<b>Understanding &amp; Use of Text:</b> The writer provides the reader a clear and accurate understanding of the readings, research, and observation, and effectively uses the ideas from them to develop the writer's response.					
<b>Development:</b> The writer develops the essay effectively by analyzing well-chosen examples from experience, observation, reading, or learning in ways that make his or her perspective compelling.					
<b>Organization:</b> The writer organizes the essay effectively, establishes a focus, and guides the reader through a coherent, well-ordered presentation of his or her ideas. It is clear how each new paragraph advances the writer's response to the essay topic.					
<b>Word Choice &amp; Sentence Structure:</b> The writer uses a wide variety of sentences in ways that help convey and reinforce his or her ideas and chooses words that convey his or her ideas clearly and precisely.					
<b>Grammar, Usage, &amp; Conventions:</b> The writer makes sophisticated use of grammatical relationships and punctuation to support the effective communication of his or her ideas.					

The teacher may use all or part of the assessment guide to evaluate student writing. The categories and descriptions that make up this assessment guide are adapted from the Analytical Writing Improvement Continuum (AWIC) developed by high school, community college, and university teachers of writing who are Teacher Consultants with the California Writing Project. The scoring guide in these modules is just a slice of the AWIC and gives a glimpse into this improvement assessment tool that is organized by 18 essential attributes of analytical writing and uses no deficit language. Contact the California Writing Project for more information about the ISAW assessment tools and the ways they support preparing students for college- and career-readiness.

## Handout 3.1.2e

### Student Sample C

The third student reflects on and analyzes her summer experience and learning as a student ranger at Mono Lake. The reader is guided through the geography and political history of it as she builds an argument for the preservation of Mono Lake. More than a response to a topic that asked her to address misperceptions about a community and its people, she developed an essay that draws on aspects of a feature article to argue and call the readers to act.

#### **The Battle for Mono Lake**

Dark clouds smother the sky, threatening rain as I walk along the lakeshore. Thunderheads have imposed their presence here the entire week, and give no sign of taking their leave. Lightning cracks open the nearby mountain crest as I head back towards the car. I knew my last day at Mono Lake wouldn't bring me the sun-drenched weather that so many flock to California for. I didn't care—just being in this place was enough for me. It was my last taste of the magic of Highway 395, of the lonely high desert and its solid mountain enclosures—there is nowhere in California, or the world, like it. Tucked away in California are these mountains and deserts, in forgotten valleys, distant forests, and hidden canyons where an untamed spirit and grandeur remain. Seagulls catch the updraft above the blackened, choppy waters. Humanity fades away, and nature comes into focus. A place where time ends and life begins—a primordial sea: brine shrimp, alkali flies, and tufa towers that pools in the sagebrush bowl below the backdoor of Yosemite. Even the air smells pure and clean here. Earth and sage, salt and water all mix and cleanse the soul's palette. I ease my way between the guard posts of white and chalky tufa towers, memorials to an enduring battle: the war to save Mono Lake. A place of great struggles and raw beauty, the lake is a reflection of both prehistoric past and modern efforts to keep it alive. The fight between two great forces of California—the water-thirsty beast of Los Angeles, and the group of grassroots citizens that banded together to stop the destruction of one of the last great places of the region, culminated at this lonely place. Mono Lake is the spirit of California, a place rich in beauty that can so easily be destroyed.

High school geography textbooks tell us that on the leeward side of a mountain range there is a rain shadow—an arid region beyond the mountains where precipitation is scarce. I contemplate this information as I turn away from the wind. Gusts sweep over the lake, creating miniature-breaking waves. The saline brine churns salt molecules into the atmosphere and disperses them. I close my eyes and suddenly it is no longer Mono Lake—it's the sea, and I'm breathing in the soggy, salty air of the Pacific. I open my eyes again. The ocean has given way to the shrinking inland sea of Mono, and the heavens pour down on me. I remember that geography textbook again, and how your experiences can be so different from what you read. A book can say that Mono Lake is just a barren wasteland, but the people who have actually explored the basin know better. I run back to the car, realizing I left my jacket there. As I move up to the parking lot, I notice the markers that the people of the Tufa Reserve placed, carefully noting the water levels of years past. Mono Lake was not so salty, not so shallow once. The creeks that once flowed into it were rich in life, fragile ecosystems that were carelessly destroyed by the Los Angeles Department of Water and Power, diverted to feed its own needs instead of Mono Lake.

As you drive down Highway 395 through the Owens Valley on a windy day, you can taste the bitter, biting wind as it stings your eyes and mouth—the product of LA's parched mouth, emanating from a dried up playa. Once blue like Mono, it is the now deceased Owens Lake: a dry bed that is no longer a source of life, but a creator of stinging alkali dust storms. The only place these acrid storms do not penetrate is in your enclosed car. But in the metropolis' growing thirst for water, the Owens River and its Lake were no longer enough to satisfy its ever-lengthening drinking straw. The DWP gradually stretched its arm farther north, until it seized the Mono Basin. Slowly it began to choke its creeks—the very arteries it needed to survive, its green and blue veins of life died away. And the lake shrank.

But there were people who knew better. The effects that were beginning to show on the lake shocked them. When the shore drew back, it exposed a land bridge to an important nesting area, leaving thousands of migratory birds, who had made their home on the



### Handout 3.1.2e

islands of Negit and Paoha for ages, exposed to predation and death from coyotes. A man named David Gaines formed the Mono Lake Committee, a group of brave souls who stood up for a wild land that could not. They worked to make sure that Los Angeles should never be allowed to do such a thing again. With the efforts of the Committee and others, the Lake could now fight back. Mono Basin National Forest Scenic Area formed, and the restoration of the lake began. Slowly, the green and blue hues of life once again returned to Rush Creek and the other tributaries that end their journeys at the lake. Mono reclaimed the land connecting the islands. Although progress has been made, it will be many long years before Mono will return to its original capacity. No longer does Los Angeles take its water mercilessly and heedlessly, and now acts with a much more responsible hand to the land. Mono Lake won its first battle, yet there are—and unfortunately will be—many others. The latest is a proposed subdivision within its boundaries of the Scenic Area, now threatening the environmental integrity and raw beauty of the basin. The proposal would line Mono's western shore with a group of tract homes. The committee continues to fight its progress with grassroots supporters. Only time will tell whether their endeavor will be triumphant over the encroaching development that still threatens Mono Lake.

Turning onto the highway now, I drive back to Lee Vining, but slowly, with the highest setting on my windshield wipers as a deluge of precipitation pounds down on my car. Eventually, I pull off of the road altogether and wait for the cloudburst to pass. Slowly, the rain passes, moving to the south. I am able to see the crest of the Sierra again, veiled at the top with the white gauze of falling snow. Driving to the very foot of these mountains, I enter the hamlet of Lee Vining, home of the Mono Lake Committee. The doors are open for the day, welcoming many others and me. We marvel at the accounts and artifacts of the Battle of Mono Lake. Photographs, exhibits, and maps all chart the progress of the lake as it gradually regains health. The committee headquarters is the fort that protects Mono Lake, and people who share a love for this area are its soldiers—the ones who help keep the lake alive, the people who care, who take action. When you first visit the committee, you can see people who are marveling at Mono for the first time. When I went to Lee Vining, I did not just see solitary people at the visitor's center. I saw families, friends on vacation, people from Los Angeles and elsewhere, all learning and sharing their newly-found knowledge about Mono Lake, becoming excited and inspired to help save the lake. They are part of a spirit of optimism in California, one that believes to change things for the better, the power lies in the hands of the people. A dream that believes you can solve any problem if you care enough about it. However, these optimistic people must have caution.

Not everyone knows the power and history behind Mono Lake, nor do they bother to find out. Everyone does not share the fight of those who care for the lake. Some people wish to develop the land surrounding Mono, and want to build a vacation home there, or create more real estate. Others do not care at all, because they have not taken the time to explore the lake, or even travel outside their own sprawling city or suburb. For every few people who stop there, a few hundred drive by, on their way to Yosemite, Reno, or other places along 395. Those few hundred will never support efforts to save the lake. But, for the committee and the people who care, all they can do is hope that the ones who do stop on their way elsewhere will have been inspired by the efforts to keep Mono Lake alive. For, with any luck, the people who do take time to stop will be the ones to help save the last pockets of wild California, which even as I write, the new subdivision or vacation home developments draw closer to.

## Annotation – Student Sample C

Student Work	What do you see in the student work?	How does it connect to your assessment tools?	What will you work on next with this student?
<p><b>The Battle for Mono Lake</b></p> <p>Dark clouds smother the sky, threatening rain as I walk along the lakeshore. Thunderheads have imposed their presence here the entire week, and give no sign of taking their leave. Lightning cracks open the nearby mountain crest as I head back towards the car. I knew my last day at Mono Lake wouldn't bring me the sun-drenched weather that so many flock to California for. I didn't care—just being in this place was enough for me. It was my last taste of the magic of Highway 395, of the lonely high desert and its solid mountain enclosures—there is nowhere in California, or the world, like it. Tucked away in California are these mountains and deserts, in forgotten valleys, distant forests, and hidden canyons where an untamed spirit and grandeur remain. Seagulls catch the updraft above the blackened, choppy waters. Humanity fades away, and nature comes into focus. A place where time ends and life begins—a primordial sea: brine shrimp, alkali flies, and tufa towers that pools in the sagebrush bowl below the backdoor of Yosemite. Even the air smells pure and clean here. Earth and sage, salt and water all mix and cleanse the soul's palette. I ease my way between the guard posts of white and chalky tufa towers, memorials to an enduring battle: the war to save Mono Lake. A place of great struggles and raw beauty, the lake is a reflection of both prehistoric past and modern efforts to keep it alive. The fight between two great forces of California—the water-thirsty beast of Los Angeles, and the group of grassroots citizens that banded together to stop the destruction of one of the last great places of the region, culminated at this lonely place. Mono Lake is the spirit of California, a place rich in beauty that can so easily be destroyed.</p> <p>High school geography textbooks tell us that on the leeward side of a mountain range there is a rain shadow—an arid region beyond the mountains where precipitation is scarce. I contemplate this information as I turn away from the wind. Gusts sweep over the lake, creating miniature-breaking waves. The saline brine churns salt molecules into the atmosphere and disperses them. I close my eyes and suddenly it is no longer Mono Lake—it's the sea, and I'm breathing in the soggy, salty air of</p>	<p>Student uses reflection to lead to a political viewpoint and claim.</p> <p>Commanding use of rhetorical strategies to achieve an argumentative purpose.</p> <p>Intriguing title</p> <p>Vivid description incorporating all of our senses.</p> <p>Connection to significance on observations</p> <p>Geographical details are sprinkled with pointed commentary, "forgotten valleys" that signals that the writer is making an argument.</p> <p>Back to the present.</p> <p>Introduction of political tension.</p> <p>Reflection of the political climate.</p> <p>Move to another example.</p>	<p>Writing observations to reflection to persuasion brings significance to the reader.</p> <p>Language choices impact tone.</p> <p>Reader is immediately captured.</p> <p>Reflection is woven in from the beginning.</p>	<p>For the WHOLE class: Continued study of rhetorical structures. Review the importance of observation and learning as evidence. Review the importance of well-chosen examples, precise diction, and interesting syntax. This paper will serve as a model for balanced writing, carefully crafted details, precise diction, and varied syntax. The following "What will you work on..." is what the whole class can learn from this essay used as a model.</p> <p>Tone</p> <p>Use of present tense</p> <p>Imagery</p> <p>Transition to a personal example then moves to a personal insight, then to a larger context.</p>

## Handout 3.1.2e

<p>the Pacific. I open my eyes again. The ocean has given way to the shrinking inland sea of Mono, and the heavens pour down on me. I remember that geography textbook again, and how your experiences can be so different from what you read. A book can say that Mono Lake is just a barren wasteland, but the people who have actually explored the basin know better. I run back to the car, realizing I left my jacket there. As I move up to the parking lot, I notice the markers that the people of the Tufa Reserve placed, carefully noting the water levels of years past. Mono Lake was not so salty, not so shallow once. The creeks that once flowed into it were rich in life, fragile ecosystems that were carelessly destroyed by the Los Angeles Department of Water and Power, diverted to feed its own needs instead of Mono Lake.</p> <p>As you drive down Highway 395 through the Owens Valley on a windy day, you can taste the bitter, biting wind as it stings your eyes and mouth—the product of LA’s parched mouth, emanating from a dried up playa. Once blue like Mono, it is the now deceased Owens Lake: a dry bed that is no longer a source of life, but a creator of stinging alkali dust storms. The only place these acrid storms do not penetrate is in your enclosed car. But in the metropolis’ growing thirst for water, the Owens River and its Lake were no longer enough to satisfy its ever-lengthening drinking straw. The DWP gradually stretched its arm farther north, until it seized the Mono Basin. Slowly it began to choke its creeks—the very arteries it needed to survive, its green and blue veins of life died away. And the lake shrank.</p> <p>But there were people who knew better. The effects that were beginning to show on the lake shocked them. When the shore drew back, it exposed a land bridge to an important nesting area, leaving thousands of migratory birds, who had made their home on the islands of Negit and Paoha for ages, exposed to predation and death from coyotes. A man named David Gaines formed the Mono Lake Committee, a group of brave souls who stood up for a wild land that could not. They worked to make sure that Los Angeles should never be allowed to do such a thing again. With the efforts of the Committee and others, the Lake could now fight back. Mono Basin National Forest Scenic Area formed, and the restoration of the lake began. Slowly, the green and blue hues of life once again returned to Rush Creek and the other tributaries that end their journeys at the lake. Mono reclaimed the land connecting the islands. Although progress has been made, it will be many long years before Mono will return to its original capacity. No longer does Los Angeles take its water mercilessly and heedlessly, and now acts with a much more responsible hand to the land. Mono Lake won its first battle, yet there are—and unfortunately will be—many others. The latest is a proposed subdivision within its boundaries of the Scenic Area, now threatening the environmental integrity and raw beauty of the basin. The proposal would line Mono’s western shore with a group of tract homes. The committee continues to fight its</p>	<p>Revisiting and reimagining the present.</p> <p>Touching back to the past to propel to the present then to the future then to the persuasive.</p> <p>Emotional diction that supports the case she is making for Mono Lake.</p> <p>Tone is created with deadlly glutinous terms.</p> <p>The simple use of <b>but</b> as a transition word.</p> <p>History as support for the argument.</p> <p>To the present political context.</p>		<p>Recursive writing of ideas.</p> <p>Word choice contributes to tone.</p> <p>Ways of transitioning</p> <p>The role of facts in analytical argument writing.</p> <p>The need for conflict to create interest, tension, and significance.</p> <p>Attention to audience needs</p>
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## Handout 3.1.2e

<p>progress with grassroots supporters. Only time will tell whether their endeavor will be triumphant over the encroaching development that still threatens Mono Lake.</p> <p>Turning onto the highway now, I drive back to Lee Vining, but slowly, with the highest setting on my windshield wipers as a deluge of precipitation pounds down on my car. Eventually, I pull off of the road altogether and wait for the cloudburst to pass. Slowly, the rain passes, moving to the south. I am able to see the crest of the Sierra again, veiled at the top with the white gauze of falling snow. Driving to the very foot of these mountains, I enter the hamlet of Lee Vining, home of the Mono Lake Committee. The doors are open for the day, welcoming many others and me. We marvel at the accounts and artifacts of the Battle of Mono Lake. Photographs, exhibits, and maps all chart the progress of the lake as it gradually regains health. The committee headquarters is the fort that protects Mono Lake, and people who share a love for this area are its soldiers—the ones who help keep the lake alive, the people who care, who take action. When you first visit the committee, you can see people who are marveling at Mono for the first time. When I went to Lee Vining, I did not just see solitary people at the visitor's center. I saw families, friends on vacation, people from Los Angeles and elsewhere, all learning and sharing their newly-found knowledge about Mono Lake, becoming excited and inspired to help save the lake. They are part of a spirit of optimism in California, one that believes to change things for the better, the power lies in the hands of the people. A dream that believes you can solve any problem if you care enough about it. However, these optimistic people must have caution.</p> <p>Not everyone knows the power and history behind Mono Lake, nor do they bother to find out. Everyone does not share the fight of those who care for the lake. Some people wish to develop the land surrounding Mono, and want to build a vacation home there, or create more real estate. Others do not care at all, because they have not taken the time to explore the lake, or even travel outside their own sprawling city or suburb. For every few people who stop there, a few hundred drive by, on their way to Yosemite, Reno, or other places along 395. Those few hundred will never support efforts to save the lake. But, for the committee and the people who care, all they can do is hope that the ones who do stop on their way elsewhere will have been inspired by the efforts to keep Mono Lake alive. For, with any luck, the people who do take time to stop will be the ones to help save the last pockets of wild California, which even as I write, the new subdivision or vacation home developments draw closer to.</p>	<p>Continued pushing of purpose and intention.</p> <p>Back to the beginning.</p> <p>The purpose to persuade readers to consider the plight of Mono Lake is clear and this section brings readers back to that intention.</p> <p>Writer sees with new perspective. Renewed faith in people to smooth out struggles.</p> <p>Acknowledges that the struggle isn't over.</p> <p>Personalized conclusion that brings us back to the present concern and the reason for her argument—the battle for Mono Lake.</p>		<p>Revisiting an idea without repeating it.</p> <p>Reflection brings clarity and new understanding.</p> <p>Anticipate reader's questions.</p> <p>Conclusions</p>
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## TEACHER RECOMMENDATIONS FOR FORMATIVE ASSESSMENT TOOLS

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**Lorena Sanchez, bilingual teacher at South West Park Elementary School** uses her classroom Wiki in connection with Voki which provides text to speech support. This allows her to give students additional writing and language support, as well as let them hear instructions and feedback bilingually.

**Liz Harrington, teacher at Jefferson Middle School**, uses Kidblog to comment on her students' independent reading blogs, and they comment on each other's blogs also.

**Mary Asgill, teacher at Turlock High School**, uses several strategies and tools:

- On Todaysmeet.com her students write main ideas after they read a piece in 140 characters or less
- Using Track Changes in MS Word, she writes margin responses on students' daily warm-ups (formative) and their essays (summative) that they email to her
- Collaborize Classroom, Edmodo, and/or the class Wiki support peer editing sessions.

**Carla Hanson, teacher at Livermore High School**, uses a voice memo application on her phone to record writing feedback for her students and then emails them the sound file.

**Tara Woodall, teacher at Golden Valley High School**, uses Google Docs to provide formative feedback to her students. Students fill out a Google Form, which populates a spreadsheet. She uses a script called FormEmailer to read and respond to student work. The script sends out her individual feedback to students. It also provides her the opportunity to give "REDO" grades. Students resubmit a revision and she can see the growth since she still has the digital copy of the first try.

**Robin Lilly, teacher at Newbury Park High School**, uses Turnitin to review and comment on student work. Students post drafts of essays, reflections on learning, and other assignments like annotated bibliographies or informal writing pieces, to which she comments by using an annotation tool. She is able to look at student work over time, reviewing previous assignments and comments so she can monitor growth and target feedback for particular students in specific areas. If she finds herself repeating feedback to a particular student, she knows that student needs more targeted instruction in a given area. She and her students also use Turnitin's discussion board feature to discuss texts and topics under study.

**Marty Brandt, teacher at Independence High School**, uses Edmodo for an assessment and feedback tool. Students submit both their Difficulty Papers (shorter, informal writing assignments) and their essays on the Edmodo page. He can click on their papers and read, making comments very easily through the comment feature. (He adds that he no longer has to worry about having an aching hand when he has finished reading and commenting on student writing.)

### **From Teacher to Teacher: Considerations for Your Lesson Planning**

As you plan your lesson(s) or adjust those that are in this module or on the CWP website, what follows are some of the questions we thought about as we developed our lessons. We include them as a planning resource, not as a formula. Our students may share similarities, but every class and every individual writer has unique strengths to build on and distinct literacy needs to address. Consider using this tool collaboratively with your colleagues.

#### **Thinking About Your Students**

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- Who are they as learners?
- Which students need additional support for reading? For writing? For language?
- What kind of support?
- What adjusted and varied support do your English learners need? Students with disabilities? Homeless students? Disengaged students?
- What are their interests? In school? Out of school?
- What do they read? In school? Out of school?
- What do they write? In school? Out of school?

#### **Thinking About the Text Type/Writing Genre**

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- Is the genre new to your students? How will you teach them specific features of the genre? Text and rhetorical features? Organizational features? Language features?
- Have they written and practiced the genre? Are they ready to write about more difficult content?
- Are they writing the genre with confidence? Are they ready to refine their language and sentence choices? Are they ready to use language, sentences, and punctuation to convey ideas and strengthen rhetorical effect?

#### **Thinking About the Standards**

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- Which writing text type will the lesson focus on? Which genre? Will students need to blend or combine text types to fit the genre?
- Which writing production or distribution, research to build or present knowledge, or range of writing standards are addressed in the lesson?
- Are there reading, speaking and listening, or language standards that are important to include in your lesson?
- Do you need to draw on grade level standards that are above or below your grade level for specific students?
- Are there discipline-specific standards you will address from the California Academic Content Standards?
- Which ELD standards will you address as you teach the text type/genre?

### **Thinking About Using Text(s)**

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If you are using texts, how are you planning to use them?

- As mentor texts for rhetorical/genre knowledge?
- To increase student content knowledge?
- As mentor texts for language knowledge?
- Student-written texts as mentor texts?
- As a context to spark writing?
- To increase cultural relevance and responsiveness?
- To increase digital, multimodal text knowledge?

### **Thinking About the Teaching Sequence and Activities**

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- What do you want them to learn? What do they need to do that? How will you communicate that to your students?
- What do your students know or need to know about the content (topic, issue, experience, data, etc.) they will write about?
- How will you tap into or build their content knowledge? Through texts— print, online or multimedia/multimodal texts? Through actual experiences or observations?
- What pre-reading activities are necessary for students to understand and interact with the text(s) in ways that bridge the reading and writing?
- What pre-writing activities are necessary for students to generate writing that prepares them to address the writing prompt (or to address their choice of writing topic)?
- What support do your students need to select and organize writing from their pre-reading and pre-writing in preparation for writing a first draft?
- What genre-specific examples of student, professional, or teacher writing will help your students at the drafting and revision stages of their writing process?
- What genre-specific language support will you provide your students from pre-reading to editing?
- How many class sessions will you need to teach the lesson? How will you sequence them?

### **Thinking About Assessing and Learning from the Writing**

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- How will you assess your students' writing?
  - School or district traits rubric
  - Genre-specific traits rubric
  - Criteria chart
  - Checklist
  - Teacher annotation
  - Student annotation or self-assessment prior to a writing conference

### Handout 3.3a

- Who will assess the writing?
- How will students know how they improved? How will they know in what ways they improved?
- Will students co-plan next steps? Will they reflect on and set their writing goals?
- How do I want to learn from the work? Annotation? Improvement charting? With my department, grade span, PLC colleagues?



## LEARNING FROM AND ADAPTING CCSS-INFORMED LESSONS

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In addition to the Lesson Planning Templates and the three complete lessons in Unit 2, this section of the Unit 3 is an invitation to examine, use, and adapt additional lessons developed by teachers for teachers. The lessons focus on writing to inform, argue and analyze: on narrative, informational/explanatory, and opinion/argument text types and the writing genres that give them audience, purpose, and form. They are organized by four grade level spans: K-2, 3-5, 6-8, and 9-12.

In each grade level span, you will find lessons that include:

- teaching sequences that support student writing, from generating ideas and research, to drafting and feedback, to revision and assessment
- links to the standards each lesson addresses: Common Core State Standards, discipline-specific California Academic Content Standards, and ELD standards
- annotated student writing samples and suggestions for using them with students
- recommendations for informational texts and links to digital texts that can be used to increase content knowledge or serve as genre or language models
- formative assessment tools, criteria charts, and rubrics
- recommendations for instructional and professional resources
- teacher rationale and commentary

Read the descriptions that follow and link to and download those that you would like to study, use, or adapt. You might want to begin with the Learning From Student Work section of the lesson.

### **Grades K-2**

#### **Informative Writing in Kindergarten**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/k-2informative\\_writing\\_in\\_kindergarten.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/k-2informative_writing_in_kindergarten.pdf)

Kindergarten students write an informative text, a 5–6 page booklet, using their science learning about red eye tree frogs. The teaching sequence moves students from dictation, to sharing the pen, to guided writing, and finally to independent writing.

#### **Which is the Best Book: Opinion Writing**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/k-2best\\_book-opinion\\_writing.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/k-2best_book-opinion_writing.pdf)

After listening to the reading of two California Young Reader Medal Nominee books, students write opinions that argue for why the teacher should purchase the particular book they want to be purchased for the classroom library.

#### **Recounting and Reporting on My Learning at the Natural History Museum**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/k-2recounting\\_my\\_learning\\_natural\\_history\\_museum.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/k-2recounting_my_learning_natural_history_museum.pdf)

Second graders write two informative pieces: a multi-paragraph informational recount about their field trip to the Natural History Museum, followed by an informational report on one of the endangered animals they learned about at the museum. Both pieces integrate science vocabulary, concept knowledge, writing skills, and writing strategies.

### **Grades 3-5**

#### **Composing Reports of Information in Science**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/3-5reports\\_of\\_info\\_science.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/3-5reports_of_info_science.pdf)

The culminating writing project to the study of organisms for these fourth grade students teaches them to become experts on a specific animal of their choosing and create a report of information to convey their expert knowledge to others.

#### **Opinion Writing: Building Skills Through Discussion, Reading, and Writing**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/3-5opinion\\_writing.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/3-5opinion_writing.pdf)

Fifth-grade reading intervention students are scaffolded through a series of lessons that build their skills for opinion writing. Instruction moves from discussion and oral arguments to varied written argument genres that equip students to use reasons and evidence from text and life to support the stances they take in their opinion/argument writing.

### **Grades 6-8**

#### **People We Admire: Writing Firsthand Biographies to Inquire and Inform**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/6-8people\\_we\\_admire.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/6-8people_we_admire.pdf)

This lesson teaches students to move from writing about themselves to writing about someone who is significant and from narrating to presenting information. As students conduct research, they learn to gather data through interviewing, researching family histories, and interpreting verbal and written information.

#### **Wrestling with the Abstract: Learning to Write Reflective, Analytical Essays**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/6-8wrestling\\_with\\_the\\_abstract.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/6-8wrestling_with_the_abstract.pdf)

This lesson guides students to write an essay about an abstract idea, such as responsibility, and through a process of identifying and defining, not only what the idea is, but also what it is not. Students draw on a wide range of print and digital texts to develop a definition of the idea and make use of narrative, informational, and argumentative text types/writing as examples for their reflection and analysis.

### **Grades 9-12**

#### **Americanization and Success: English Learners Take a Stand**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/9-12americanization\\_success.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/9-12americanization_success.pdf)

"The more Americanized you are, the more successful you'll be." This statement, made in an ELD classroom, becomes the foundation for students learning to write an argument that takes a stand in response to it.

#### **Persuade Me to Purchase: Marketing as Argumentation**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/9-12persuade\\_me.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/9-12persuade_me.pdf)

This lesson is designed to increase student awareness and attentiveness to genre features of text, specifically the purpose, audience, word choice, and structure in real-world advertising and marketing. Students learn to write an argument that draws on informational and narrative strategies and produce catalogue item advertisements.

### **Travel Writing: A Genre Exploration of How Text Types Blend in Real-world Writing**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/travel\\_writing.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/travel_writing.pdf)

Using digital texts and Yelp reviews, students study the genre of travel writing and emulate its blend of vivid description, entertaining and inspiring narration, useful information, and subtle persuasion by writing their own articles about local places, events, or businesses.

### **Uncovering Misperceptions Associated with Living in a Small Town: Writing Analytical Argument Essays**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/9-12misperceptions\\_of\\_a\\_small\\_town.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/9-12misperceptions_of_a_small_town.pdf)

In this lesson, high school students write analytical essays that make an argument about the power of assumption and misperception related to valuing people and their communities. The essay draws on experience, observation, reading, and lessons learned as sources of evidence and analysis in support of the writer's claim about the topic.

### **Keeping Close to Home: Education and Class: Writing Analytical Essays for College Readiness**

[http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/9-12keeping\\_\\_close\\_to\\_home.pdf](http://www.californiawritingproject.org/uploads/1/3/6/0/13607033/9-12keeping__close_to_home.pdf)

Twelfth grade students are taught to respond to an analytical reading passage and writing topic, "Keeping Close to Home: Education and Class," which was used by the University of California to evaluate the writing of entering freshmen. The instructional sequence teaches students to develop a clear and accurate understanding of the passage and use examples from it as evidence for a claim-based response to the central ideas of the passage. The lesson includes genre models from college students that help students understand how analytical writing blends all three CCSS text types to inform, argue, and analyze.

## POST-ASSESSMENT CCSS ELA: WRITING TO INFORM, ARGUE, & ANALYZE

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**1. Which of the following accurately define the CCSS for ELA/Literacy Writing Text Types?**

- ☐ The CCSS Writing Text Types are writing genres.
- ☐ The CCSS Writing Text Types are broad categories of writing.
- ☐ The CCSS Writing Text Types are fixed writing forms.
- ☐ The CCSS Writing Text Types are the same as the writing applications in the academic content standards.

**2. When teachers develop a writing task for their students, they should consider: (check all that apply)**

- ☐ Audience and purpose
- ☐ A specific text type
- ☐ A reason for the writer to write
- ☐ Appropriate responses

**3. When selecting texts for students to read as part of a CCSS-informed writing lesson, teachers should consider: (check all that apply)**

- ☐ If the texts help build knowledge of the topic
- ☐ If the texts can be read by students independently
- ☐ Both print and digital resources
- ☐ If the texts help students understand style and language

**4. Which statements are false? (check all that apply)**

- ☐ The CCSS writing standards are designed to be taught in order from Standard 1 through Standard 10.
- ☐ The CCSS writing standards tell teachers what to teach.
- ☐ The CCSS writing standards tell teachers what students need to learn.
- ☐ A writing lesson should address all or most of the ten CCSS writing standards.

**5. The CCSS Initiative asks teachers to give increased instructional attention to: (check all that apply)**

- ☐ Using and citing evidence from sources
- ☐ Using technology for research, collaboration, and composing
- ☐ Focusing on extensive research reports
- ☐ Writing analytically about informational and literary texts

## **POST-ASSESSMENT CCSS ELA: WRITING TO INFORM, ARGUE, & ANALYZE**

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**6. Which of the following are a part of preparing students for college and career writing? (check all that apply)**

- ☐ Justifying the significance of information for the reader
- ☐ Learning to write a specific set of essay forms
- ☐ Adapting form and content to task and purpose
- ☐ Assessing the validity of evidence

**7. A key change that the CCSS for ELA/Literacy in Writing bring is an increased focus on research and citing evidence from sources.**

- ☐ True
- ☐ False

**8. What is NOT a key purpose of formative assessment of students' writing: (check all that apply)**

- ☐ Gathering information to determine next instructional steps
- ☐ Creating feedback opportunities for students
- ☐ Grading final drafts
- ☐ Determining areas to reteach during the writing process

**9. When teachers address the Production and Distribution of Writing standards, they include which of the following practices: (check all that apply)**

- ☐ Strategic use of the writing process
- ☐ Mini-lessons on avoiding plagiarism
- ☐ Revision lessons on development, organization, and style
- ☐ Uses of technology for production, collaboration, and publishing

**10. The CCSS for ELA/Literacy in Writing emphasize which of the following: (check all that apply)**

- ☐ Writing routinely over extended timeframes
- ☐ Writing persuasion over argument
- ☐ Assessing the credibility and relevance of evidence
- ☐ Eliminating narrative and fictional writing