

# 4

Lesson

**Unit:** Persuasion Across Time and Space:  
Analyzing and Producing Complex Texts

**Lesson:** Persuasion as Text: Organizational, Grammatical, and  
Lexical Moves in Barbara Jordan's *All Together Now*

## OVERVIEW

Lesson Four invites students to examine how writers construct persuasive texts at the macro and micro level. Students work together collaboratively to analyze the structural, organizational, grammatical, and lexical choices made in one speech, Barbara Jordan's *All Together Now*. They communicate their understanding of these elements to a younger middle school audience in preparation for writing their own speeches as the culminating performance of the unit. At the end of the lesson students compare and contrast *All Together Now* to one of the speeches read in Lesson 3 using tools of analysis from this lesson and earlier lessons.

## COMMON CORE STANDARDS

### Reading Informational Text

- ★ RI7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly and well as inferences drawn from the text
- ★ RI7.2: Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text
- ★ RI7.4: Determine the meaning of words and phrases as they are used in the texts, including figurative, connotative and technical meanings; analyze the impact of specific word choice on meaning and tone
- ★ RI7.5: Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of ideas
- ★ RI8.2: Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas, provide an objective summary of the text

### Language

- ★ L7.5/8.5 Demonstrate understanding of figurative language, word relationships and nuances in word meanings
- ★ L7.6/8.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

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## Lesson: Persuasion as Text: Organizational, Grammatical, and Lexical Moves in Barbara Jordan's *All Together Now*

### Audience

Middle School (grades 7<sup>th</sup> and 8<sup>th</sup>)

### Classroom time frame

Seven days (seven 45 minute class periods)

### Key Text

*All Together Now*, by Barbara Jordan

### Instructional Sequence\*

#### Preparing Learners

Day One

- Three Step Interview
- Novel Ideas Only

#### Interacting with Texts

Day One

- Reading with a Focus

Day Two

- Listening with a Focus
- Jigsaw Reading

Day Three

- How Writers Accomplish their Goals

\* For further information about the tasks comprising the Instructional Sequence see the task descriptions at the end of the lesson. Each task is described and includes information about its purpose, requirements for use, structure and steps for implementation, as well as suggestions for additional scaffolding.

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## Day Four

- Find the Tie
- Deconstructing and Constructing Modality

## Extending Understanding

### Day Five

- Collaborative Poster with Rubric
- Gallery Walk

### Days Six-Seven

- Reviewing with a Focus
- Compare/Contrast Matrix: Two Speeches
- Compare/Contrast Collaborative Poster
- Independent Writing

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## Preparing Learners

- Three-Step Interview
- Novel Ideas Only

### Introduction

The tasks in this lesson illustrate how teachers can develop students' understanding of the macro- and microstructures characteristic of persuasive texts by analyzing models of persuasive texts.

When teaching persuasive writing to adolescent learners, we often stress the macrostructure or global organization of texts, telling students that they must introduce a topic, state a thesis about the topic, present logically ordered evidence in support of that thesis, and provide a summation that synthesizes the evidence presented in support of their argument. Depending on the genre, students may also need to provide counter-arguments or acknowledge the writing or ideas of others.

Students need to understand the macrostructure of specific genres. Without understanding common structural and organization patterns, they have difficulty entering into the discourse worlds of different disciplines. Students, especially ELLs, must also learn the microstructures of a genre, the grammatical and lexical choices writers make to convey content knowledge and authority, to highlight key points and mark the structure of the argument. Without this knowledge, the texts they produce lack the academic register needed at the secondary level.

At the end of this lesson, students will have the opportunity to compare the arguments of two speeches. Students will either compare Barbara Jordan's speech, *All Together Now*, or George Wallace's speech, *The Civil Rights Movement: Fraud, Sham, and Hoax* to Martin Luther King's *I Have a Dream* speech.

### Purpose

#### Three-Step Interview

The task, adapted from Kagan, engages students in different types of talk. Students ask for, provide, and report out information. The specific prompt used in this interview and the processes involved in interviewing and reporting helps students realize that they can contribute novel information to the ongoing discussion and analysis of persuasion, a preparation for their role as “more expert others” as they inform younger students about persuasive techniques later in the lesson.

### Three-Step Interview

Ask students to sit in groups of four. The two students next to each other will be students A and B. The two other students sitting across from them will be students C and D. Explain that you will provide two questions and that students will interview each other. Tell students that the person conducting an interview needs to listen carefully as he or she will report to the group. Explain, and post, the steps to the interview:

Step One: At the same time, and using the questions provided, students A and C interview students B and D, who respond providing their personal information.

Step Two: Now students B and D request the same information from students A and C simultaneously.

Step Three: Working as a group of four, each student reports to the other three the information provided by their partners.

The questions for this interview are:

- What is the most memorable argument you have had?
- Were you able to convince the other person you were arguing with about anything?
- Was the person you were arguing with able to convince you of anything? If so, how did this happen? If not, why do you think that it did not?

Explain to students that they will have six minutes to conduct the first and second interviews, and that you will signal when three minutes has expired. Tell students that they will have no more than eight minutes for the sharing, and that you will signal at the four-minute mark.

### Novel Ideas Only

Form groups of four and ask members to individually copy the following prompt the teacher will write on the board:

We think an essay called “All Together Now” may be about:

### Purpose

#### Novel Ideas Only

This task helps ideas to quickly surface. Its use here is meant to connect students’ current ideas to the essay that is the focus of this lesson. They will revisit their original ideas later in the lesson.

Explain the steps that students will follow:

1. Students number the page from 1 to 8.
2. Students will have two minutes to predict what an essay called “All Together Now” may be about. Within each team one student offers a suggestion, another student echoes it, and all students write the suggestion on their papers without discussion.
3. Students should help each other write ideas in the best possible way, and should not proceed until the four have already completed writing the idea on their paper.

After two minutes, stop the brainstorming and ask all students to draw a line after the last item in the group’s list. Then, instruct all teams to stand with their lists. Call on one student from a group to read the team’s ideas. Students start by reading the prompt, “We think an essay called “All Together Now” may be about” and then adds whatever ideas the team has come up with. The rest of the class pays attention because when a second student is called to add ideas, the student should begin by reading the prompt and “novel ideas only.” If a team has all of their ideas covered, at that time, they sit down.

Once they are seated, they individually add to their list ideas they hear other teams offer.

### Purpose

The tasks included in this moment of the lesson are intended to apprentice students in the ways in which writers of complex persuasive texts deliberately use language to construct meaning within and across a text.

## Interacting with Texts

- Reading with a Focus with Round Robin
- Listening with a Focus
- Jigsaw Reading
- How Writers Accomplish their Goals
- Find the Tie
- Deconstructing and Constructing Modality

### Reading with a Focus with Round Robin

Students sit in heterogeneous groups of four. Explain to students that they will be reading an essay by a woman named Barbara Jordan, and that though she is well-known to older Americans, young people might not know about her life. For that reason, they will have the opportunity to read a brief biography about her.

Distribute Handout #1: *Biography of Barbara Jordan* and Handout #2: *Reading with a Focus*. Assign one of the following focus questions to each student in the small group, based on reading level:

1. Who is Barbara Jordan and why is she considered important?
2. What are two or three important facts to know about Barbara Jordan?
3. What do we know about her commitment to equality and social justice from reading her biography?
4. What do we know about the attitudes and beliefs of society from reading about her life?

Give students approximately 10 minutes to read the biography and answer assigned focus questions.

### Round Robin

Ask students to share their answers in question order. As each student shares, other group members should take notes on the focus question.

### Listening with a Focus

Distribute Handout #3: *All Together Now* and ask students to follow along as you read *All Together Now* aloud with the following focus:

After reading her biography and listening to her essay, what do you think the title “All Together Now” means now?

Ask students to share their responses with a partner.

Call on a few partners to share their responses.

Collect the speech before the next activity, explaining to students that they will use the entire speech later in the lesson.

### Jigsaw Reading

Ask students to sit in groups of seven. Explain the overall process of the Jigsaw Reading task to students by explaining that the writers use language to connect paragraphs and larger chunks of text, and that students will reassemble a text that has been divided into sections to help them understand how these types of connections work. Distribute and review the directions that accompany Handout #4: *Reading Jigsaw*.

1. Read the individual section silently. Do not show it to others.
2. Decide where in the text the individual section belongs (beginning, middle, end), and reasons for the placement.
3. When everyone in the group has finished reading silently, the student who thinks he or she has the first piece says “I think I have the first piece because...” and then justifies the decision by giving just enough information so that others can decide if they agree or not.
4. At this point, other group members agree or not. If they agree, the content is read aloud. If not, someone else must volunteer.
5. Once agreement on the placement of a section is reached, the piece goes on the table face up. This process continues for the other sections of text.

Check on students’ progress as they are working in their groups. Ask clarifying questions so that students articulate the reasons for placement of the pieces. If there is confusion, ask questions based on the clues in the section in question and on adjacent sections. Once groups have completed the task, invite students to share the order they selected and the reasons for it.

#### Option/Notes

#### How Writers Accomplish Their Goals

If some students need more scaffolding to accomplish this task you might work closely with these students, reading through a paragraph and then rereading each sentence or phrase with the question in mind, thinking aloud about the language Jordan uses.

Or, after working through a few paragraphs with the class, you can assign the questions or the paragraphs to different groups.

### How Writers Accomplish their Goals

Ask students to sit in groups of four. Tell them that they are going to read and analyze Barbara Jordan's essay *All Together Now* to investigate how writers of persuasive texts deliberately craft the structure of their texts to signal their goals to the reader, and also use specific language to accomplish those goals. Provide students with the structure of persuasive texts that writers commonly use:

- Author introduces topic and states his/her position or opinion on topic
- Author provides examples and evidence that support the position
- Author anticipates and addresses readers' concerns by providing a counterargument
- Author restates compelling evidence and sums up argument in a conclusion

To model, explain to students that it is the content and language used to express ideas that make the common structure come alive, and that writers may or may not follow a strict format. Distribute Handout #5: *How Writers Accomplish Their Goals* and explain that the essay is divided into sections, and the questions in the left-hand column invite students to analyze how the language Jordan uses works together to accomplish her goals in the essay. Explain to students you will guide part of the close reading of the text and students will collaborate together to analyze the essay more independently.

Read aloud the first paragraph and then think aloud about how you would go about answering the questions before you model looking for answers to the questions. Jordan is a masterful writer, so you might linger on especially interesting choices she makes to accomplish her goals as you go through the piece.

Begin reading paragraph 2 in the next section (paragraphs 2-4). Stop after the first sentence and ask the question about what the reader expects to follow this. Ask partners to discuss. Call on volunteers to generate ideas. Guide students to write down a response.

Work through the text section by section using a combination of guided response, partner and whole class discussion and giving students more autonomy as indicated. Be sure to bring the class back together to clarify any misconceptions or amplify responses.

## Find the Tie

Invite students to sit in groups of four for this task. Discuss as a class how in everyday interactions, speakers often use the conjunction “and” to connect ideas. Ask students to share experiences about teachers telling them to avoid using *and or and then* in their writing. Explain to students that they will examine how writers of persuasive texts make connections between and among ideas through the structure of sentences and through the use of logical ties or cohesive devices. Review some ways that writers create cohesion within a text, making connections with the ways that Lincoln used these devices in *The Gettysburg Address*:

- Repetition of words or phrases
- Use of words that are associated with the same topic
- Words that refer back to information in the beginning part of a sentence
- Words that refer back to information in previous sentences or paragraphs
- Expanding on an idea from previous sentences or paragraphs

Distribute a copy Handout #6: *Find the Tie*. Read the first paragraph of Jordan’s speech aloud.

Ask students to discuss the paragraph and find examples of *repetition of words and phrases*. You might ask students to find any words or phrases that are repeated (e.g., we have the legislation and we have the laws, tolerant harmonious society and tolerant society).

Invite students to share examples, and list them on the board or on a chart. Clarify any confusion. Then, as a class circle or underline the examples.

Now read the second and third paragraphs aloud. Ask students to work with a partner to underline or circle one or more ways that the writer connected ideas between paragraphs two and three. Examples of ways that Jordan connects paragraphs two and three are highlighted in different colors and potential questions to guide students are included in side note:

We all know that **race relations** in America have had a very rocky history. Think about the 1960’s when Dr. Martin Luther King, Jr., was in his heyday and there were marches and protests against segregation and discrimination. The movement culminated in 1963 with the **March on Washington**.

### Find the Tie Questions

Connections between paragraphs and three:

- What words are repeated in both paragraphs?
- How does the phrase “Following that event” connect paragraph three to paragraph two?
- How does the phrase “black people and white people” connect information in both paragraphs?”

Following that event, race relations reached an all-time peak. President Lyndon B. Johnson pushed through the Civil Rights Act of 1964, which remains the fundamental piece of civil rights legislation in this century. The Voting Rights Act of 1965 ensured that everyone in our country could vote. At last, black people and white people seemed ready to live together in peace.

Tell students to share what they found in their groups. Then ask for each group to share a novel idea.

Explain that students will now work together in their groups to find examples of connections. Tell them that they will first identify and agree on examples, circle or underline examples, and then write what the connection is in the left hand column. Point out that paragraphs are numbered to make it easier for students to locate and circle or underline examples of different types of connective ties.

After students have completed the task, lead a discussion about the ways that Jordan connected ideas. List student contributions on the board.

### Deconstructing and Constructing Modality

Remind students of how they used modality in advertising to distinguish between soft and hard sells. Explain that in this lesson, they will look at modality in Jordan's speech because they will want to use this technique in their own writing of persuasive texts.

Introduce this task by explaining to students that they are going to focus on how writers of persuasive texts try to convince readers that their ideas are reasonable and better than any other idea. Writers do this because people are more likely to accept and believe ideas when they think writers or speakers have thought carefully about what they are proposing.

Tell students they are going to analyze how Barbara Jordan influences her readers/listeners through the use of a type of helping verb called a modal. Explain to students that the word is derived from the Latin word *modus*, defined as manner or way, as in a way of acting or behaving. Examining how a writer uses modal verbs reveals how the writer is "selling" or persuading the reader. List modal verbs that are commonly used with other verbs in persuasive texts

can, could, will, would, should, must

Tell students that in persuasive writing these helping verbs convey whether the author is indicating something is:

- a) suggested/recommended/advised– use of *should* or *should not*
- b) possible–use of *can / could* or *can / could not*
- c) certain– use of *will / would* or *will / would not*
- d) required/necessary - use of *must* or *must not*

Explain to students that they are going to investigate how Barbara Jordan uses modal verbs to present her viewpoints. Distribute Handout #7: *Deconstructing and Constructing Modality* and model how you would determine the author’s attitude using a think-aloud approach with the first question.

After groups have finished analyzing the author’s viewpoint, discuss the choices students made with the whole class. If students disagree about choices or reasons, encourage a discussion about differences in opinions. Discuss possible reasons for the author’s use of the modals *can* or *could* (I am saying this is possible) and *would* or *will* (I am saying this is a certainty) and use of *must* (I am saying this is necessary) in a persuasive text about ending discrimination.

### Purpose

#### Collaborative Poster

Asking students to communicate understanding to a younger audience engages them in synthesizing and summarizing their understanding of the concepts learned in Interacting with Texts. As such, the task provides a formative assessment of students' understanding of concepts and practices.

## Extending Understanding

- Collaborative Poster
- Gallery Walk
- Reviewing with a Focus
- Compare/Contrast Matrix: Two Speeches
- Collaborative Poster with Independent Writing

### Collaborative Poster

Tell students that each group will develop a Collaborative Poster that summarizes what they have learned about how writers construct persuasive texts. Explain that they will give these posters to sixth grade classes to help them with their own persuasive texts. Tell students that they should address the following questions in their poster and that they may use graphics and other visual elements to communicate their ideas:

- What is the purpose of persuasive texts?
- How are persuasive texts usually organized?
- Why do writers use helping verbs such as can/could, will/would, and must/should in persuasive texts?
- How do writers connect ideas within paragraphs and between paragraphs?
- What recommendations about how to write a persuasive letter would you make to younger students?

### Gallery Walk

Have students display their posters. Tell students to walk around and look at other group's posters. Ask students to focus on common elements in posters, taking notes about ways that other groups explained elements of persuasive writing. After groups return to their seats, ask each group to identify the big ideas that were expressed. Make a list as a class.

## Comparing and Contrasting Speeches

Two options are presented for this activity. Students may choose which texts they want to compare, or the teacher may assign texts.

### Option 1: Implementation with moderate scaffolding

Students compare Barbara Jordan’s speech, *All Together Now*, to Martin Luther King’s *I Have a Dream* speech.

## Reviewing with a Focus

Students sit in heterogeneous groups of three. Each trio should have one student who read *I have a Dream*, one who read *On the Death of Martin Luther King*, and one who read *The Civil Rights Movement: Fraud, Sham, and Hoax*. Explain to students that they will compare and contrast how writers use persuasive techniques in two of the speeches before writing their own speeches later in the unit.

Remind students that they shared their analysis of the speeches in an earlier lesson when they read the speeches in a base/expert jigsaw. Ask them to take this matrix out. Distribute the *I Have a Dream* speech so that students can refer to it as needed. Play an audio of the *I Have a Dream* speech, if needed. Ask trios to review King’s speech, using the earlier matrix as a guide.

## Compare/Contrast: *I Have a Dream* and *All Together Now*

Distribute Handout #8: *Compare/Contrast Matrix: Two Speeches* to students and review the categories for comparison. As a class, complete the matrix for the first category of comparison using *I Have a Dream*. Ask partners to work together to complete the matrix for *I Have a Dream*. Remind students that they can use their notes for this activity.

### Trio-Share

Invite trios to cross-share at another table, adding to or revising as needed.

Now ask each table group to work together to complete the matrix for Jordan’s speech.

### Class Discussion

Lead a discussion about how students completed the matrix, clarifying any questions or misconceptions.

### Collaborative Poster with Independent Writing

Invite groups to create a Collaborative Poster comparing and contrasting the two speeches. Tell students their posters should contain:

- One image for each speech that captures the purpose of the speech
- One quote from each speech that they find especially powerful
- One original phrase that compares or contrasts the main idea of each speech or
- One original phrase for each speech that summarizes its main idea

### Independent Writing

Explain to students that they will now individually write an explanation of how their original phrase comparing and contrasting the two speeches relates to the other elements of their team's Collaborative Poster. In their writing they need to fully explain how the phrase:

- Expresses important differences or similarities in the purposes of each speech
- Expresses important differences or similarities in the main ideas of each speech

### Option 2: Implementation with minimal scaffolding

Students compare Martin Luther King's *I Have a Dream* speech to George Wallace's speech, *The Civil Rights Movement: Fraud, Sham, and Hoax*. Students who read Wallace's speech should be able to do so independently.

### Reviewing with a Focus

Students sit in heterogeneous groups of three. Each trio should include one student who read *I Have a Dream*, one who read *On the Death of Martin Luther King*, and one who read *The Civil Rights Movement: Fraud, Sham, and Hoax*. Explain to students that they will compare and contrast how writers use persuasive techniques in two speeches before writing their own speeches later in the unit.

Remind students that they shared their analysis of the speeches in an earlier lesson when they read the speeches in a base/expert jigsaw. Ask them to take this matrix out. Distribute the *I Have a Dream* speech so that students can refer to it as needed. Play an audio of the *I Have a Dream* speech, if needed. Ask trios to review King's speech, using the earlier matrix as a guide.

### Compare/Contrast: *I Have a Dream* and *The Civil Rights Movement: Fraud, Sham, and Hoax*

Distribute Handout #8: *Compare/Contrast Matrix: Two Speeches* to students and review the categories for comparison. As a class, complete the matrix for the first category of comparison using *I Have a Dream*. Ask partners to work together to complete the matrix for *I Have a Dream*. Remind students that they can use their notes for this activity.

#### Pair-Share

Invite partners to cross-share at their tables, adding to or revising as needed.

#### Reading with a Focus

Ask students to read Wallace's speech individually, taking notes using the questions in the matrix as a guide. Emphasize that students should take notes on a separate piece of paper, not on the matrix.

#### Round Robin

Ask students to share their responses to the focus questions using a round robin format.

#### Come to Consensus

Each group will come to consensus about their answers. When they do, they should raise their hand for a quality check. When their responses have been approved, they may write them down in the matrix.

### Collaborative Poster with Independent Writing

Invite groups to create a Collaborative Poster comparing and contrasting the two speeches. Tell students their posters should contain:

- One image for each speech that captures the purpose of the speech
- One quote from each speech that they find especially powerful
- One original phrase that compares or contrasts the main idea of each speech or
- One original phrase for each speech that summarizes its main idea



### Independent Writing

Explain to students that they will now individually write an explanation of how their original phrase comparing and contrasting the two speeches relates to the other elements of their team's Collaborative Poster. In their writing they need to fully explain how the phrase:

- Expresses important differences or similarities in the purposes of each speech
- Expresses important differences or similarities in the main ideas of each speech

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## Handout #1: Biography of Barbara Jordan

*"I realized that the best training available at an all-black university at that time was not equal to the best training one developed at a white university. Separate was not equal; it just wasn't. No matter what kind of face you put on it or how many frills you attached to it, separate was not equal. I was doing sixteen years of remedial work in thinking."*

Barbara Jordan, *A Self-Portrait* (emphasis included in original)

Barbara Jordan was an American politician and a leader of the Civil Rights movement. She was known as a thoughtful, powerful, speaker and as a person committed to social justice and equality for all people.

Barbara Jordan grew up in a poor neighborhood in Houston, Texas. She attended segregated public schools, and an all-black college, where she graduated at the top of her class.

Barbara Jordan chose law as a career because she believed she would then be able to have an impact on racial injustice. She wanted to attend Harvard's law school, but was advised that a black woman student from a Southern school would probably not be accepted.



In her own life she accomplished many "firsts" as an African American woman. She was the first African American to attend Boston University Law School, the first African American elected to the Texas Senate since 1883, the first southern African American female elected to the United States House of Representatives, and the first African American to be a keynote speaker at a national Democratic convention.

Barbara Jordan devoted her life to closing the gap between what the constitution and legislation promised to all citizens and the discrimination that many poor and minority people faced. As a U.S. congresswoman, she supported legislation that required banks to lend and make other services available to underserved poor and minority communities. She supported the renewal of the Voting Rights Act of 1965 and expansion of that act to cover language minorities. This extended protection to Hispanics in Texas and was opposed by Texas Governor and Secretary of State. She argued passionately for equity and inclusion for all people.

In her speech at the 1992 Democratic convention Barbara Jordan said:

We are one, we Americans, we're one, and we reject any intruder who seeks to divide us on the basis of race and color. We honor cultural identity--we always have, we always will. But, separatism is not allowed (applause)--separatism is not the American way. We must not allow ideas like political correctness to divide us and cause us to reverse hard-won achievements in human rights and civil rights."

On her death in 1996, at age 59, she became the first African-American woman to be buried in the Texas State Cemetery.

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## Handout #2: Reading with a Focus

As you read, take notes on your assigned question. When other members of your group share their responses to questions, take notes in the corresponding box.

Focus Questions	Notes from Reading
1. Who is Barbara Jordan and why is she considered important?	
2. What are two or three important facts to know about Barbara Jordan?	
3. What do we know about her commitment to equality and social justice from reading her biography?	
4. What do we know about the attitudes and beliefs of society at the time from reading about her accomplishments?	

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## Handout #3: Barbara Jordan, "All Together Now"

notes

When I look at race relations today I can see that some positive changes have come about. But much remains to be done, and the answer does not lie in more legislation. We *have* the legislation we need; we have the laws. Frankly, I don't believe that the task of bringing us all together can be accomplished by government. What we need now is soul force—the efforts of people working on a small scale to build a truly tolerant harmonious society. And parents can do a great deal to create that tolerant society.

We all know that race relations in America have had a very rocky history. Think about the 1960's when Dr. Martin Luther King, Jr., was in his heyday and there were marches and protests against segregation and discrimination. The movement culminated in 1963 with the March on Washington.

Following that event, race relations reached an all-time peak. President Lyndon B. Johnson pushed through the Civil Rights Act of 1964, which remains the fundamental piece of civil rights legislation in this century. The Voting Rights Act of 1965 ensured that everyone in our country could vote. At last, black people and white people seemed ready to live together in peace.

But that is not what happened. By the 1990's the good feelings had diminished. Today the nation seems to be suffering from compassion fatigue, and issues such as race relations and civil rights have never regained momentum.

Those issues, however, remain crucial. As our society becomes more diverse, people of all races and backgrounds will have to learn to live together. If we don't think this is important, all we have to do is look at the situation in Bosnia today.

Source: "All Together Now" from *Sesame Street Parents Magazine*, July/August, 1994

How do we create a harmonious society out of so many kinds of people? The key is tolerance—the one value that is indispensable in creating community.

If we are concerned about community, if it is important to us that people not feel excluded, then we have to do something. Each of us can decide to have one friend of a different race or background in our mix of friends. If we do this, we'll be working together to push things forward.

What can parents do? We can put our faith in young people as a positive force. I have yet to find a racist baby. Babies come into the world as blank as slates and, with their beautiful innocence, see others not as different but as enjoyable companions. Children learn ideas and attitudes from the adults who nurture them. I absolutely believe that children do not adopt prejudices unless they absorb them from their parents or teachers.

The best way to get this country faithful to the American dream of tolerance and equality is to start small. Parents can actively encourage their children to be in the company of people who are of other racial and ethnic backgrounds. If a child thinks, "Well, that person's color is not the same as mine, but she must be okay because she likes to play with the same things I like to play with," that child will grow up with a broader view of humanity.

I'm an incurable optimist. For the rest of the time that I have left on this planet I want to bring people together. You might think of this as a labor of love. Now, I know that love means different things to different people. But what I mean is this: I care about you because you are a fellow human being and I find it okay in my mind, in my heart, to simply say to you, I love you. And maybe that would encourage you to love me in return.

It is possible for all of us to work on this—at home, in our schools, at our jobs. It is possible to work on human relationships in every area of our lives.

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## Handout #4: Reading Jigsaw

Cut along dotted line-----

When I look at race relations today I can see that some positive changes have come about. But much remains to be done, and the answer does not lie in more legislation. We have the legislation we need; we have the laws. Frankly, I don't believe that the task of bringing us all together can be accomplished by government. What we need now is soul force—the efforts of people working on a small scale to build a truly tolerant harmonious society. And parents can do a great deal to create that tolerant society.

We all know that race relations in America have had a very rocky history. Think about the 1960's when Dr. Martin Luther King, Jr., was in his heyday and there were marches and protests against segregation and discrimination. The movement culminated in 1963 with the March on Washington.

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Following that event, race relations reached an all-time peak. President Lyndon B. Johnson pushed through the Civil Rights Act of 1964, which remains the fundamental piece of civil rights legislation in this century. The Voting Rights Act of 1965 ensured that everyone in our country could vote. At last, black people and white people seemed ready to live together in peace.

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But that is not what happened. By the 1990's the good feelings had diminished. Today the nation seems to be suffering from compassion fatigue, and issues such as race relations and civil rights have never regained momentum.

Those issues, however, remain crucial. As our society becomes more diverse, people of all races and backgrounds will have to learn to live together. If we don't think this is important, all we have to do is look at the situation in Bosnia today.

How do we create a harmonious society out of so many kinds of people? The key is tolerance—the one value that is indispensable in creating community.

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If we are concerned about community, if it is important to us that people not feel excluded, then we have to do something. Each of us can decide to have one friend of a different race or background in our mix of friends. If we do this, we'll be working together to push things forward.

One thing is clear to me: We, as human beings, must be willing to accept people who are different from ourselves. I must be willing to accept people who don't look as I do and don't talk as I do. It is crucial that I am open to their feelings, their inner reality.

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What can parents do? We can put our faith in young people as a positive force. I have yet to find a racist baby. Babies come into the world as blank as slates and, with their beautiful innocence, see others not as different but as enjoyable companions. Children learn ideas and attitudes from the adults who nurture them. I absolutely believe that children do not adopt prejudices unless they absorb them from their parents or teachers.

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The best way to get this country faithful to the American dream of tolerance and equality is to start small. Parents can actively encourage their children to be in the company of people who are of other racial and ethnic backgrounds. If a child thinks, "Well, that person's color is not the same as mine, but she must be okay because she likes to play with the same things I like to play with," that child will grow up with a broader view of humanity.

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I'm an incurable optimist. For the rest of the time that I have left on this planet I want to bring people together. You might think of this as a labor of love. Now, I know that love means different things to different people. But what I mean is this: I care about you because you are a fellow human being and I find it okay in my mind, in my heart, to simply say to you, I love you. And maybe that would encourage you to love me in return.

It is possible for all of us to work on this—at home, in our schools, at our jobs. It is possible to work on human relationships in every area of our lives.

Cut along dotted line-----

# 4

Lesson

Unit: Persuasion Across Time and Space:  
Analyzing and Producing Complex Texts

Lesson: Persuasion as Text: Organizational, Grammatical, and  
Lexical Moves in Barbara Jordan's *All Together Now*

## Directions for Jigsaw Reading

1. Read the individual section silently. Do not show it to others.
2. Decide where in the text the individual section belongs (beginning, middle, end?), and reasons for the placement.
3. When everyone in the group has finished reading silently, the student who thinks he or she has the first piece says "I think I have the first piece because..." and then justifies the decision by giving just enough information so that others can decide if they agree or not.
4. At this point, other group members agree or not. If they agree, the content is read aloud. If not someone else must volunteer.
5. Once agreement on the placement of a section is reached, the piece goes on the table face up. This process continues for the other sections of text.

## Handout #5: How Writers Accomplish Their Goals

# 4

Lesson

Unit: Persuasion Across Time and Space:  
Analyzing and Producing Complex Texts

Lesson: Persuasion as Text: Organizational, Grammatical, and  
Lexical Moves in Barbara Jordan's *All Together Now*

What is the writer doing in this section of the text?	All Together Now by Barbara Jordan	How does she accomplish this? What specific language signals that?
<p>In the first sentence, what does Barbara Jordan mean by "race relations?"</p> <p>In this first paragraph, what language does Barbara Jordan use to introduce her topic? What language does she use to introduce her position on the topic?</p> <p>After reading the first paragraph, who do you think is Jordan's primary audience? How do you know?</p>	<p>When I look at race relations today I can see that some positive changes have come about. But much remains to be done, and the answer does not lie in more legislation. We have the legislation we need; we have the laws. Frankly, I don't believe that the task of bringing us all together can be accomplished by government. What we need now is soul force—the efforts of people working on a small scale to build a truly tolerant harmonious society. And parents can do a great deal to create that tolerant society.</p>	
<p>After the first sentence in paragraph 2, what do we expect the author to do next?</p> <p>What does Jordan accomplish by listing some pivotal events in improving race relations in America?</p> <p>What language does the author use to signal that laws are not enough?</p>	<p>We all know that race relations in America have had a very rocky history. Think about the 1960's when Dr. Martin Luther King, Jr. was in his heyday and there were marches and protests against segregation and discrimination. The movement culminated in 1963 with the March on Washington.</p> <p>Following that event, race relations reached an all-time peak. President Lyndon B. Johnson pushed through the Civil Rights Act of 1964, which remains the fundamental piece of civil rights legislation in this century. The Voting Rights Act of 1965 ensured that everyone in our country could vote. At last, black people and white people seemed ready to live together in peace.</p> <p>But that is not what happened. By the 1990's the good feelings had diminished. Today the nation seems to be suffering from compassion fatigue, and issues such as race relations and civil rights have never regained momentum.</p>	

<p>What is the writer doing in this section of the text?</p>	<p>All Together Now by Barbara Jordan</p>	<p>How does she accomplish this? What specific language signals that?</p>
<p>When Jordan gave her speech, the genocide in Bosnia was in the news almost daily. Why would a writer choose to include current information about another country after talking about events in the US?</p>	<p>Those issues, however, remain crucial. As our society becomes more diverse, people of all races and backgrounds will have to learn to live together. If we don't think this is important, all we have to do is look at the situation in Bosnia today.</p>	
<p>This paragraph consists of one question and one answer. What is she doing in the paragraph? Is she successful?</p>	<p>How do we create a harmonious society out of so many kinds of people? The key is tolerance—the one value that is indispensable in creating community.</p>	
<p>Jordan uses different levels of modality in this paragraph. What is she trying to accomplish with “have to do,” “can decide” and “we’ll (we will)?</p>	<p>If we are concerned about community, if it is important to us that people not feel excluded, then we have to do something. Each of us can decide to have one friend of a different race or background in our mix of friends. If we do this, we’ll be working together to push things forward.</p>	
<p>Jordan shifts her focus in this section. How does the question “What can parents do?” tie together or create cohesion with the first paragraph in the essay?</p>	<p>What can parents do? We can put our faith in young people as a positive force. I have yet to find a racist baby. Babies come into the world as blank as slates and, with their beautiful innocence, see others not as different but as enjoyable companions. Children learn ideas and attitudes from the adults who nurture them. I absolutely believe that children do not adopt prejudices unless they absorb them from their parents or teachers.</p>	
<p>How does the word “small” connect ideas in this paragraph to ideas in the preceding paragraph?</p>	<p>The best way to get this country faithful to the American dream of tolerance and equality is to start small. Parents can actively encourage their children to be in the company of people who are of other racial and ethnic backgrounds. If a child thinks, “Well that person’s color is not the same as mine, but she must be okay because she likes to play with the same things I like to play with,” that child will grow up with a broader view of humanity.</p>	

<p>What is the writer doing in this section of the text?</p>	<p>All Together Now by Barbara Jordan</p>	<p>How does she accomplish this? What specific language signals that?</p>
<p><i>How does Jordan personalize tolerance in her final paragraphs?</i></p> <p><i>How does Jordan use language to connect the ideas in these last two paragraphs ideas developed earlier?</i></p>	<p>I'm an incurable optimist. For the rest of the time that I have left on this planet I want to bring people together. You might think of this as a labor of love. Now, I know that love means different things to different people. But what I mean is this: I care about you because you are a fellow human being and I find it okay in my mind, in my heart, to simply say to you, I love you. And maybe that would encourage you to love me in return.</p> <p>It is possible for all of us to work on this—at home, in our schools, at our jobs. It is possible to work on human relationships in every area of our lives.</p>	

# 4

Lesson

**Unit:** Persuasion Across Time and Space:  
Analyzing and Producing Complex Texts

**Lesson:** Persuasion as Text: Organizational, Grammatical, and  
Lexical Moves in Barbara Jordan's *All Together Now*

## Handout #6: Find the Tie

Circle, underline or draw arrows of any instances of connections and logical ties that you find. Explain the tie in the left-hand column.

Look for examples of	Paragraphs 1-7 from <i>All Together Now</i> by Barbara Jordan, 1992	Explain the tie:
Words or phrases that are repeated	<p>(1) When I look at race relations today I can see that some positive changes have come about. But much remains to be done, and the answer does not lie in more legislation. We have the legislation we need; we have the laws. Frankly, I don't believe that the task of bringing us all together can be accomplished by government. What we need now is soul force—the efforts of people working on a small scale to build a truly tolerant harmonious society. And parents can do a great deal to create that tolerant society.</p> <p>(2) We all know that race relations in America have had a very rocky history. Think about the 1960's when Dr. Martin Luther King, Jr., was in his heyday and there were marches and protests against segregation and discrimination. The movement culminated in 1963 with the March on Washington.</p> <p>(3) Following that event, race relations reached an all-time peak. President Lyndon B. Johnson pushed through the Civil Rights Act of 1964, which remains the fundamental piece of civil rights legislation in this century. The Voting Rights Act of 1965 ensured that everyone in our country could vote. At last, black people and white people seemed ready to live together in peace.</p>	
Words or phrases that are associated with the same topic		
Words that refer back to information in the beginning part of a sentence		
Words or phrases that refer back to information in previous sentences or paragraphs		
Ideas from previous sentences or paragraphs that are expanded		

Look for examples of	Paragraphs 1-7 from <i>All Together Now</i> by Barbara Jordan, 1992	Explain the tie:
<p>Words or phrases that are repeated</p> <p>Words or phrases that are associated with the same topic</p> <p>Words that refer back to information in the beginning part of a sentence</p> <p>Words or phrases that refer back to information in previous sentences or paragraphs</p> <p>Ideas from previous sentences or paragraphs that are expanded</p>	<p>(4) But that is not what happened. By the 1990's the good feelings had diminished. Today the nation seems to be suffering from compassion fatigue, and issues such as race relations and civil rights have never regained momentum.</p> <p>(5) Those issues, however, remain crucial. As our society becomes more diverse, people of all races and backgrounds will have to learn to live together. If we don't think this is important, all we have to do is look at the situation in Bosnia today.</p> <p>(6) How do we create a harmonious society out of so many kinds of people? The key is tolerance—the one value that is indispensable in creating community.</p> <p>(7) If we are concerned about community, if it is important to us that people not feel excluded, then we have to do something. Each of us can decide to have one friend of a different race or background in our mix of friends. If we do this, we'll be working together to push things forward.</p>	

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## Handout #7: Deconstructing and Constructing Modality

Read the selection from the speech and the questions about the author's viewpoint.

Work together with your group to decide attitude or stance toward what she is saying. Provide a reason for your response.

Sentence	Question about Author's Views	Our response and evidence that supports it
<p>From paragraph 1:</p> <p>When I look at race relations today, I <b>can</b> see that some positive changes have come about.</p>	<p>Based on the author's use of <b>can</b>, do you think the author is:</p> <p>Recommending positive changes</p> <p>Saying that it is possible to see some changes</p>	
<p>We, as human beings, <b>must be willing to accept</b> people who are different from ourselves.</p>	<p>Based on the author's use of <b>must</b>, do you think the author is:</p> <p>Saying that it is necessary for people to accept each other</p> <p>Saying that it is possible to accept each other</p>	
<p>If a child thinks, "Well, that person's color is not the same as mine, but she must be okay because she likes to play with the same things I like to play with," that child <b>will grow up</b> with a broader view of humanity.</p>	<p>Based on the author's use of <b>will</b>, do you think the author is:</p> <p>Saying that that growing up with a broader view of humanity is a possibility</p> <p>Saying that growing up with a broader view of humanity is a certainty</p>	

# 4

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## Handout #8: Compare/Contrast Matrix: Two Speeches

	Title: <i>I Have a Dream</i>	Title: _____
What is the author's argument?  Textual evidence:		
What evidence does the author use to support his/her argument?		
What is the author's purpose, meaning what does the author want the reader to think, feel, or do?		
What type of persuasive techniques does the author use?		
What quote best represents the author's argument?  Reason for choosing:		

## Tasks in Lesson 4

### Persuasion as Text: Organizational, Grammatical, and Lexical Moves in Barbara Jordan's *All Together Now*

Collaborative Poster

Compare/Contrast Matrix

Constructing and Deconstructing Modality

Find the Tie

Gallery Walk

How Writer Accomplish Their Goals

Jigsaw Reading

Novel Ideas Only

Reading with a Focus

Three-Step Interview

# 4

Lesson

**Unit:** Persuasion Across Time and Space:  
Analyzing and Producing Complex Texts

**Lesson:** Persuasion as Text: Organizational, Grammatical, and  
Lexical Moves in Barbara Jordan's *All Together Now*

## Collaborative Poster with Rubric

**Purpose:** The Collaborative Poster with Rubric provides opportunities for students to consolidate and extend their understanding of key ideas in a text or unit by representing them in a novel way, and is most effective when used in the Extending Understand of Texts moment of the lesson. The task requires that students synthesize their own understanding of key ideas they read, share that understanding with members of their group, and negotiate and come to consensus about how to represent these main ideas and themes in visual and written form. A rubric is provided to enhance students' agency and autonomy by making explicit what needs to be paid attention to during the development of the end product. In doing so, students revisit the text to select a quote and image that best represents key ideas and to craft an original phrase that synthesizes their understanding. The task provides support for students to cite relevant evidence that supports their reasoning about a text.

**Required for use:** Students need to be given time to think individually about how to represent on a collaborative poster the spirit of a text read by the team. In the ensuing discussions in their small groups — at which point the group must reach consensus on one (or more) image, quote, and original phrase — all should be primed with ideas to share and from which to build their consensus. As groups plan and create their poster, a rubric is essential to ensure that they discuss the text, stay on task, and use images to highlight main ideas rather than merely to decorate the poster.

**Structure of the activity:** The first time students create a Collaborative Poster; they should have 25 minutes to complete it, but no more (do not compromise). After 20 minutes, post the posters as they are and have students use the rubric to assess selected posters. Teams may revise their posters on their own time. Decrease the time for work on subsequent poster assignments until students work within a 20-minute timeframe.

Provide each student in the team a single marker, of a different color from any other team member's for his or her work on the poster, as well as for signing the poster when the group agrees that it is complete.

### Process outline:

- Students have already read the team text, supported by scaffolding as needed.
- Students have selected one quote and one image to share.
- Students engage in two Round Robin sharing: the first to share the quote and the second to share the image.
- After students have finished sharing their images and quotes they begin to negotiate about which quote best represents the spirit or theme of the story.
- After that, students agree on an integrated image that best represents the text.

- Once these have been agreed upon, students develop an original phrase that connects to and synthesizes the ideas they have represented in the poster.
- Each student contributes to the completion of the poster, signs his or her name, using the assigned marker.
- Finally, students use the rubric to evaluate their own work. They give themselves an overall evaluation and indicate two reasons why the product deserves that assessment.
- Posters are posted in the room for all to see.
- Other groups assess one poster, using the rubric. They indicate three reasons why the poster gets the specific rating and perhaps suggest what team could do to improve. They sign and place their assessment on the poster.

## Compare/Contrast Matrix

**Purpose:** The Compare-and-Contrast Matrix is a graphic organizer that helps students analyze key features of two or more ideas, characters, objects, stories, etc., and can be used in all three moments of a lesson. These comparison charts highlight the central notions in a text, whether it is written or oral. The task can be used immediately before students experience an oral text, such as a mini-lecture to foreshadow important ideas that the teacher will present. Students can also use these matrixes to organize their understanding of a text they are reading or to revisit a text they have recently finished reading. As with any graphic organizer, these notes can be very helpful to students in constructing essays.

**Required for use:** For this task to be effective, the questions or prompts that guide students' comparison must focus on salient and key elements that pertain to two or more thing being compared. For example, asking how two or more characters respond to challenges they face focuses students' attention on conflict and theme, while asking how characters are described focuses on categories that are not generative.

**Structure of the activity:** The teacher develops, based on goals for the lesson(s), three or four questions or prompts that guide students' analysis. The foci for comparison are placed in the left-hand column of a table, and the ideas, characters, objects, stories, etc. being compared are labeled at the top of columns in the table. For example, a compare/contrast matrix comparing two texts using three questions would be arrayed as follows:

	Text A	Text B
Question 1		
Question 2		
Question 3		

**Use in Lesson 4:** In this lesson, students are invited to compare two speeches analyzed in the unit. They are required to use three questions to compare the two speeches and may choose any two of four questions for additional comparison. The questions that guide students engage them in using tools of analysis from the earlier lessons and form the foundation for the development a collaborative poster and a written independent explanation of the team's posters.

### Process outline:

- Students work with a partner or small group
- They may complete the chart independently and then share findings or may complete it collaboratively.
- The teacher should circulate to clear up any misunderstandings.

## Constructing and Deconstructing Modality

**Purpose:** This task helps students develop understanding of the use modality -- the language used to communicate the degree of certainty that something may be the case—in persuasive texts. As they understand modality, students can determine, by analyzing language choices, the attitudes and opinions of authors of visual, written or hybrid texts.

**Required for use:** The teacher needs to select clear instances of the use of modality for this task to be effective. As students read more complex texts, they can determine the author’s degree of certainty about desired actions or changes in beliefs by analyzing the type of modal verbs used within and across sections of text.

**Use in Lesson 1:** Advertising slogans provide a good beginning text for studying modality because their purpose and word or phrase choice are usually indivisible. The task as used in this lesson has two parts. Students first read advertising slogans and decide whether they are a soft sell or a hard sell and identify the language that made them decide on placement within a category. The teacher then asks for examples and highlights the words that students identify. The categories of high, medium, and low modality and words and phrases that signal each category are explained. Students are asked for examples in real life. Students then are assigned a product that they must sell three times, once with a soft sell, once with a medium sell, and once with a hard sell. Students write their slogans using words from each category. As students present, other groups determine the type of sell based on the modality of the language used in the slogans.

**Use in Lesson 4:** The task, as used in Lesson 4, builds on and extends students’ understanding of the use of modality learned in Lesson 1 by focusing on one writer’s use of modality to influence readers of her essay. Students are introduced to the use of modal verbs to convey whether something is suggested, possible, certain, or required, and then analyze specific instances of modality in Barbara Jordan’s essay “All Together Now.”

### Process outline:

- Students sit in small groups.
- They take turns reading selected phrases or sentences aloud.
- Once a sentence or phrase has been read, students decide on the level of modality and the specific word(s) that alert them to the type of “sell.”
- Groups should be prepared to share one phrase or sentence, the level of modality, and the language that indicates this modality.

## Find the Tie

**Purpose:** Find the Tie helps students develop understanding of how authors use cohesive devices to connect ideas in a text. Students make connections between devices used in everyday conversation such as “and” and those used in formal essays and texts. They examine texts for instances of cohesive ties, e.g., repetition of words or phrases, use of words connected to the same topic, anaphoric and cataphoric references, and expansion of ideas from previous sentences or paragraphs.

**Required for use:** For this task to be effective, students need to use authentic text rather than disconnected sentences or paragraphs. When the Find the Tie task is part of a series of Interacting with Texts tasks, students deepen their understanding of ideas and of the lexical and grammatical uses language that express meaning in the text they are reading.

**Structure of the activity:** The teacher begins by discussion how people connect ideas in conversation, especially with the use of the conjunction “and,” and asks students to share experiences about teachers telling them to not use “and” or “and then” in their writing. The teacher then makes the connection to the text students are engaged in reading and analyzing, explaining that the author(s) uses specific devices to make connections between and among ideas,” and then lists the ways that this can occur. Students then work as a whole class, with a partner, and in small groups to find examples of cohesive devices in the text they have been reading and analyzing.

### Process outline:

- Students make connections between everyday cohesive devices and school writing.
- Teacher introduces devices that students will look for in the text(s) the class is reading.
- Students work as a whole class to find examples in the first paragraph of a text.
- Teacher clarifies any confusion.
- Partners work to find examples in selected paragraph and these are discussed as a class.
- Small groups work collaborative to find cohesive devices.
- After students have completed the task, the teacher leads a discussion about the ways that the author connected ideas and lists students’ contributions on chart paper for further reference and use in their own writing.

## Gallery Walk

**Purpose:** This task enables students to self assess a product and then assume a more distant and critical stance toward a collaborative product developed in groups, an important aspect of reflection and meta-awareness developed in tasks comprising the Extending Understanding moment. The Gallery Walk also promotes students' metacognitive development, since they have to understand the level of implementation of key criteria in peers' products. To do this, they are provided with a rubric or specific focus for assessing how other groups accomplished the same task. The Gallery Walk helps students learn about effective, or ineffective, ways to organize and represent ideas, take note of patterns and trends within the classroom, and envision how they might accomplish tasks in the future.

**Required for use:** A clear focus for assessing other groups' work is necessary for this task to be effective. The focus for the gallery walk should be specific and generative and related directly to the criteria for development of the product. A second, and equally necessary, requirement is the setting of norms for assessing the work of other students. Students need clear guidelines and language before they begin their gallery walks, and they need to write a written assessment and sign their notes. This helps to model academic uses of language and habits of mind, and to avert problems.

**Structure of the activity:** Students need to know what they should do as individuals and as a group as they assess the work of others and when they return to their small groups. Based on the number of groups and the needs of students, students may participate in the gallery walk as individuals, dyads or small groups. If students are unfamiliar with assessing the work of others, the teacher may need to model the process with the help of two or three students and a poster from another class. Students need to know if they are to take notes on a form or post comments on a poster. They also need to know how they will be held accountable individually and as a group.

### Process outline:

- Students move in groups, pairs, or individually in a pre-arranged direction and signal.
- Students discuss the product using a rubric or focus questions provided.
- Students write down their assessment with each student keeping notes and signing it.

**Options for scaffolding:** If needed, students should have formulaic expressions that they can use to begin their discussion of the product. Some possible expressions include:

Based on the rubric, I think the poster should be rated \_\_\_\_ because...

I think the poster should be rated as \_\_\_\_\_ because...

I agree/disagree with your assessment because....

## How Writers Accomplish Their Goals

**Purpose:** This task engages students in close reading of a text to identify the specific language used to signal the author’s goals to the reader. It asks students to go beyond the structure of a text to analyze relationships between macro moves across a text and micro moves within sentences and paragraphs. The attention to structure, content, and language apprentices students into close textual analysis, citing of strong evidence, and tracing the development of central ideas over the course of a text.

**Required for use:** To use this task effectively, the teacher needs to analyze what the author is doing in different parts and the language that signals the accomplishment of the author’s intention. Based on this analysis, the teacher develops focus questions that guide students in reading closely to locate specific uses of language by the author. The text selected for this purpose needs to have a successful, deliberate structure, otherwise the task will not work.

**Structure of the activity:** The teacher first determines the structure of the text and separates the sections by spaces or by creating a three-column table. The text is placed in the middle column. The teacher develops questions to scaffold students’ understanding of content and language within each section of the text. These questions are written in the left-hand column of the table alongside the corresponding section. The third column is labeled “How does the writer accomplish this? What specific language signals his/her accomplishment?” When first introducing this task, it is important that the students are familiar with the genre, including the more common structures used to organize ideas. When introducing the activity, the teacher models the process with the first section of a text, first thinking aloud about how to approach the task, and then reading and thinking about how he or she would locate the specific language used to signal the author’s intention. Students read along and write down the selected language. This process continues, with the teacher gradually releasing control as students develop autonomy.

### Process outline:

- Students work in groups of four
- To begin, the teacher provides students with the structure writers commonly use in texts representing the genre selected and the text that will be analyzed.
- The teacher uses a think aloud approach to model how to approach the task, and then reads aloud the section and models how to locate specific language, which the students write down.
- The teacher repeats this process through several sections, as needed.
- Students work together in small groups to progress through the final section(s) on their own.
- When small groups work independently, one student reads the section aloud and other students follow along.

- All students in a group should have the same information written in their handouts.
- Small groups discuss questions and are prepared to share responses in a larger group.
- During this time, the teacher circulates around the classroom to clarify any students' misunderstandings.

**Options for scaffolding:** Teacher guides students through the whole text, paragraph-by-paragraph, selecting those questions that will be teacher-directed and those that will be student-directed and clarified by the teacher.

## Jigsaw Reading

**Purpose:** The Jigsaw Reading is useful for alerting students to the organization of a text and the discourse and content connections that make texts flow and be predictable. For example, the structure of a story or, more specifically, of a fairy tale, begins with something like “Once upon a time,” introduces a character, causes something problematic to happen to the character “one day,” solves the problem, and finally everybody “lives happily ever after.” The activity requires that students read closely to determine where in a text their section fits. In the process, students begin to focus, without prompting, on how grammatical and lexical choices create cohesion and meaning within and across sentences and how larger units of text are connected to create coherence or a unity of meaning. The activity apprentices students into the type of close reading needed to understand more complex texts.

**Required for use:** An ideal text for this treatment should be no longer than a page or two. It should be especially interesting and have five to seven sections that can stand on their own in terms of content and meaning. Initially, the sections should contain clear markers of organization for the genre. As students become more sophisticated readers and writers in a genre they may benefit from reading and reassembling texts that are clearly organized but do not use “set” markers to signal organization.

**Structure of the activity:** Initially, the teacher explains the overall purpose of the task by explaining that writers use language to connect ideas within and across paragraphs in a text, and that students will reassemble a text that has been divided into sections to help them understand how these types of connections work. The teacher might introduce the task with a genre that is familiar to the class.

The selected text is cut into its sections, placed in an envelope; the number of sections determines the number of students in a group. Distribute and review the directions.

### Process outline:

- One student distributes the sections randomly to the group members.
- Each student then reads his or her piece silently and tries to imagine where the piece fits into a whole: Is it a beginning? The middle? The end? What makes them think so? Students must have reasons for their idea.
- When everyone in a group appears to be ready, the person who thinks he or she has the first piece says, “I think I have the first piece because...” and without reading the text aloud explains what clues led to this supposition. If any other group members think they have the first piece, then they too must explain, “I think I have the first piece because...” Once the group decides what piece should go first, the person with that piece reads it aloud.
- After hearing the piece, the group agrees or disagrees on whether it is indeed the first piece. If agreement is reached, the piece goes face up on the table where group members can refer to it as needed.

- Students follow the same procedure to reconstruct the rest of the text, section by section.
- If students feel they have made a mistake along the way, they go back and repair it before continuing.
- Once the whole process is finished, all group members review the jigsawed text to make sure it has been assembled correctly.

## Novel Ideas Only

**Purpose:** This task elicits knowledge or intuitions that reside in a group about a specific topic or text by asking students to brainstorm ideas about possible content based on a title, and is used within the Preparing the Learner moment. It is meant to build a class-wide set of semantic associations that will be refined during the lesson. Through participating in this task, students are alerted to the importance of a title or topic in predicting what the content of a text may be about and in developing understanding of its importance in the actual reading of the text.

**Required for use:** For this task to be effective, the prompt used needs to be open enough to elicit multiple ideas. For example, a prompt asking students to consider what a story called the “The Circuit” is about elicits ideas about the topics and ideas related to the title. In contrast, a prompt asking students to consider topics and ideas about an article called “Why we need to stop pollution” is too narrow.

This task is designed to move quickly and to engage students in generating ideas and listening carefully to their peers. The teacher’s role is to encourage collaborative norms and active listening in small and large group activities. Students who know more English help those who know less English. It is better for a team to have only one or two items that are written in the best possible way that all can agree on than to have one student write five items while others have fewer or none. It is important that the teacher facilitate students’ voices and minimize his or her own voice by not commenting or elaborating on students’ contributions.

**Structure of the activity:** The teacher posts the prompt for all to see and asks students to write it down and to number their papers 1-8. The teacher explains that students will have three minutes together to brainstorm possible contents of a text with that title. As each idea is offered, a second student echoes the idea and all group members add it to their individual lists. It is important that all lists in a group be the same. After three minutes, students are asked to draw a line under the last item in their group’s list and to stand. The teacher calls on one student from a group to read the prompt and the group’s brainstorm list. Other groups listen, checking any duplicate items, so that the groups that follow contribute “novel ideas only.” When a group is finished presenting, its member sit down and individual members write novel ideas contributed by other groups below the line on their lists.

### Process outline:

- Students work in groups of four.
- Students copy the teacher generated prompt and number their papers.
- One student offers an idea, another echoes it, and all write it down.
- After three minutes, the students draw a line under the last item in the list.
- All students stand, and the teacher calls one a student from a group to read the group’s list.

- The student starts by reading the prompt, “We think that a \_\_\_\_\_ called \_\_\_\_\_ may be about...”, and then adds whatever ideas the team has agreed on.
- The rest of the class must pay attention because after the first group has presented all of their ideas, the teacher asks them to sit down and calls on a student from another team to add that team’s “novel ideas only.” Ideas that have already been presented cannot be repeated.
- As teams complete their turns and sit down, each seated student must begin recording novel ideas from other groups below the line that marks the end of his or her team’s ideas. The lists for all team members should be identical above the line, but after the line they will vary.
- Whenever a team is standing and their last novel idea is covered by another team, at that moment, not waiting to be called on by the teacher, they take their seats and are free to begin adding novel ideas to their papers. Only one team, the last one standing, will not be able to add ideas below the line.
- When all ideas have been given, the teacher assigns a number to each team. Students write their team number in the right margin of their paper, providing the teacher with a quick way to sort team papers and check that everybody in a group has followed instructions.

## Reading with a Focus

**Purpose:** This task requires students to read with a specific purpose in mind. For example, they may be given three questions to consider as they complete the reading of an article. Or, they may be asked to read an author’s journal with the understanding that at the completion of the reading they will decide on a salient image the journal triggered for them, as well as a quote that highlights key concepts or emotions. This is important because when tackling difficult texts, students often do not know what the salient information is, and do not know what to pay attention to in their reading. Focus questions guide students’ reading and alert them to the pertinent information in a text.

**Required for use:** In order for a teacher to write focus questions for a reading, the teacher must know why he or she is asking students to read the particular text, and what the purpose and goals are for the reading. For example, one goal for students reading of speeches might be to apply their understanding of Aristotle’s persuasive appeals. If this is the case, the question, “What does the speaker want people to do, think, or feel” would require students to infer, based on their understanding of how a writer uses Ethos, Pathos or Logos to influence readers.

**Structure of the activity:** Before reading, the teacher tells students that they will be reading with a focus, and alerts them to the focus question(s).

### Process outline:

- Teacher reads the focus question(s) aloud to the students.
- As needed, teacher clarifies and/or checks for understanding.
- Students read the assigned text, with the focus question in mind, taking notes as they read.

### Three Step Interview

**Purpose:** The task, adapted from Kagan, engages students in different types of talk and promotes linguistic, conceptual and academic development. Students move from informal interview to summarizing and presenting information to others. The specific prompt used in Three-Step Interview, in addition to the processes involved in interviewing and reporting, helps students realize that they can contribute novel information to the theme or area of study in the classroom.

**Required for use:** The specific prompt given to students helps to make this task successful. The prompt should connect students' experience and knowledge to the themes and concepts studied in the lesson. Also, students need clear directions for this task to work. It is a good idea to post the steps for the activity in the front of the room for all to see.

**Structure of the activity:** Students sit in groups of four, with should partners working as dyads. One dyad is composed of Students A and B, and the other C and D. Members of a dyad interview each other, using the teacher provided prompt questions. Each member of a dyad shares the other member's response to the interview questions. At the end of the activity, A shares B's information and vice versa, and C shares D's information and vice versa.

**Use in Lesson 4:** Students are asked to interview each other about a memorable argument, asking about whether either participant in the argument changed their position and why or why not. This specific prompt used in this interview and the processes involved in interviewing and reporting helps students realize that they can contribute novel information to the ongoing discussion and analysis of argument, a preparation for their role as "more expert others" as they inform younger students about persuasive techniques later in the lesson.

#### Process outline:

- Teams of four subdivide into two groups of two. Within each dyad, one student asks the questions, one at a time, and the other student respond to each. Students asking the questions must pay attention to the answers because they have to report them later.
- Roles are reversed within each dyad. The student who answered questions before now asks them. The student who asked questions before now provides responses.
- The group of four comes back together. Taking turns in a round-robin format, each student shares with the whole group what was learned from his or her partner.

# Understanding Language

Language, Literacy, and Learning  
in the Content Areas

Understanding Language aims to enrich academic content and language development for English Learners (ELs) by making explicit the language and literacy required to meet Common Core State Standards (CCSS) and Next Generation Science Standards <http://ell.stanford.edu> .

