



## GRADES 11-12 LITERACY: ON BEHALF OF OTHERS

### UNIT OVERVIEW

This packet contains a curriculum-embedded CCLS aligned task and instructional supports. The task is embedded in a 2-3 week unit on documentary work that focuses on creating records or accounts of events, people, and places that might otherwise go unnoticed.

### TASK DETAILS

**Task Name:** On Behalf of Others

**Grade:** 11-12

**Subject:** Literacy

**Depth of Knowledge:** 3

**Task Description:** This task asks students to write an essay in which they present and defend their beliefs about doing work “on behalf of others” based on the texts they have explored throughout the unit.

#### **Standards:**

**RIT 11-12.10** By the end of grade 12, read and comprehend literary nonfiction at the high end of grade 11 – CCR band independently and proficiently.

**RIT 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. Explore and inquire into areas of interest to formulate an argument.

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

**Materials Needed:** See the Teaching and Learning Module Version on page 6 for a full list of texts and websites needed for this unit.



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The task and instructional supports in the following pages are designed to help educators understand and implement tasks that are embedded in Common Core-aligned curricula. While the focus for the 2011-2012 Instructional Expectations is on engaging students in Common Core-aligned culminating tasks, it is imperative that the tasks are embedded in units of study that are also aligned to the new standards. Rather than asking teachers to introduce a task into the semester without context, this work is intended to encourage analysis of student and teacher work to understand what alignment looks like. We have learned through the 2010-2011 Common Core pilots that beginning with rigorous assessments drives significant shifts in curriculum and pedagogy.

*Note: Annotated student work is currently not available for this task. We will work throughout the 2011-12 school year to pilot this task more widely and collect student work samples to accompany these materials. As we collect student work and annotate it, these materials will be updated to include student work.*

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Acknowledgements: The task and unit included were developed by SCALE, Inquiry By Design, and the schools in the 2010-2011 NYC DOE High School Performance Based Assessment Pilot.



# GRADE 11-12 LITERACY: ON BEHALF OF OTHERS PERFORMANCE TASK

This section contains the final task and the Teaching and Learning Module version of the task which provides a learning plan leading to the final task. A document that provides an overview of the structure of the Teaching and Learning Module version is also included.

## English Language Arts: Equitable Task and Unit Structure Overview

The English Language Arts Assessments prepared for the New York City Department of Education Performance-based assessment pilot share a common structure across the high school grades, genres, and topics. This structure reflects the work of teachers and school leaders throughout a year during which participants:

- Helped to develop tasks aligned to the Common Core of Learning Standards
- Tried the tasks out with a wide range of students, including ELL's and young people with disabilities
- Provided feedback from their classroom experiences
- Scored the resulting student work
- Developed a rubric designed to help them segue between current Regents Standards and the Common Core Learning Standards.

Through that work a common assessment structure emerged that stressed equitable access to background knowledge, processes, and expectations for all students. It is designed to create a level playing field that allows new and experienced teachers, as well as students at all levels of achievement, to demonstrate what they know and are able to do. The chart below provides an overview of that structure. The Teaching and Learning Module Version of the task provides all portions of the task and unit for this task On Behalf of Others.

<b>Overall Assessment Structure</b>	
Optional Lead-in instructional materials	These materials are included so that teachers and students who are new to the expectations of the Common Core State Standards can become familiar with the kinds of activities (e.g., critical analysis of non-fiction texts, writing evidence-based argument, etc.) they will be undertaking. In many cases, these materials include sample texts and activities to facilitate teachers being able to incorporate them in their current curricula.
<ul style="list-style-type: none"> <li>• Introduction to the topic, big ideas, core strategies and expectations</li> <li>•</li> </ul>	The materials and activities on this day are designed to introduce the specific topic of the assessment, build common background knowledge, introduce the topic of the argument that students will be addressing, and share expectations with the students. Often these materials involve students in whole class and small group discussions of an example text, with the aim of sharing common terms and ideas. Typically these early discussions also connect the content to students' lives.
<ul style="list-style-type: none"> <li>• Developing Speaking and Listening Skills Discussion task</li> </ul>	This is a whole class activity that provides both teachers and students with a formative assessment of the speaking and listening skills in the classroom.
<ul style="list-style-type: none"> <li>• Building Reading Comprehension</li> </ul>	These days are devoted to building reading comprehension skills across a range of different types of text (print, graphical information, photographs, video and film)
<ul style="list-style-type: none"> <li>• Reading comprehension task</li> </ul>	Students write a short (2 paragraphs) constructed response to an open-ended reading prompt. This reading task is also designed to develop students' understanding of the topic so that they can take an informed position when they write their essay
<ul style="list-style-type: none"> <li>• Whole class or Individualized projects</li> </ul>	Teachers and students can accomplish a short inquiry and argument paper in 3 – 5 days. Alternatively, if teachers want to use this as an opportunity to teach the inquiry skills and the research paper, the unit can expand to several weeks.
<ul style="list-style-type: none"> <li>• Argument-based essay writing task</li> </ul>	Depending on the length and depth of the individualized inquiry, students can write a short (500-word essay, with draft and revisions, or a longer research paper.
<ul style="list-style-type: none"> <li>• Optional follow-up</li> </ul>	Samples of student work from each of the assessments can be use as the basis for grade-level and departmental discussions of what students need to graduate college and career ready.

## Grades 11-12 Literacy: On Behalf of Others Directions to Students

### *Final Task*

In your reading and writing you have explored texts where writers and photographers wrestled with what was important and what was dangerous in presenting the lives of others – particularly other people who could not speak for or represent themselves.

For this final assignment, you will revisit these texts and write a 500-word response that reflects your beliefs about doing work “on behalf of others.”

In your paper, please do the following things:

- 1) Take a position relative to Agee’s claim that it is “curious . . . obscene and thoroughly terrifying” to “pry intimately” into the lives of other human beings.”
- 2) Explain your position by drawing on your own reporting work and on your work with the various texts you’ve studied during this task.
- 3) Be sure to use specific examples from these texts to support each of the major points you want to make about doing this kind of work.
- 4) Consider what people who hold a different point of view might say. How will you answer their concerns and questions?
- 5) In your conclusion pose at least three questions this experience raises for you about the importance and the challenges of creating—and reading—accounts that aim to do good on behalf of others. In other words, what lessons or implications does this experience hold for me as a reader or viewer or listener? What are the lessons for me as a reporter? If I returned my micro-report to these people, to the people who live in the place I described, would they recognize themselves? Would they be ashamed? Would they feel diminished or well served?

## On Behalf of Others – Teaching and Learning Module Version

This teaching and learning version provides a learning plan leading to the task.

<b>On Behalf of Others – Full Teaching and Learning Version</b>	
<b>Task Sections and Titles</b>	<b>Suggested Activities</b>
Lead-in instructional materials (optional)	<p>Even in 12<sup>th</sup> grade students may be new to the work of reading non-fiction and using that information to develop and defend a position in an argument based essay. For that reason, it can be useful for students to experience oral forms of debate on an issue related to those they will be writing about in the pre-assessment. Here are several suggestions for helping students to learn what is involved in evidence-based arguments.</p> <p><b>Oral debate</b></p> <ul style="list-style-type: none"> <li>• Ask students to recall an occasion when they gave an account of an event in which they deliberately “shaped” events or how other people appeared in order to make a point. (Alternatively, students might recall a time when they overheard an account of themselves or their actions that another speaker “shaped.”)</li> <li>• Ask students to reflect on what the “ground rules” are when you talk about other people. Ask them to define where “a good story” oversteps the line and becomes hurtful, distorting, or disrespectful.</li> <li>• Ask several groups to present their proposed “ground rules.”</li> <li>• If individuals disagree, they can (respectfully) challenge another group’s ground rules.</li> <li>• Ask students to consider situations where these decisions matter (in their own lives, and in the larger world, for instance, in news accounts, how people are photographed, etc.)</li> <li>• Link this work to the upcoming pre-assessment and to other work the class will be doing with debate and argument throughout the year.</li> </ul> <p><b><u>Background information on argument</u></b></p> <p>Students may need help building an understanding of the concept of an argument as it is used here. (A position on an important issue, backed up by evidence and reasoning.) Some students need help making the distinction between this meaning of argument and the everyday term for a noisy disagreement with two sides stubbornly holding on to their original positions.</p> <p>To build up this understanding ask students to work in pairs to discuss the following:</p> <p>There are two kinds of argument:</p> <ul style="list-style-type: none"> <li>• A noisy disagreement with two (or more) sides stubbornly holding on to their original positions.</li> <li>• A exchange on an important issue, where each speaker/writer uses evidence and reasoning to convince the other to consider a different point of view, choice, or action.</li> </ul> <p>What happens in these two different kinds of exchanges:</p>

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	<ul style="list-style-type: none"> <li>• What strategies so people use in the first case?</li> <li>• What strategies do people use in the second case?</li> </ul> <p>If you can get your way in the first kind of argument, why does the second kind of argument matter (e.g., in court cases, in making significant choices for government, etc.)?</p> <p>Teachers may also want to help students develop an understanding of some key terms often used in writing argument. For example:</p> <p>In an <u>argument-based essay</u> writers not only give information but they also present an <u>argument</u> with the <u>PROS</u> (supporting <u>claims</u> and <u>evidence</u>) and <u>CONS</u> (opposing claims and evidence) for an issue. Writers need to take a clear <u>stand</u> and use clear language and well-chosen evidence that will convince people who are uncertain or who have a different <u>point of view</u> on the issue.</p> <p>Teachers may want to add additional terms taken from the argument rubric or checklist. It can be useful for students to develop definitions in their own words and to keep these “student-friendly” definitions posted in the classroom.</p>
<p>Introduction to the topic (<i>On Behalf of Others</i>), big ideas, core strategies and expectations</p>	<p><b>Developing shared background knowledge: Documentary Work</b></p> <p>Explain to the class that there is a long and dignified tradition of documentary work in which writers, photographers, filmmakers, and journalists set out to create records or accounts of events, people, and places that might otherwise go unnoticed or misunderstood. These records are meant to raise questions and to function as calls to action. Writers who work in this tradition include:</p> <ul style="list-style-type: none"> <li>• Stephen Crane</li> <li>• George Orwell</li> <li>• James Natchwey</li> <li>• Jonathan Kozol</li> <li>• Carolyn Forché</li> <li>• James Agee</li> <li>• Oscar Smith</li> <li>• Philip Gourevitch</li> </ul> <p>Photographers and filmmakers have contributed to this tradition as well. In New York at the turn of the century, photographers like Jacob Riis and Lewis Hine exposed how poor families and their children were crowded into tenements. Throughout the depression, photographers like Walker Evans and Dorothea Lange made vivid images of the lives of the people who were living under harsh and difficult conditions. A relatively recent example of filmmakers who work in this tradition are the records – made by both amateurs and professional (e.g. Spike Lee) – who captured the devastation that Hurricane Katrina wrought on the lives of ordinary people living in the lower Ninth Ward.</p>

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	<p><b>Selection and Deflection in Documentary Work</b> Ask students to:</p> <ul style="list-style-type: none"><li>• Look at the photo essay and listen to the audio for, “Joshua Febres: The Uncertain Gang Member,” one of the entries on the New York Times’ series “One in 8 Million.” <a href="http://www.nytimes.com/packages/html/.../1-in-8-million/index.html">www.nytimes.com/packages/html/.../1-in-8-million/index.html</a></li><li>• Discuss how the contributing photographer and journalist told this story in a way that was respectful of the young man, his family, and community. In other words:<ul style="list-style-type: none"><li>○ Listen carefully to the audio portion of the report. (It may take listening twice.) Take notes on what was said and how it was said. What choices did the journalists make about what they included and how they discussed what they saw and heard?</li><li>○ Look closely at the images that accompany the audio. How are those images selected, framed, and composed? What is the effect of the choices that the photographer(s) made?</li><li>○ What are the consequences of these choices for how we see the young man at the center of the piece?</li></ul></li><li>• Introduce the ideas of selection and deflection as major creative and ethical issues that authors and image-makers face when doing documentary work on behalf of others.<ul style="list-style-type: none"><li>○ <b>Selection:</b> What an author (photographer, filmmaker) chooses to draw a reader’s/viewer’s attention to.</li><li>○ <b>Deflection:</b> What an author (photographer, filmmaker) chooses to push into the background, downplay, or leave out entirely.</li></ul></li><li>• Ask students to discuss and apply these terms to what they saw and heard in “The Uncertain Gang Member.”</li></ul>
Developing speaking and listening skills (Touchstone Assessment)	<p>As a part of this discussion, students (or teachers) can listen in and reflect on where the class, as a whole, is on key dimensions of speaking and listening (<b>See Standards for Speaking and Listening observation and comment form</b>)</p> <ul style="list-style-type: none"><li>○ Comprehension and Collaboration (SL 11- 12.1)</li><li>○ Presentation of Knowledge and Ideas (SL 11 – 12.4)</li><li>○ Knowing How to Conduct a Productive Discussion (added)</li></ul> <p>If students act as listeners and observers they can sit strategically placed around the classroom, using the rubric to take note about moments when the discussion “ignites”, and thinking about what makes</p>

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	<p>that happen. They can share what they observed with the class as a whole. Together the class can set some goals for their upcoming discussions.</p> <p>This investment in nurturing discussion can pay off given the role that oral exchanges can play in the development of argument skills, particularly students' ability to</p> <ul style="list-style-type: none"><li>• Sustain an argument across numerous points</li><li>• Understand how to make sense of claims and counterclaims</li><li>• Develop a balanced and objective approach to examining evidence from a variety of sources (or speakers)</li></ul>
Building reading comprehension	<p><b>Extracting and analyzing relevant information from “Migrant Mother” photos</b></p> <ul style="list-style-type: none"><li>• Explain to the students that among the most famous examples of documentary work on behalf of others are the photos that Dorothea Lange, Walker Evans, and others took during the Great Depression, when they were employed by the Farm Security Administration to document the effects of that economic upheaval on the lives of ordinary people. A central image in that effort is Lange’s “Migrant Mother” photos – a suite of images taken of a single woman and children in a desolate landscape. Take a few minutes to review those images with the class. They can be found at: <a href="http://www.loc.gov/rr/print/list/128_migm.html">http://www.loc.gov/rr/print/list/128_migm.html</a></li><li>• Place students in pairs or trios. Using all the photographs, have the students spend at least ten minutes looking closely at the sequence of images that led up to the final image, as well as that final image. Ask them to infer what was selected and what was deflected from earlier photos, when making the final photo.</li><li>• Ask students to consider the following questions:<ul style="list-style-type: none"><li>• What details recur (were selected) across all the photos?</li><li>• What does Lange select or highlight in her final photo that is different from earlier images?</li><li>• What gets left out (deflected) in the final photograph?</li><li>• What message do you think Lange was trying to send with her choices about what to select and deflect?</li></ul></li><li>• Ask students to write a half-page response to the final question above. Remind them that the photograph is a text and that this is a text-based question that calls for them to state a clear</li></ul>

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	<p>position and cite specific evidence to support that position.</p> <ul style="list-style-type: none"> <li>• Afterwards, reconvene the whole class and facilitate a discussion about students’ answers to the question.</li> <li>• Give students an opportunity to revise their positions and their papers based on what they hear from their peers.</li> </ul>
<p>Reading comprehension task (Formative Assessment)</p>	<ul style="list-style-type: none"> <li>• Remind the class that people who undertake documentary work “on behalf of others” are committed to making their audiences see what they might otherwise have ignored or missed about other people’s lives. On the surface, this mission seems above reproach, but a closer look reveals many problems and challenges. The work has artistic, intellectual, and ethical dimensions.</li> <li>• Take a few minutes to share the following information about one of Lange’s contemporaries, James Agee and his work that resulted in the book, <i>Let Us Now Praise Famous Men</i>.</li> </ul> <div data-bbox="511 945 1328 1696" style="border: 1px solid black; padding: 10px; margin: 10px 0;"> <p>In 1936 during what is known as the Great Depression, writer James Agee and photographer Walker Evans accepted an assignment to write an article for Fortune magazine in which they would report on the conditions of poor sharecropper families living in the Southern regions of the United States. Agee and Evans went to Alabama that summer and began interviewing, writing, and taking pictures of poor families who worked on small farms. Agee became so involved with the people and so upset by what he witnessed that they never wrote the article. He grew increasingly horrified by what he saw as a despicable arrangement: that he, a man with education and opportunities, would be hired and paid to profit by the suffering of men, women, and children who would never have his chances. Agee and Evans quit their assignment and, instead, published their work in the long and troubled book, <i>Let Us Now Praise Famous Men</i>, a text that the critic Lionel Trilling has called “the most realistic and the most important moral effort of our American generation.”</p> </div> <p>Explain to the class that Agee was painfully aware of the challenges built into documentary work, especially when it addresses the lives of people who may not have the means or the opportunity to speak or write for themselves. Out of this</p>

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concern he wrote the following as the second paragraph in the opening to *Let Us Now Praise Famous Men*.

“It seems to me curious, not to say obscene and thoroughly terrifying that it could occur to an association of human beings drawn together through need and chance and for profit into a company, an organ of journalism, to pry intimately into the lives of an undefended and appallingly damaged group of human beings, an ignorant and helpless rural family, for the purpose of parading the nakedness, disadvantage, and humiliation of these lives before another group of human beings.”

- Distribute copies of this quote to each student and ask them each to develop a one-sentence summary of what Agee is saying.
- Return to Dorothea Lange’s “Migrant Mother” images. As a class read the following web page, which describes the complicated history of that image and the distress that it caused the woman who had agreed to have her photo taken.  
[http://lcweb2.loc.gov/ammem/awhhtml/awpnp6/migrant\\_mother.html](http://lcweb2.loc.gov/ammem/awhhtml/awpnp6/migrant_mother.html)
- Ask students to imagine that they are helping to design and organize an exhibition that presents the role photography has played in helping people understand the lives of others. As the nation once again faces the possibility of great economic distress, you want this exhibition to urge visitors to think twice about how they view, talk about and treat people who have lost their jobs and homes. You are thinking about opening the show with a discussion of “Migrant Mother.”

In response to this scenario, ask students to write a short text (350 words /1 page) in which they:

- Provide viewers with the historical background to the image
- Discuss what the image made visible to people who did not experience the uprooting and suffering that migrants did
- Discuss at least two ethical questions surrounding the image based on your reading of the article about the photograph.
- Conclude with a reflection that will make your reader think about the complex nature of doing documentary work on behalf of “others.”

Create a display of the images and student texts. Read and discuss how

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	<p>the texts and images work together to provoke viewers/readers to think about doing documentary work “on behalf of others.”</p> <p>Generate a shared list of some to the most effective ways in which writers provoked readers to think. Keep this list posted as students begin their own work in the next section of the unit.</p>
Whole class or individualized projects	<p>Point out to the class that they will soon be undertaking their own documentary projects. Explain to them that to prepare them for that work, over the next few days they will have a chance to look closely at the work of other documentarians.</p> <p>Explain to the class that today they will view a short video about the artist JR—an artist who works “on behalf of others.” JR does massive public art installations all over the world in which he posts photographs of regular people on places such as the walls of buildings, rooftops, and the sides of bridges and trains. In this short video, JR talks about his work and the aspirations that inspire it.</p> <p><a href="http://www.tedprize.org/jr-2011-ted-prize-winner/">http://www.tedprize.org/jr-2011-ted-prize-winner/</a></p> <p>To help support comprehension, please provide students with copies of the transcription of the video (see appendix for copy-ready version of the transcription). You should plan on playing the video two times. Ask students to simply watch and listen the first time through. Then, play the video a second time. This time, have students mark places in the transcription in which they see evidence or information that helps them think about these questions:</p> <ul style="list-style-type: none"><li>○ Why does JR paste large photographs of people up on walls, on stairways, on the sides and tops of trains?</li><li>○ How does he work and why?</li><li>○ Why does he work in these places?</li><li>○ What does he focus upon (select)? What does he leave out (deflect)?</li></ul> <p>After the second viewing, ask students to turn to a partner and share their thoughts about the questions. During this sharing time, insist that students identify specific moments in the video/transcript where JR says things that help them think about the questions.</p> <p>Give partners 3-4 minutes to share and make notes, then ask them to write individual quick writes (2-3 sentences for each question) that distill their thinking.</p>

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	<p>Afterwards, reconvene the whole class to discuss the questions. Capture the class’s ideas on chart paper and post it in the room so it can be referenced easily later in the task work.</p> <p>Transcript of JR is attached at the end of these materials.</p> <p><b>Supports for the Individual Micro-reports – Conducting relevant research</b></p> <p>Work with the class to generate a list of short research assignments, and a sequence they should move through to complete their report. This list should be as specific as possible and could include items such as:</p> <ul style="list-style-type: none"> <li>• Write down a short description of my intentions for the micro-report</li> <li>• Schedule an interview with X</li> <li>• Draft a set of interview questions</li> <li>• Write descriptive notes about X place in my notebook</li> <li>• Visit X place and record overheard dialogue that I might use in my report</li> <li>• Write a rough draft</li> <li>• Get someone to read and give feedback on my rough draft</li> </ul>
<p>Argument-based essay writing task</p>	<p>When students have completed their discussion of JR’s work, introduce the following “On Behalf of Others” assignment in which they take on the role of the documentary writer and reflect on the challenges of this kind of work.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 10px;"> <p style="text-align: center;"><b>On Behalf of Others: A Micro-report</b></p> <p><i>Please write a “micro-report” (500 words) about an event you witnessed place or person you know that <i>needs to be brought to light or told about.</i></i></p> <p>During this work, try out several of the techniques you observed in one (or more) of the models you studied in the previous work.</p> <p>In addition, please attach to your report a one-page commentary or “Author’s Statement” where you answer the following questions:</p> <ul style="list-style-type: none"> <li>• What was the message you were trying to create about the event or person you observed?</li> <li>• What “selection” and “deflection” choices did you make in your efforts to convey this message?</li> <li>• How was your work similar to the models?</li> <li>• Did you invent other techniques that you think were</li> </ul> </div>

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	<p align="center">effective?</p> <ul style="list-style-type: none"> <li>• What did this experience teach you about the challenges of doing this kind of work?</li> </ul>	
	<p>Work with the class to brainstorm a list of possible topics, places, or people they could report on.</p> <p><i>Use this brainstorming session as an opportunity to reiterate the “working on behalf of others” spirit of reporting in this tradition. The aim is to provide an insight, to select and assemble information to send a message, or to provide a close observation to make a point.</i></p>	
<p>Independent reading and research (optional extension)</p>	<p>Ahead of time, teachers assemble a selection of readings in this tradition. Each selection should be:</p> <ul style="list-style-type: none"> <li>• At the high school or college level of reading complexity</li> <li>• Long enough to develop an in-depth treatment of the subject and include reflection of this kind of work (10 pages)</li> <li>• Varied in issues and subjects so students can select one that interests them</li> <li>• Potential authors:             <ul style="list-style-type: none"> <li>○ Steven Crane: <i>New York Sketches</i></li> <li>○ George Orwell: Essays, "A Hanging" (1931) and "Shooting an Elephant" (1936)</li> <li>○ Jacob Riis: <i>How the Other Half Lives</i></li> <li>○ Studs Terkel: <i>Working, Division Street</i></li> <li>○ Alex Kotlowitz: <i>There are No Children Here, The Other Side of the River: A Story of Two Towns</i>, and <i>Never a City So Real</i></li> <li>○ Jonathan Kozol: <i>Savage Inequalities</i></li> </ul> </li> </ul> <p>Students read their individual selections in class or for homework. As they read, they mark up their texts:</p> <ul style="list-style-type: none"> <li>• Instances of selection or highlighting</li> <li>• Instances of deflection (where the author appears to have omitted or underplayed information or issues)</li> <li>• Other issues the student notices related to writing about the lives of other people.</li> </ul> <p>In class, students discuss:</p> <ul style="list-style-type: none"> <li>• What they are finding from their independent reading and note-taking</li> <li>• How it compares to their own work as documenters</li> </ul>	
<p>Final assignment</p>	<p>Explain to the class that having read and written “on behalf of others”</p>	

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<p>(Culminating Assessment)</p>	<p>reportage, they are now well positioned to think carefully about the challenges inherent in this work.</p> <hr/> <p align="center"><i>Final Assignment</i></p> <p>In your reading and writing you have explored texts where writers and photographers wrestled with what was important and what was dangerous in presenting the lives of others – particularly other people who could not or choose not to represent themselves.</p> <p>For this final assignment, you will revisit these texts and write a 500-word response that reflects your beliefs about doing work “on behalf of others.”</p> <p>In your paper, please do the following things:</p> <ol style="list-style-type: none"> <li>1) Take a position relative to Agee’s claim that it is “curious . . . obscene and thoroughly terrifying” to “pry intimately” into the lives of other human beings.</li> <li>2) Explain your position by drawing on your own reporting work and/or with the various texts you’ve studied during this task.</li> <li>3) Be sure to use specific examples from these texts to support each of the points you want to make about doing this kind of work.</li> <li>4) Consider what people who hold a different point of view might say. How do you answer their concerns and questions?</li> <li>5) In your conclusion pose at least three questions this experience raises about the importance and the challenges of creating—and reading—accounts that aim to do good on behalf of others. In other words, what lessons or implications does this experience hold for me as a reader or viewer or listener? What lessons for me as a reporter? If I returned my micro-report to these people, would they recognize themselves? Would they be ashamed? Would they feel diminished or well served?</li> </ol>
<p>Reviewing the rubric</p>	<p>Your teacher and other readers will score your essay based on how well you:</p> <ul style="list-style-type: none"> <li>• <b>State your position</b> clearly and fully.</li> <li>• <b>Make specific claim(s)</b> or point(s) that support your position.</li> <li>• <b>Develop your claim(s)</b> using your own ideas and evidence (such as data, quotes, and observations).</li> <li>• <b>Cite, analyze, and connect the evidence</b> to your argument.</li> </ul>

## On Behalf of Others – Teaching and Learning Module Version

	<ul style="list-style-type: none"><li>• <b>Address claims or viewpoints that differ</b> from your position or argument.</li><li>• <b>Write a conclusion</b> that summarizes your argument and helps your readers to think (for instance, what future implications or consequences might result from continuing or not continuing to sanitize literary works?)</li><li>• <b>Organize your essay clearly</b> using words, phrases, transitions, and clauses to show how the parts of your argument are related.</li><li>• <b>Use a formal style and objective tone.</b></li><li>• <b>Use the conventions of standard written English and vocabulary relevant to the topic.</b></li></ul>
Optional follow-up	The tasks include grade-level appropriate rubrics and details for scoring student work. These tools allow individual classroom teachers, grade-level clusters, or departments to select samples of student work, score them, and discuss the implications for teaching and learning.

**Speaking and Listening Standards: Observation and Comment Form**

<b>Standards for Speaking and Listening</b>	
<b>Dimensions of Discussion</b>	<b>Observations</b>
<b>Comprehension and Collaboration</b>	
<p><b>SL.11 – 12.1 Participate in collaborative discussion:</b></p> <ul style="list-style-type: none"> <li>• Come prepared</li> <li>• Work with peers to promote civil, democratic discussions and fair decision-making</li> <li>• Pose questions that probe reasoning and evidence; ensure a hearing for a full range of positions; clarify, verify, or challenge ideas and conclusions; promote divergent and creative perspectives</li> </ul>	
<b>Presentation of Knowledge and Ideas</b>	
<p><b>SL. 11 – 12.4 Present information, findings, and supporting evidence to:</b></p> <ul style="list-style-type: none"> <li>• Convey a clear and distinct perspective, so that listeners can following the line of reasoning</li> <li>• Address alternative or opposing perspectives respectfully and objectively</li> <li>• Match organization, development, substance and style are appropriate to the purpose and audience, and formality of task and setting</li> </ul>	
<b>Conduct of the Discussion (added to the CCSS dimensions)</b>	
<p><b>Equal participation:</b></p> <ul style="list-style-type: none"> <li>• Ensure that all participants have the opportunity to contribute</li> <li>• Ensure no points of view or participants are marginalized or silenced</li> </ul>	
<p><b>Interconnection:</b></p> <ul style="list-style-type: none"> <li>• Listen to and build on what each other have to say so that new ideas, questions, and perspectives develop</li> <li>• Make connections to earlier discussions, texts, and ideas so that discussion builds over time</li> </ul>	
<p><b>Monitoring the “Health” of the Discussion</b></p> <ul style="list-style-type: none"> <li>• Offer other speakers time and support for articulating and clarifying ideas or positions</li> <li>• Investigate differences of opinion with respect and interest</li> </ul>	
<p><b>Other Observations:</b></p>	

Transcription of JR Video

Phone rings.

Interviewer: Hi JR.

JR: Hi, there.

Interviewer: Can you hear me well?

JR: Yeah, kind of.

Interviewer: Uh, okay, so you are currently working on a large project. Can you tell me how the 28 mm project started?

JR: Yes, I'll try. In 2004, I went to Clichy Montfermeil in the suburbs of Paris to paste large photos of the occupants of that neighborhood. A year later, the riots started from there, in 2005, and the first car that burned in front of my picture, brought my artwork in the front of the media suddenly. And I came back into that neighborhood in 2006 with my 28 mm to take their photo with their trust. So I photograph them playing their own caricature, the way we see them from Paris and I start pasting them through the east of Paris and the bourgeois areas of Paris. And you go from someone in the media that you can't recognize to someone that you can go and knock on his door because on the photos there's his name, his age and even his building number.

In the same media that I saw the suburbs, I saw, everyday, the Middle East conflict. So with my friend, Marco, we decided to go there and just have a look by ourselves. With a French passport, we could go from both sides really easily and we realized that we were the ones who had to photograph them and paste them face-to-face on both sides of the wall. So, there's not an Israeli or a Palestinian who could have done that project. We met Israeli teachers, Palestinian teachers, taxi driver, students—we photographed them face-

## On Behalf of Others – Teaching and Learning Module Version

to-face, paste them face-to-face playing the caricature, the caricature they see of the other through the media. And we paste them on both sides of the wall, without any authorization on both sides. And you know what? We thought that we be kidnapped, that we would be arrested, that we would be evicted. And we just came back with sunburns! The limits in that place were not what we think they are.

How can you imagine a guy in Ramallah accept that you paste an Israeli face on his house, outside of his own door? And he would have to explain everyday why he accepted to have an Israeli in front of his door. The real heroes are sometimes not where you think they are. They are right there in the street, everywhere around you. In the Middle East, I realized that it was the first time I confronted my work to people who didn't have media all around them.

Arriving in Sierra Leone, Liberia, Sudan or Kenya, I started by Africa, I realized the men were holding the streets and I would have to control them. They would be the curators of my exhibition, so I choose the woman subject 'cause I think that the woman reveals the whole condition of the society. I want to confront those portraits with the streets. I started to look for anonymous woman that are daily heroes, photograph them and paste them in their own cities and make their story travel. For they wanted their story to travel, they wanted to show another image of themselves. So, I would travel with the photos, I would travel to other countries and meet other women and highlight them in the same way.

In Brazil, the first favela of Brazil in Rio, I pasted gigantic portraits on houses in Providência. In Kenya, for example, I used vinyl on the rooftops so that it would protect them from the rain. In each case, the people had to find their own interest in the project. Places like Kenya or Brazil, the confrontation and the experience of the people was so strong it would make us want to come back and keep a link with those people. And there's even more places that I want to come back and continue. 'Cause sometimes the wave of the project can be read even when the photo is gone. You know, the photo is a paper—it's a paper, it's ephemeral, it goes with time but it always stays with an image in your head.

**On Behalf of Others – Teaching and Learning Module Version**

<b>Organizer for Writing Task: On Behalf of Others</b>
A statement of the issue and my position
Claim/ point - with evidence analyzed to build my argument
Claim/ point - with evidence analyzed to build my argument
Claim/ point - with evidence analyzed to build my argument
What would people with other points of view say? What are my responses to their concerns and questions?
A summary of my position, analysis and additional reflections that will make my readers think hard about the issue and what is at stake

## On Behalf of Others – Teaching and Learning Module Version

No matter what position you take, it is important to:

- State where you stand.
- Back up your position with clear claims and evidence.
- Consider why people might disagree with you (make counterclaims) and defend your position against their objections.

Your teacher and other readers will score your essay based on how well you:

- **State your position** clearly and fully.
- **Make specific claim(s)** or point(s) that support your position.
- **Develop your claim(s)** using your own ideas and evidence (such as data, quotes, and observations).
- **Cite, analyze, and connect the evidence** to your argument.
- **Address claims or viewpoints that differ** from your position or argument.
- **Write a conclusion** that summarizes your argument and helps your readers to think (for instance, what future implications or consequences might result from continuing or not continuing to sanitize literary works?)
- **Organize your essay clearly** using words, phrases, transitions, and clauses to show how the parts of your argument are related.
- **Use a formal style and objective tone.**
- **Use the conventions of standard written English and vocabulary relevant to the topic.**

Preparing to Write: Think about the following questions:

- What is your position?
- What is the best evidence from the texts to support your position?
- What might people who disagree with you claim or question about your claim



GRADE **11-12** LITERACY:  
ON BEHALF OF OTHERS  
UNIVERSAL DESIGN FOR LEARNING (UDL)  
PRINCIPLES

**Non Fiction Reading and Argument Essay Writing On Behalf of Others ELA/ Grade 11-12  
Common Core Learning Standards/  
Universal Design for Learning**

The goal of using Common Core Learning Standards (CCLS) is to provide the highest academic standards to all of our students. Universal Design for Learning (UDL) is a set of principles that provides teachers with a structure to develop their instruction to meet the needs of a diversity of learners. UDL is a research-based framework that suggests each student learns in a unique manner. A one-size-fits-all approach is not effective to meet the diverse range of learners in our schools. By creating options for how instruction is presented, how students express their ideas, and how teachers can engage students in their learning, instruction can be customized and adjusted to meet individual student needs. In this manner, we can support our students to succeed in the CCLS.

Below are some ideas of how this Common Core Task is aligned with the three principles of UDL; providing options in representation, action/expression, and engagement. As UDL calls for multiple options, the possible list is endless. Please use this as a starting point. Think about your own group of students and assess whether these are options you can use.

**REPRESENTATION:** *The “what” of learning.* How does the task present information and content in different ways? How students gather facts and categorize what they see, hear, and read. How are they identifying letters, words, or an author's style?

*In this task, teachers can...*

- ✓ **Offer ways of customizing the display of information** by displaying passages from *Let Us Now Praise Famous Men* in a flexible format and vary the font style and text size, line spacing, and margin size of the passages.

**ACTION/EXPRESSION:** *The “how” of learning.* How does the task differentiate the ways that students can express what they know? How do they plan and perform tasks? How do students organize and express their ideas?

*In this task, teachers can...*

- ✓ **To ensure that all students have equal access to information, provide options for comprehension.** Use concept maps or thinking maps to explore students’ understanding of *pros and cons* and *claims* and *counterclaims* necessary for argument-based writing.

**ENGAGEMENT:** *The “why” of learning.* How does the task stimulate interest and motivation for learning? How do students get engaged? How are they challenged, excited, or interested?

*In this task, teachers can...*

- ✓ **Foster collaboration and community by creating cooperative learning groups with clear goals, roles, and responsibilities** using class-created rubrics for generating “ground rules” for discussions.

Visit <http://schools.nyc.gov/Academics/CommonCoreLibrary/default.htm> to learn more information about UDL.



GRADE **11-12** LITERACY:  
ON BEHALF OF OTHERS  
RUBRIC

## I. READING INFORMATIONAL TEXTS: Read, Comprehend, Cite from Texts, Identify and Analyze Author's POV, and Evaluate

CCS STANDARDS	Needs Major Support (0): The student has not yet acquired the basic reading, writing, and thinking skills required by standards-based high school instruction. Needs major support to make progress.	Emerging (1): The student has basic reading, writing, and thinking skills for participating and producing grade-level work but needs explicit support to become and stay an active member of class.	Developing (2) The student is developing the higher-order reading, writing, and thinking skills but needs support, demanding assignments, and clear feedback to be independent.	Proficient (3) The student has developed the higher-order reading, writing, and thinking skills to transition to upper-level high school work. Still needs support to become college and career ready	Exemplary/College and Career Ready (4) The student has developed the level of reading, writing, and thinking skills needed for rigorous upper level high school courses or early college or training courses.
<b>RIT 11-12.10:</b> Read and comprehend literary nonfiction at the high end of grade 11 – CCR band independently and proficiently	Does not identify or misidentifies the central idea of one or more of the informational texts used.	Understands topic, or issue of the texts, but not supporting details. Does not draw inferences or make connections across texts.	Understands text at more detailed factual level. Identifies the central idea and some supporting details from the texts, draws simple inferences. Does not make connections across texts.	Understands text at both literal and non-literal level identifies the central idea and analyzes key supporting details from the texts, draws inferences (such as author's position and purpose), makes simple connections across texts.	Identifies the central idea and analyzes key supporting details from the texts thoroughly, draws inferences (such as author's position and purpose), makes sophisticated connections across texts.
<b>RIT 11-12.1:</b> Cite strong and thorough textual evidence to support analysis of specific texts/sources.	Relies only on personal opinion and experience to comprehend or analyze a text. Cites no evidence.	Cites or refers only to general or broad factual evidence to support the analysis of a text (e.g., mentions topics, event, person, from text, etc.).	Cites some specific textual evidence for different points but typically limited to single quote or instance.	Cites sufficient specific factual evidence, supporting relevant points in the analysis, may use more than one example or quote.	Cites sufficient, specific textual evidence, from throughout the text, may use more than one quote or example, clearly connecting to and supporting relevant points in the analysis.
<b>RIT 11-12.1</b> Draws inferences from the text, including determining where the text leaves matters uncertain.	Understands topic of the texts and some facts.	Understands text at literal level, Identifies the central idea and several key facts.	Understands some longer-range implications in the text (e.g. causes and effects, main idea and supporting details.	Understands some non-literal or implied aspects of the text, such as figurative language, symbolic implications, and implied meanings.	Understands the text at the literal, figurative, and implied levels. Can identify where interpretation is uncertain (ambiguous, inconclusive, etc.
<b>RI: 11-12.6</b> Determine an author's point of view or purpose and analyze how an author uses rhetoric (persuasive language) in particularly effective ways.	Fails to identify or misinterprets / misidentifies the author's point of view or purpose or how language is being used to persuade.	Identifies author's point of view or purpose but does not analyze how the author uses persuasive language or techniques.	Identifies the author's point of view or purpose and examples of persuasive language or techniques, but does not analyze how the author uses language to persuade.	Identifies the author's point of view or purpose and analyzes several major instances of how the author uses persuasive language and techniques effectively.	Identifies the author's point of view or purpose, analyzes and critiques how the author uses a range of different types of persuasive language and techniques with specific effects.

**II. EVIDENCE AND REASONING: Write Clear Position; Introduce, Develop, and Evaluate Claims; Write Valid Conclusion**

	<b>Needs Major Support/ Provides No Evidence (0):</b>	<b>Emerging (1):</b>	<b>Developing (2):</b>	<b>Proficient (3):</b>	<b>Exemplary/College and Career Ready (4):</b>
<b>W.11-12.1</b> Take a clear position, Introduce precise knowledgeable claims, distinguish from opposing claims	Takes no clear position; makes no identifiable claim; only writes generally on the topic.	Takes a position; implies, but does not state, a claim.	Takes a clear position that is clear and present for much of the text that may contain contradictions or off-topic points that distract from the argument. At least one claim is clearly stated.	Takes a clear position that remains constant throughout the text and is supported by two or more claims.	Takes a nuanced position that remains constant throughout and is supported by several clear and specific claims.
<b>W.11-12.1</b> Develop claims and counterclaims fairly, with evidence and evaluation (strengths and weaknesses) of each in a way that anticipates the audience’s knowledge, concerns, values, and possible biases.	States or insists on purely personal position; develops no evidence of a balanced look at the issue; ignores or dismisses counterclaims.	Develops own position and claims with some evidence from the texts; may mention other opposing claims but does not develop them.	Develops own position and claims consistently, often using evidence from the texts. May mention counterclaims, but examines opposing claims minimally.	Develops own claim consistently using evidence from the texts and/or implications for each; other opposing claims are examined using evidence from the texts, and are evaluated against the writer’s position and claims.	Develops own claim, thoroughly examining a wide range of evidence from the texts and implications for each; other opposing claims are examined consistently, in light of evidence from the texts, and evaluated against the writer’s position and other claims in a way that is fair and balanced.
<b>W.11-12.1</b> Provide a conclusion that follows from and supports the argument	Provides no conclusion or provides conclusions that are disconnected from the body of the essay.	Provides an explicit conclusion that restates the opening position but develops it no further.	Provides an explicit conclusion that summarizes several of the major claims.	Provides an explicit conclusion that summarizes all of the major claims that have been developed <b>or</b> offers insights and implications.	Provides an explicit conclusion that summarizes all major claims that have been developed <b>and</b> includes closing insight or implications.

### III. ORGANIZATION AND CLARITY: Use Transitions for Cohesion and Clarity; Structure Writing for Task, Purpose, and Audience

	Needs Major Support (0):	Emerging (1):	Developing (2):	Proficient (3):	Exemplary/College and Career Ready (4):
<b>Added:</b> Provide an introduction that gives context and indicates the significance of the argument to the important issues worth debating.	Provides no introduction or framing of the issues	Names the topic, provides some context, but no discussion of significance.	Identifies topic, provides contextual information that helps reader to understand why the issue matters,	Identifies topic, provides ample contextual information that builds readers' understanding of the significance of issue why the issue matters,	Identifies topic, provides ample contextual information that builds readers' understanding of the significance of issue why the issue matters, why it is important at this moment, what the writer brings to it.
<b>Added:</b> Use devices like paragraphs, titles and headings to organize information and structure of argument for the reader,	No evident organization	Simple devices like title and page numbers, but not further evidence of organization.	Clear title, page numbers, some paragraphing	Well chosen title, effective paragraph structure that supports the argument, internal headings where appropriate.	Well chosen title, effective paragraph structure that supports the argument, internal heading sub-headings where appropriate, title page, table of contents where needed.
<b>W.11-12.1</b> Use words, phrases and clauses as well as varied syntax to link major sections of the text, create cohesion, and clarify the relationships between reason and evidence, claim and counterclaim.	Does not write coherent prose using the structure of an argument.	Presents argument as a collection of ideas or points linked using few or simple transitional words (and, also, then, etc.).	Presents argument as a sequence of points and evidence, linked using more explicit transitional words and phrases (because, finally, further, etc.).	Presents argument as a coherent and logically sequenced series of points and evidence using a range of explicit transitional words and phrases that describe both immediate (thus, therefore, etc.) and longer-term connections (as mentioned earlier, etc.) within the text.	Presents argument as a coherent and logical sequence of points relating the major claims and counterclaims, linked with a wide range of sophisticated transitional words and phrases that describe both immediate (by contrast, on the other hand, etc.) and longer-term connections (in sum) throughout the text.
<b>W.11-12.4.</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	Produces writing in which there is little development or organization.	Produces writing that is on the topic but where there is only a loose collection of information and claims with no overarching organization.	Produces writing in which there is a simple statement of position, some relevant information, and a brief conclusion.	Produces writing in which there is a clear position, followed by the examination of several claims and counterclaims, and a full conclusion.	Produces writing in which there is a clear position, followed by the balanced examination of several claims and counterclaims, and a thorough conclusion.

**IV. LANGUAGE AND CONVENTIONS: Establish and Maintain Formal Style and Objective Tone; Use Conventions; Vary Sentence Structure For Effect**

	<b>Needs Major Support/ Provides No Evidence (0):</b>	<b>Emerging (1):</b>	<b>Developing (2):</b>	<b>Proficient (3):</b>	<b>Exemplary/College and Career Ready (4):</b>
<b>W. 11-12.1</b> Establish and maintain a formal style and objective tone, using the vocabulary and structures of the topic and academic discipline in which they are writing (using data, embedding quotations, citing sources, including tables, etc.).	Writes as s/he might speak; language is informal and/or choppy, using incomplete sentences; the tone and framing are highly personal; uses vocabulary and structures of daily conversation.	Writes in a style appropriate for written communication; frames the argument largely from a personal point of view, without objective treatment of claims from texts; little evidence of writing appropriate to the academic discipline (e.g., discuss data, name sources, embed quotes, etc.).	Writes in a style appropriate for written communication; personal views dominate, but claims from texts may be included as background; uses some key terms relevant to the topic or discipline; some evidence of the structures of the academic discipline (e.g., discuss data, name sources, embed quotes, etc.).	Writes in a formal style, treats claims and counterclaims from texts fairly; uses the key terms relevant to the topic or discipline, with basic structures of the academic discipline (e.g., discuss data, name sources, embed quotes, etc.).	Writes in a formal style and treats claims and counterclaims from texts objectively and fairly; acknowledges limits or raises questions related to own position; uses the key terms relevant to the topic or discipline, with more sophisticated uses of structures of the academic discipline (e.g., present data in tables, fully cite sources, embed quotes, etc.).
<b>L 11-12.1/2:</b> Use the conventions of English spelling and grammar to make meaning clear.	Lack of basic English conventions makes positions, claims, or conclusions unclear.	Employs basic English conventions so that overall meaning is clear, with a pattern of errors that detract significantly from clarity.	Employs a range of English conventions so that broad meaning and finer points are clear, with a pattern of errors, some of which may detract from clarity.	Employs a wide range of English conventions so that broad meaning and finer points are clear, with only occasional errors that do not detract from clarity.	Employs a full range of English conventions so that broad meaning and finer points are clear. Essentially error-free.
<b>L 11-12:</b> Vary sentence structure for specific effect, based on audience and purpose.	Uses only simple sentence structures, with no concern for audience or purpose.	Uses a few different types of sentence structures, but only occasionally enhancing meaning; some awareness of audience and purpose.	Uses a variety of sentence structures, occasionally enhancing meaning, mostly aware of audience and purpose.	Uses a variety of sentence structures to enhance meaning, with an evident awareness of audience and purpose.	Uses a wide variety of sentence structures to enhance meaning, with a sophisticated awareness of audience and purpose.



# GRADE 11-12 LITERACY: ON BEHALF OF OTHERS INSTRUCTIONAL SUPPORTS

The instructional supports on the following pages include a unit outline with formative assessments and suggested learning activities. Teachers may use this unit outline as it is described, integrate parts of it into a currently existing curriculum unit, or use it as a model or checklist for a currently existing unit on a different topic.

# Unit Outline: Grade 11-12 Literacy

**INTRODUCTION:** This unit outline provides an example of how teachers may integrate performance tasks into a unit. *Teachers may (a) use this unit outline as it is described below; (b) integrate parts of it into a currently existing curriculum unit; or (c) use it as a model or checklist for a currently existing unit on a different topic.*

## Grade 11-12 Literacy: On Behalf of Others

### UNIT TOPIC AND LENGTH:

- This unit focuses on a long tradition in American journalism and literature: documentary work that articulates the lives of others who may not be able to speak for themselves and their needs. The unit surfaces the complexity of doing this kind of work, drawing on major texts from the 19<sup>th</sup> and 20<sup>th</sup> centuries ranging from Stephen Crane and Jacob Riis, James Agee and Walker Evens, and contemporary writers and photographers.
- The unit can be as short as two weeks. It can be expanded to a full six weeks if teachers implement the author study and micro-report portions of the unit. These components engage 12<sup>th</sup> graders in the kind of independent inquiry and research writing that they will encounter in college and career settings.

### COMMON CORE LEARNING STANDARDS: Standards in bold are those emphasized

- **RIT 11-12.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of grade 11 – CCR band independently and proficiently.**
- **RIT 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: 11-12.6 Determine an author’s point of view or purpose and analyze how an author uses rhetoric (persuasive language) in particularly effective ways.
- **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. Explore and inquire into areas of interest to formulate an argument.**
- W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **SL 11- 12.1 Initiate and participate 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 – 12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspective are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.**

### BIG IDEAS/ENDURING UNDERSTANDINGS:

- Effective and ethical documentary work is a balance between personal research

### ESSENTIAL QUESTIONS:

- How do documentarians (interviewers, authors, photographers, filmmakers)

## Unit Outline: Grade 11-12 Literacy

<p>and insight and a deep respect for the people whose lives are studied – and potentially exposed.</p> <ul style="list-style-type: none"> <li>➤ Documentarians constantly make choices about what to highlight (select) and what to leave out (deflect).</li> <li>➤ These ideas are at odds with the misconceptions that documentary work is just recording what's “out there.”</li> </ul>	<p>balance their responsibilities to themselves as creators and researchers, their audiences’ need to know, and their subjects’ right to respect and privacy?</p>
<p><b>CONTENT:</b></p> <ul style="list-style-type: none"> <li>➤ The unit focuses on documentary and journalistic writing written in English in the 19<sup>th</sup> and 20<sup>th</sup> centuries. The work focuses on the issues of responsibilities of both authors and critical readers in thinking through the ethical issues involved in the representation of other peoples’ lives.</li> <li>➤ Students will learn the history and issue of the genre of documentary work, as well as the work of one documentarian in depth.</li> <li>➤ Students will learn how to read documentary work with a critical eye.</li> <li>➤ Students will learn key observational and interview skills involved in doing documentary work.</li> </ul>	<p><b>SKILLS:</b></p> <p>In this unit students:</p> <ul style="list-style-type: none"> <li>➤ Develop and reflect on classroom discussion skills</li> <li>➤ Read critically</li> <li>➤ Conduct small-scale research projects</li> <li>➤ Write an argument-based essay using evidence from their research projects</li> </ul>
<p><b>ASSESSMENT EVIDENCE AND ACTIVITIES:</b></p> <p><b>INITIAL ASSESSMENT:</b></p> <p>As the unit opens, students engage in a classroom discussion in which they examine a combined photo essay and audio track from the New York Times series “One in 8 Million.” Students discuss how the interviewers, photographers, and editors developed a piece on a young former gang member that provides a candid, but respectful, portrait of the young man. They generate an initial set of principles to guide documentary work developed on behalf of others. <i>Please see the Teaching and Learning Module version of the task for full details.</i></p>	
<p><b>FORMATIVE ASSESSMENT:</b></p> <p>Subsequently, students examine the documentary photograph “Migrant Mother” taken during the Great Depression by Dorothea Lange. In addition, they read a quote from James Agee’s “Let Us Now Praise Famous Men” regarding the challenges of doing documentary work that both exposes serious social issues and represents the people affected in respectful ways. This short constructed</p>	

# Unit Outline: Grade 11-12 Literacy

response provides teachers (as well as students) with information on how well students:

- Read/view work critically
- Understand the possibilities and issues in doing documentary work (i.e., that documentary work involves a series of complex choices about what and how to represent the lives of other human beings)
- Write about visual and written texts and the ethical questions that they raise

*Please see the Teaching and Learning Module version of the task for full details.*

## **FINAL PERFORMANCE TASK:**

At the end of the unit students write a short essay in which they present and defend their beliefs about doing work “on behalf of others” based on the texts they have explored throughout the unit.

*Please see the Teaching and Learning version of the task for full details.*

## **EXTENSION:**

At the end of the unit students conduct a short author study in which they select an author whose documentary work interests them. Based on a close examination of that author’s work, students draft and write an essay about how that author navigates the challenges of writing on behalf of others. *Please see the Teaching and Learning Module version of the task for full details.*

## **LEARNING PLAN & ACTIVITIES:**

- A detailed learning plan with activities is included in the Teaching and Learning version of the task.

## **RESOURCES:**

- The texts, websites/web-tools, materials for this task are embedded throughout the Teaching and Learning version of the task as they are needed. *Please see the Teaching and Learning Module version of the task for full details.*



GRADES 11-12 LITERACY: ON BEHALF OF  
OTHERS  
SUPPORTS FOR ENGLISH LANGUAGE LEARNERS



## ***Grades 11-12 Literacy: On Behalf of Others***

### ***Supports for English Language Learners***

Teachers should begin this unit by briefly introducing the final task to students (ELLs), which enables them to understand that they will be focusing their attention throughout this unit on the ways in which writers, photographers, and filmmakers have used their work to be the voice of people who could not speak for or represent themselves. Teachers should clarify the meaning of the phrases “on behalf of others” and “presenting the lives of others” that will be used throughout the unit.

#### **Oral debate (p. 6)**

Teachers should pre-teach the word “shaped” and the phrase “ground rules” if they have not already been introduced to students in another context. Additionally, teachers may need to amplify the language that is provided in the bulleted text with other words and phrases to ensure that students understand what is being asked of them. Also, consider putting these steps in a handout so students can refer to them as they work individually and in small groups.

#### **Background information on argument (pp. 6-7)**

In addition to the suggestion provided for working with students to understand key terms often used in writing an argument, teachers of ELLs should consider providing students with examples of student work or other model argument-based essays that will deepen their conceptual understanding and develop the academic language that experienced writers use to present their arguments. Teachers can highlight these examples for students and then ask students to do this in pairs and individually.

Teachers should reference *ELL Considerations for Common Core-Aligned Tasks in English Language Arts* for additional suggestions on ways to approach the teaching of academic language to ELLs.

#### **Developing shared background knowledge: Documentary Work (p. 7)**

Some ELLs in the class might not have prior exposure to any of the writers listed in the learning plan to associate their work with the purpose of documentary work. Teachers will need to decide if it is essential to include this list of names in their explanation of the long and dignified tradition in documentary work as it might not have any significance to the students.

In their explanation, teachers should clarify the meaning of the word “records” and the phrase “calls to action” in this context, which students will need in order to completely understand as they continue their work in this unit. Teachers should decide if they would want to highlight one writer, photographer, or filmmaker for students so they have an established point of reference for the future writing tasks which can be used to deepen their understanding of the work of a documentarian.



# Literacy

Additionally, teachers should assign students to work in dyads or triads to research a documentarian from their cultures, native countries, or religions. Students should gather biographical information on this person and summarize his/her work. They should then present what they have learned to classmates to demonstrate that this type of text is not unique to the United States. Teachers can invite students to work in their native languages to complete this assignment, but students should be able to make their presentations orally in English to the entire class. Students can use the matrix below to prepare for their presentations. They can bring pictures and related realia to support the topic.

Who is the documentarian?	
What is the subject of this person’s work?	
Why is this person telling a story on behalf of others?	
What does one learn from studying this subject?	
Did this topic need to be reported in this way? Why or why not?	

Teachers should provide ELLs with a third viewing and listening of the photo essay and audio (p. 8). In addition, teachers should provide students with a note-taker to support them as they record their responses to the prompts. Teachers should keep in mind that students may not record accurate responses to the prompts; therefore, teachers should ensure quality control of the content recorded so that ELLs have correct responses.

When introducing the terms “selection” and “deflection,” teachers might need to further define them by giving examples from the documentary work being discussed to make it possible for ELLs to engage in the discussion.

### **Developing speaking and listening skills (pp. 8-9)**

If this is the first time that students are using the Standards for Speaking and Listening: Observation and Comment Form (p. 17), review the language with them and ask clarifying questions to ensure they understand the bulleted text.

Teachers should model how to use this form, and they should invite ELLs to take on the role of listeners and observers. It might be helpful to have students work in pairs to do this task so they can discuss what they are writing in the “observation” column.

### **Extracting and analyzing relevant information from “Migrant Mother” photos (pp. 9-10)**



To engage students in this task, it might be necessary to provide them with background knowledge of the Great Depression. Some ELLs would be encountering this time period for the first time in this text. They will be asked to give the historical background later in the unit when they write a short text in response to Dorothea Lange’s “Migrant Mother” photos.

Provide those ELLs who need additional support to complete the writing task with a writing frame or sentence starters so they can focus on the content of what they would like to express regarding Lange’s message.

### **Reading comprehension task (Formative Assessment) (pp. 10-12)**

ELLs will need additional support to summarize the second paragraph in the opening of *Let Us Now Praise Famous Men*. Depending on the ELLs’ level of proficiency, teachers can give students the words and phrases associated with summarizing (e.g., *in summary*, *to sum up*, *this means*, *the main idea behind this*).

Also, teachers should consider which vocabulary might be unfamiliar to students (e.g., *obscene*, *drawn together*, *appallingly*, *pry* intimately) and pre-teach it prior to having students read the second paragraph in the opening of *Let Us Now Praise Famous Men*.

Some ELLs will need support to write the two ethical questions and conclude with a reflection. If not, students might only restate the question and not use the language particular to what is being asked. Teachers should consider modeling both pieces for students prior to letting them work independently to respond with their own ideas. To write their response to the scenario, some ELLs might need a writing frame. Also, teachers should consider that the images might have different cultural significance to some students and their ideas of ethical questions might vary.

### **Whole class or individualized projects (pp. 12-13)**

Consider playing the video about the artist JR a third time for those ELLs who need additional viewing time.

To support ELLs in completing the Quick-Write task, provide them with a prompt or question that guides them to “distill their thinking.”

Prior to working with the class to generate a list of short research assignments, work with students to brainstorm the topics for the individual micro-reports (see below).

### **Argument-based essay writing task (pp. 13-14)**

When teachers are working with students to brainstorm a list of possible topics, places, or people they could report on, ELLs might need additional supports to ensure their participation in the discussion. Teachers can have students complete a Quick-Write using this prompt:



- Think of a time when you witnessed something that you felt needed to be *brought to light* or *told about*. Where were you? What was it? How did it make you feel?

Alternatively, teachers can have students use a graphic organizer, such as a semantic map, to develop their ideas under a variety of topics.

The ultimate goal is to have students consider a variety of options for their micro-report that enables them to write a descriptive account.

After students complete their micro-report, they should use a Think-Pair-Share to discuss the guiding questions for writing the “Author’s Statement.” Provide ELLs with models of the type of writing that is expected of students. If models are not available, create one as a class with students so they have a clear idea of the characteristics of this type of writing.

When students complete their “Author’s Statement,” they should work with the same partners from the Think-Pair-Share to review the content and to make sure they responded accurately to the questions.

Based on the ELLs’ proficiency levels and their prior exposure to this type of an assignment, teachers should consider providing students with a template and/or sentence frames to support their independent writing of the assignment. Also, teachers should work with students to write sentences that vary in both language and syntax use.

### **Independent reading and research (p. 14)**

This task should not be optional for ELLs. Teachers should choose either an essay or an excerpt from a work by one of the suggested authors. Alternatively, teachers should consider another essay or excerpt from a work by an author that is culturally relevant to the ELLs in the class. For some ELLs, it will be useful to have them read the same text so they can work in small groups to discuss what they learn from the author. However, students who would like to work independently can do so if they have the proficiency to comprehend the text on their own. Since this task is focused on the skill of determining the author’s choices in presenting the lives of other people, ELLs who would like to do this in their native language should be permitted to do so.

Depending on the chosen selection, teachers will need to decide if it is necessary to build students’ background knowledge of the content presented so that students can focus on what is asked in the bullets that describe how they should mark up the text.

When students are asked to discuss what they have read, they might need a structure to share their thinking (e.g., sentence stems). Those students who read selections in the native language should be able to share their ideas in English. Also, teachers should consider putting students in very purposeful partnerships that encourage talk between peers.

### **Preparing for the Final Task**



# Literacy

Prior to working independently on the final task, ELLs might need a structure to reflect on their learning during the unit. Teachers can use the following note-taker with students, who should work independently to complete it. Upon completion, students can work in small groups to share their ideas and discuss any discrepancies and/or gaps in their knowledge.

	“Joshua Febres: The Uncertain Gang Member”	“Migrant Mother”	Artist JR	Additional Text
Documentarian				
What is the issue being presented?				
What did you learn from the piece?				
Do you agree that this issue needed to be presented “on behalf of others”? Why or why not?				

ELLs who are not familiar with writing an argument-based essay, might require additional supports to complete the final task beyond the suggestions on pages 20-21. For example, teachers can explain the purpose of an argument-based essay, its structure, and academic language associated with it. Also, teachers should provide students with models of this type of writing and highlight how writers present their claims and counterclaims throughout the essay.



GRADE **11-12** LITERACY:  
ON BEHALF OF OTHERS  
SUPPORTS FOR  
STUDENTS WITH DISABILITIES

## **Instructional Supports for Students with Disabilities using UDL Guidelines**

### **Background Information for Educators**

#### **Resolution on Promoting Media Literacy by National Council of Teachers of English**

This resolution grew out of awareness among educators that understanding the new media and using them constructively and creatively actually required developing a new form of literacy—new critical abilities "in reading, listening, viewing, and thinking" that would enable students to deal constructively with complex new modes of delivering information, new multisensory tactics for persuasion, and new technology-based art forms.

<http://www.readwritethink.org/professional-development/professional-library/resolution-promoting-media-literacy-30421.html>

#### **Resolution on Composing with Nonprint Media by National Council of Teachers of English**

Teachers need both the theoretical and pedagogical base to guide their students in the best educational uses of multimedia composition. This resolution explains what educators can do to work with young people composing nonprint media that can include any combination of visual art, motion (video and film), graphics, text, and sound -- all of which are frequently written and read in nonlinear fashion.

<http://www.ncte.org/positions/statements/composewithnonprint>

### Resources for ORAL DEBATES

#### ***Provide options for comprehension:***

Individuals differ greatly in their skills in information processing and in their access to prior knowledge through which they can assimilate new information. Proper design and presentation of information – the responsibility of any curriculum or instructional methodology – can provide the scaffolds necessary to ensure that all learners have access to knowledge. (CAST, 2011)

- **Script of Oral Debate/Negative:** “The media is insensitive and irresponsible”  
<http://www.scybolt.com/homework/media.negative.html>
- **Script of Oral Debate/Positive:** The media is sensitive and responsible  
<http://www.scybolt.com/homework/media.positive>

- Inner Circle/Outer Circle Debate Strategy

Provide students in the inner circle 10-15 minutes to discuss the topic. During that time, all other students (outer circle) focus their attention on the students in the inner circle. No one else is allowed to speak. Other students take notes about points those students bring up; notes are used in a follow-up classroom discussion and/or for writing an editorial opinion expressing a point of view on the issue at hand.

[http://www.educationworld.com/a\\_lesson/03/lp304-05.shtml](http://www.educationworld.com/a_lesson/03/lp304-05.shtml)

- Four Corner Debate Strategy

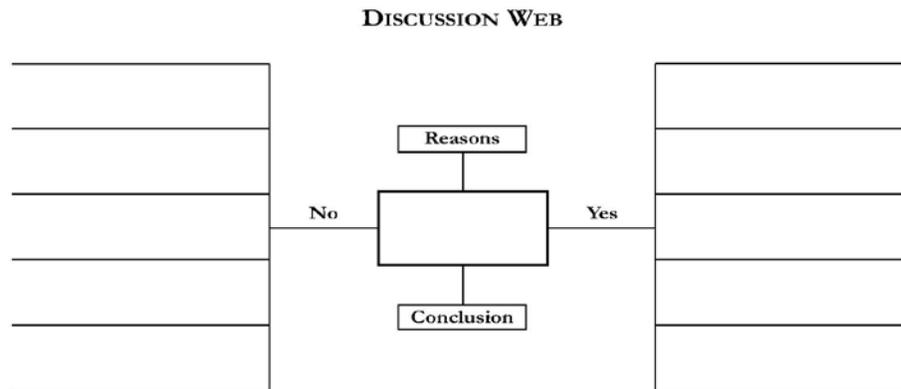
Students listen to a statement on a controversial topic and decide if they *strongly agree*, *agree*, *disagree*, or *strongly disagree* with the statement, and then organize according to opinion and work in groups to record information in support of their position. Upon hearing from other groups, students can reconsider their stance in light of new information.

[http://www.educationworld.com/a\\_lesson/03/lp304-04.shtml](http://www.educationworld.com/a_lesson/03/lp304-04.shtml)

- The Pros and Cons of Discussion using Discussion Web organizer

In this lesson, students use a Discussion Web to engage in meaningful discussions. Students work in groups to answer the question, "Are people equal?" analyzing all sides of the response, forming a consensus, and presenting it to the class. Students then read "Harrison Bergeron" by Kurt Vonnegut, Jr. and use supporting details to complete another Discussion Web that looks at whether people are equal in the story. Groups form a consensus, present their position to the class, and engage in class discussion. Free-writes, a persuasive essay, computer activities, and an informal class debate help students extend and apply knowledge.

<http://www.readwritethink.org/classroom-resources/lesson-plans/pros-cons-discussion-819.html>



1. After reading a selection, form groups of three to five students each.
2. Discuss the focus question with your group and come up with evidence to support both a yes position and a no position.
3. Analyze the question and record information and the group's responses. Jot down only key words and phrases and try to use an equal number of reasons for pros and cons.
4. Work together to come to a consensus by stating your conclusion and reason(s) for your conclusion.
5. Finally, choose a spokesperson to share your group's point of view with the entire class.

Adapted from Silverman, D.E. (1991). The Discussion Web: A graphic aid for learning across the curriculum. *The Reading Teacher*, 45, 92-99.

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## Persuasion Map

The Persuasion Map is an interactive graphic organizer that enables students to map out their arguments for a persuasive essay or debate.

<http://www.readwritethink.org/classroom-resources/student-interactives/persuasion-30034.html>

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Persuasion Map**

Goal or Thesis: \_\_\_\_\_

1. \_\_\_\_\_

1a. \_\_\_\_\_

1b. \_\_\_\_\_

1c. \_\_\_\_\_

2. \_\_\_\_\_

2a. \_\_\_\_\_

2b. \_\_\_\_\_

2c. \_\_\_\_\_

3. \_\_\_\_\_

3a. \_\_\_\_\_

3b. \_\_\_\_\_

3c. \_\_\_\_\_

Conclusion: \_\_\_\_\_

**Goal or Thesis:** A goal or thesis is a statement that describes one side of an arguable viewpoint. Write your own goal or thesis here.

**Main Reasons:** Briefly state three main reasons that would convince someone that your goal or thesis is valid.

**Facts or Examples:** Write three facts or examples to support each of your main reasons and validate your goal or thesis.

**Conclusion:** Conclude your argument by summarizing the most important details of the argument and stating once again what the reader is to believe or do.

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- Differences between Oral and Written Debates

The strength of the argument is the sole determinant in written debate while speaking style and rhetoric play a significant role in oral debate.

<http://debatepark51.org/index.php/reason/debating-resources/differences-between-written-and-oral-debate>

- Copyright Infringement or Not? The Debate over Downloading Music

This lesson takes advantage of students' interest in music and audio sharing as part of a persuasive debate unit. Students investigate the controversial topic of downloading music from the Internet. They draw upon their prior knowledge and experience by discussing their own sources of music and Internet practices then conduct Internet research to investigate the history and legal issues of interactive Web tools to synthesize information as well as to evaluate content and point of view. After students map their information, they take a stand on the controversy and develop persuasive arguments on their position that they present in a class debate on the subject of downloading.

<http://www.readwritethink.org/classroom-resources/lesson-plans/copyright-infringement-debate-over-855.html>

- Analyzing Famous Speeches as Arguments using a Peer Response Guide

Traditionally, teachers have encouraged students to engage with and interpret literature—novels, poems, short stories, and plays. Too often, however, the spoken word is left unanalyzed, even though the spoken word has the potential to alter our space just as much than the written.

After gaining skill through analyzing a historic and contemporary speech as a class, students will select a famous speech from a list compiled from several resources and write an essay that identifies and explains the rhetorical strategies that the author deliberately chose while crafting the text to make argument?, How did the author's rhetoric evoke a response from the audience?, and Why are the words still venerated today?

<http://www.readwritethink.org/classroom-resources/lesson-plans/analyzing-famous-speeches-arguments-30526.html>

**Analyzing Famous Speeches as Arguments—Peer Response Guide**

**Writer's Name** \_\_\_\_\_

**Your Name** \_\_\_\_\_

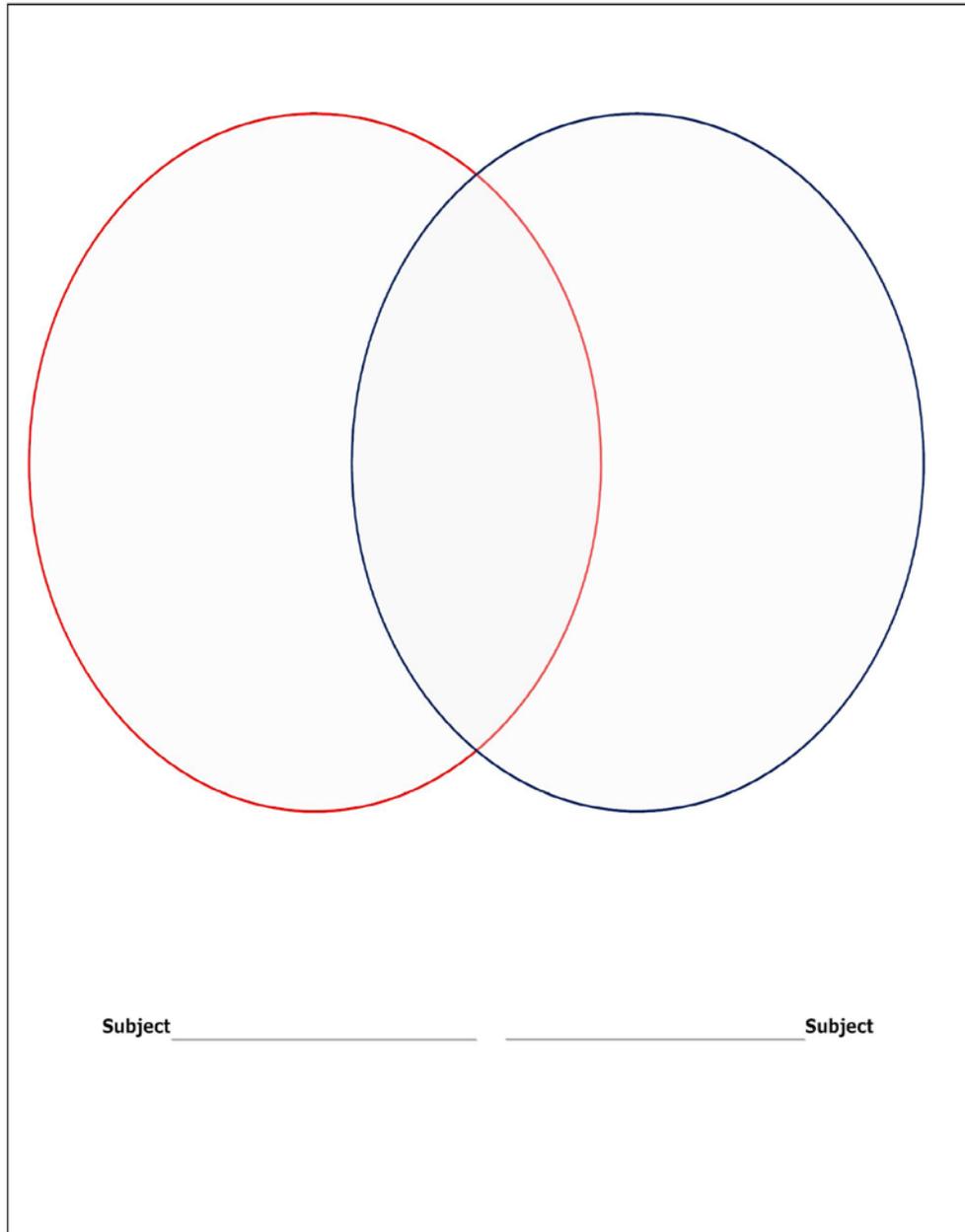
*Your job is to help the writer think through the quality of the argument, support, and structure of his or her draft. Please do the best you can to help the writer by being supportive, critical, and (most of all) specific in your feedback.*

You may write on the essay. Circle any words that you feel the writer should reconsider. The circle will indicate to the writer that you think there's a better word out there that could be used. Underline any grammatical problems you observe. It's the author's job to find alternative diction and to investigate the grammatical question. Don't spend time doing this for the writer.

1. Identify the thesis and write it below. If the essay does not have a thesis, what points does the author discuss that might be consolidated into a thesis?
  
2. A thesis must contain an assertion that argues a point. The thesis is a promise to the reader, an agreement to prove and support this claim. State what he/she is promising to support.
  
3. Is the thesis challenging and interesting? Explain why or why not.
  
4. What rhetorical devices are discussed? What "purpose" or "intent" is given for each one?  
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---  
---  
---  
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- Finding Common Ground: Using Logical, Audience-Specific Arguments using a Venn Diagram  
Using a hypothetical situation, students generate arguments from opposing points of view, discover areas of commonality using Venn diagrams, and construct logical, audience-specific arguments to persuade their opponents.  
<http://www.readwritethink.org/classroom-resources/lesson-plans/finding-common-ground-using-938.html>



## RESOURCES FOR PHOTO ESSAYS

### Background Information

A **photo essay** is a set of photos that not only tells a story, but also evokes an emotional response in the viewer. Since very carefully chosen words are used to convey the author's message, each photo is thoughtfully selected to contribute to the overall story, theme, and emotional impact of the essay. Complementary sound and voice can enhance the mood of the essay.

### Content Areas of Consideration:

*Identify the foreground* of a photo to establish the main idea of the image and make inferences about the content

*Identify the background* of a photo to establish the setting

*Study the color and use of light* to establish tone or mood

Analyze the overall *impact of the photo* and its *effect on the viewer*

Analyze a photo to *determine the author's message*

Analyze photographs by reading captions to make *connections between the text and the images*

**Narrative photo essays** follow a *chronological order*, telling a story about an individual or activity, presenting photos as a sequence of events or actions

**Thematic photo essays** focus on a *central theme* and present photos relevant to the theme

Identify and analyze educational, informative, and artistic **journalistic photographs** for photos and notice: *lead, setting the stage, detail, portrait, close-up, synthesizing, and closing*

Identify and analyze **lead photos** that effectively *grab the immediate attention of the viewer*

Identify and analyze **setting the stage photos** that *effectively establish the setting* for the essay and the viewer

Identify and analyze **portrait photos** that *effectively capture an emotional or telling moment snapshot* to evoke feelings in the viewer

Identify and analyze **detail photos** that *effectively focus on specific details and elements* to inform and educate the viewer

Identify and analyze **close-up photos** that *effectively focus on specific objects or characters*

Identify and analyze **signature photos** that *effectively capture the essence or main idea* of the story you are trying to convey to the viewer

Identify and analyze **clincher photos** that *effectively highlight the intended mood* to evoke the *intended emotion* in the viewer

Identify and analyze a variety of online photo essays, highlighting the impact of **sound and voice** on the viewer

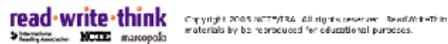
Identify and analyze how **sound and voice** evokes feelings and emotion in the viewer

Identify and analyze how **sound and voice** gives added meaning to the images

- Argument, Persuasion, or Propaganda? Analyzing World War II Posters  
Students analyze World War II posters, as a group and then independently, to explore how argument, persuasion and propaganda differ.  
<http://www.readwritethink.org/classroom-resources/lesson-plans/argument-persuasion-propaganda-analyzing-829.html>

## Argument, Persuasion, or Propaganda?

	Argument	Persuasion	Propaganda
<b>Goal</b>	Discover the "truth"	Promote an opinion on a particular position that is rooted in truth	Offer "political advertising" for a particular position that may distort the truth or include false information
<b>General Technique</b>	Offers good reasoning and evidence to persuade an audience to accept a "truth"	Uses personal, emotional, or moral appeal to convince an audience to adopt a particular point of view	Relies on emotions and values to persuade an audience to accept a particular position
<b>Methods</b>	<p>Considers other perspectives on the issue</p> <p>Offers facts that support the reasons (in other words, provides evidence)</p> <p>Predicts and evaluates the consequences of accepting the argument</p>	<p>May considers other perspectives on the issue</p> <p>Blends facts and emotion to make its case, relying often on opinion</p> <p>May predict the results of accepting the position, especially if the information will help convince the reader to adopt the opinion</p>	<p>Focuses on its own message, without considering other positions</p> <p>Relies on biases and assumptions and may distort or alter evidence to make the case</p> <p>Ignores the consequence of accepting a particular position</p>



- Making Photo Essays Easy  
This lesson is divided into two parts. Part I is a creative exercise to get students to generate ideas about what makes a good story and a photograph. Part II requires student to then tell a story through photographs, or to create a photo essay.  
[http://www.hsj.org/modules/lesson\\_plans/detail.cfm?LessonPlanId=300](http://www.hsj.org/modules/lesson_plans/detail.cfm?LessonPlanId=300)
- Magnum In Motion  
Online essays add new dimensions to the traditional photographic narrative, using a combination of photos, audio, video, graphics, and interactivity.  
<http://inmotion.magnumphotos.com/essays>
- TIME Photo Essays (Asia)  
<http://www.time.com/time/asia/photoessays>

- Teens in America: Class Pictures

In an extraordinary new book, photographer Dawoud Bey photographs and talks with American teenagers, creating a diverse group portrait of a generation that defies our expectations .  
<http://www.time.com/time/photogallery/0,29307,1698621,00.html#ixzz1Y2JOKZKH>  
<http://www.time.com/time/photogallery/0,29307,1698621,00.html>

**RESOURCES FOR ARGUMENT-BASED ESSAYS**

**Background Information**

Information is more accessible and likely to be assimilated by learners when it is presented in a way that primes, activates, or provides any prerequisite knowledge. *Activate or supply background knowledge by utilizing frontloading activities.* **Frontloading** activities can be used before reading to assess student conceptual, procedural or genre knowledge that may be necessary for success on subsequent reading tasks. Instructional activities and texts can then be monitored or revised to respond to student needs. (CAST, 2011)

- ❖ **Frontloading Activity 1:** Assess students’ prior knowledge of Opinionated and Objective Arguments using the following checklist. Ask students to complete.

Opinionated <b>versus</b> Objective Argument		
Characteristics	Opinionated Argument	Objective Argument
Ideas are based on feelings		
Ideas are based on beliefs		
Ideas are based on beliefs personal view		
Statements are cannot supported by facts		
Claims are supported by reliable and informed sources		
Statements are supported by fact		
Claims are supported by statistical data		
Statements are supported by authorities and experts in the field		
Ideas are supported by logic		

Opinionated <i>versus</i> Objective Argument		
Characteristics	Opinionated Argument	Objective Argument
Ideas are based on feelings	✓	
Ideas are based on beliefs	✓	
Ideas are based on beliefs personal view	✓	
Statements are cannot supported by facts	✓	
Claims are supported by reliable and informed sources		✓
Statements are supported by fact		✓
Claims are supported by statistical data		✓
Statements are supported by authorities and experts in the field		✓
Ideas are supported by logic		✓

- ❖ **Frontloading Activity 2:** Assess students' ability to assess the distinction between the meaning of argument and the everyday term for noisy disagreement using the following chart. Ask students to complete.

Types of Arguments	
Characteristics of an Argument	Characteristics of a Noisy Disagreement

Learners differ in the ways that they perceive and comprehend information that is presented to them. For example, those with sensory disabilities (e.g., blindness or deafness); *learning disabilities*; and *language or cultural differences* may all require different ways of approaching content. Learning, and transfer of learning, occurs when multiple representations are used, because it allows students to make connections within, as well as between, concepts. (CAST, 2011)

- 1. Offer ways of customizing the display of information.** Display both passages from *Let Us Now Praise Famous Men* in a flexible format and vary the font style and text size, line spacing, and margin size of the passages.

In 1936 during what is known as the Great Depression, writer James Agee and photographer Walker Evans accepted an assignment to write an article for Fortune magazine in which they would report on the conditions of poor sharecropper families living in the Southern regions of the United States. Agee and Evans went to Alabama that summer and began interviewing, writing, and taking pictures of poor families who worked on small farms. Agee became so involved with the people and so upset by what he witnessed that they never wrote the article. He grew increasingly horrified by what he saw as a despicable arrangement: that he, a man with education and opportunities, would be hired and paid to profit by the suffering of men, women, and children who would never have his chances. Agee and Evans quit their assignment and, instead, published their work in the long and troubled book, *Let Us Now Praise Famous Men*, a text that the critic Lionel Trilling has called “the most realistic and the most important moral effort of our American generation.”

“It seems to me curious, not to say obscene and thoroughly terrifying that it could occur to an association of human beings drawn together through need and chance and for profit into a company, an organ of journalism, to pry intimately into the lives of an undefended and appallingly damaged group of human beings, an ignorant and helpless rural family, for the purpose of parading the nakedness, disadvantage, and humiliation of these lives before another group of human beings.”

2. **Offer alternatives for visual information.** Read aloud and/or record both passages from *Let Us Now Praise Famous Men* to allow students multiple opportunities to listen to the passages.
3. **To ensure accessibility for all students, clarify vocabulary.** Pre-teach specific vocabulary: *shape; behalf; documentary; ethical; migrant; selection/selected; deflection/deflected; debate; position; claim; counterclaim; desolate; distress; exhibition; and uproot.*
4. **Provide options for language by providing support for idioms and figurative language,** such as “on behalf of others” and “be brought to light”.
5. **To ensure that all students have equal access to information, provide options for comprehension.** Use concept maps or thinking maps to explore students’ understanding of *pros and cons of arguments and claims and counterclaims.*
6. **Establish clear expectations for group work.** Post class-created rubric where all students can view.

7. **Establish clear protocols for class discussions:** whole group; small groups; think-pair-share; and turn and talk.
8. **Support planning and strategy development** by providing checklists and project planning templates for understanding the problem, setting up prioritization, sequences, and schedule of steps:

Developing My Position Statement		
1 <sup>st</sup>	Do I draw the reader into my argument?	
2 <sup>nd</sup>	Do I only provide pro and con arguments?	
3 <sup>rd</sup>	Could my classmates take a different position?	
4 <sup>th</sup>	To make my argument effective, do I need to focus on one specific issue?	
5 <sup>th</sup>	Am I presenting my evidence in the most effective way? Could I do something differently?	
6 <sup>th</sup>	Is my conclusion interesting or is it just a summary? Can I introduce new questions or things for readers to think about?	

9. **Guide appropriate goal –setting.** Review rubrics and provide checklists to support students’ application of the elements of argument writing.

	STUDENT CHECKLIST FOR WRITING AN ARGUMENT		
	Do I have a position statement?	What is my position statement?	
	Do I have claim #1?	What is claim #1?	
	Do I have evidence to support claim #1?	What is my evidence to support claim #1?	
	Do I have claim #2?	What is claim #2?	
	Do I have evidence to support claim #2?	What is my evidence to support claim #2?	
	Do I have claim #3?	What is claim #3?	
	Do I have evidence to support claim #3?	What is my evidence to support claim #3?	
	Do I have any counterclaims?	What are my counterclaims?	
	Do I have a discussion ready for my counterclaims?	What are the important points for my discussion of counterclaims?	
	Do I have a thoughtful conclusion?	How is my conclusion thoughtful?	

- Exploring Audience and Purpose with a Single Issue  
<http://www.readwritethink.org/classroom-resources/lesson-plans/exploring-audience-purpose-with-948.html>
- Argument & Persuasive Writing Lesson Plans and Teaching Resources  
<http://www.webenglishteacher.com/argument.html>
- How to Write an Argument Essay: Step by Step  
The following outline attempts to show you how to construct a good essay; it represents, in as simple a form as possible, the basic pattern to follow in putting together any “argument paper”  
[http://www.markville.ss.yrdsb.edu.on.ca/politics/arg\\_essay.html](http://www.markville.ss.yrdsb.edu.on.ca/politics/arg_essay.html)
- Argument and Opinion Essay Writing  
Here you will find tips on how to write short argument and opinion compositions  
<http://www.writefix.com/argument/>
- Steps in Writing an Argumentative Essay  
<http://www.youtube.com/watch?v=FQXge5d3z5Q>
- How to Write an Argumentative Essay in 9 Easy Steps  
<http://www.enotes.com/topics/how-write-argumentative-essay>
- Interactive Venn Diagram  
Students can use this online tool to compare any two items, including varying positions on an argument.  
<http://www.readwritethink.org/files/resources/interactives/venn/index.html>

## RESOURCES FOR THE GREAT DEPRESSION

**10. Guide information processing, visualization, and manipulation.** Successful transformation of information into useable knowledge requires the application of mental strategies and skills for “processing” information. These cognitive, or meta-cognitive, strategies involve the selection and manipulation of information so that it can be better summarized, categorized, prioritized, contextualized, and remembered. While some learners in any classroom may have a full repertoire of these strategies, along with the knowledge of when to apply them, most learners do not. Well-designed materials can provide customized and embedded models, scaffolds, and feedback to assist learners who have diverse abilities in using those strategies effectively. (CAST, 2011)

- Riding the Rails/PBS  
At the height of the Great Depression, more than a quarter million teenagers were living on the road in America, many criss-crossing the country by illegally hopping freight trains. Some left to escape poverty or troubled families, others because it seemed a great adventure. At the height of the Great Depression, more than 250,000 teenagers were living on the road in America. Many criss-crossed the country by hopping freight trains, although it was both dangerous and illegal.  
<http://www.pbs.org/wgbh/americanexperience/films/rails/player/>
- Complete Program Transcript For Riding the Rails/PBS  
<http://www.pbs.org/wgbh/americanexperience/films/rails/>  
<http://www.pbs.org/wgbh/americanexperience/features/transcript/rails-transcript/>
- Teacher's Guide: Riding the Rails/PBS  
Other Teacher's Resources  
<http://www.pbs.org/wgbh/americanexperience/features/teachers-resources/rails-teachers-guide/>
- Tails from the Trails: Interviews  
<http://www.pbs.org/wgbh/americanexperience/features/interview/rails-tales/>
- Dorothea Lange's "Migrant Mother" Photographs in the Farm Security Administration Collection: An Overview  
[http://www.loc.gov/rr/print/list/128\\_migm.html](http://www.loc.gov/rr/print/list/128_migm.html)
- My Hero Project: Celebrate the Best of Humanity  
Dorothea Lange was a natural photographer in the truest sense because she lived, in her words, "a visual life." She could look at something: a line of laundry flapping in the wind, a pair of old, wrinkled, work-worn hands, a bread-line, a crowd of people in a bus station, and find it beautiful.

Her eye was a camera lens and her camera--as she put it--an "appendage of the body."

[http://myhero.com/go/hero.asp?hero=d\\_lange](http://myhero.com/go/hero.asp?hero=d_lange)

- Images for Walker Evans  
<http://www.google.com/search?q=walker+evans&hl=en&biw=897&bih=571&prmd=imvnsob&tbm=isch&tbo=u&source=univ&sa=X&ei=RxFyTtemLbTF0AH6n7nsCQ&sqi=2&ved=0CDUQsAQ>
- Walker Evans Project: *Walker Evans Revolutionizes Documentary Photography*  
The objective of this project is to show how Walker Evans' photographs taken in the 1930's, portraying a realistic view of the poverty-stricken rural south, revolutionized the standards of documentary photography.  
<http://xroads.virginia.edu/~ug97/fsa/welcome.html>
- Walker Evans: The Metropolitan Museum of Art  
This major retrospective of the work of American photographer Walker Evans (1903–1975) displays some 175 vintage prints from public and private collections throughout the United States and Canada, and draws on newly available material from the photographer's archive, which was acquired by the Metropolitan Museum in 1994  
[http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId=%7B26B7F4BD-AE17-11D3-936C-00902786BF44%7D](http://www.metmuseum.org/special/se_event.asp?OccurrenceId=%7B26B7F4BD-AE17-11D3-936C-00902786BF44%7D)
- What Is the TED Prize?  
<http://www.tedprize.org/about-tedprize/>