NATIVE LITERATURE
PROGRAM DESIGN

11/12th GRADE

UNIT 5   Repurposed Argument

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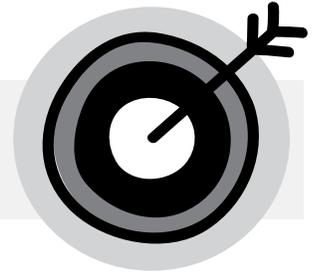
11/12th GRADE - UNIT 5

UNIT 5 — Repurposed Argument

CONTENTS

UNIT 5 - DESIRED RESULTS

BIG IDEAS

Genre and Mode

Essential Questions
(based on yearlong Big Idea)

- To inspire diverse audiences to make change for racial justice, we can adapt our arguments to new genres and modes.

Enduring Understandings
(based on yearlong Big Ideas)

- How can I remake the world using my argument in new genres and modes?

Key Equity Terms:

- Movement building
- Racial justice

Core Video:

▶ **Kelsey Leonard, "Why lakes and rivers should have the same rights as humans"**

Supporting Texts/Video:

- **Juneteenth Legacy Project**
- **puebloactionalliance.org**
- **Tom Nichols, twitter essay**
- **Teaching civics in schools and breaking down barriers**
- **New research shows how to make effective political arguments, Stanford press**
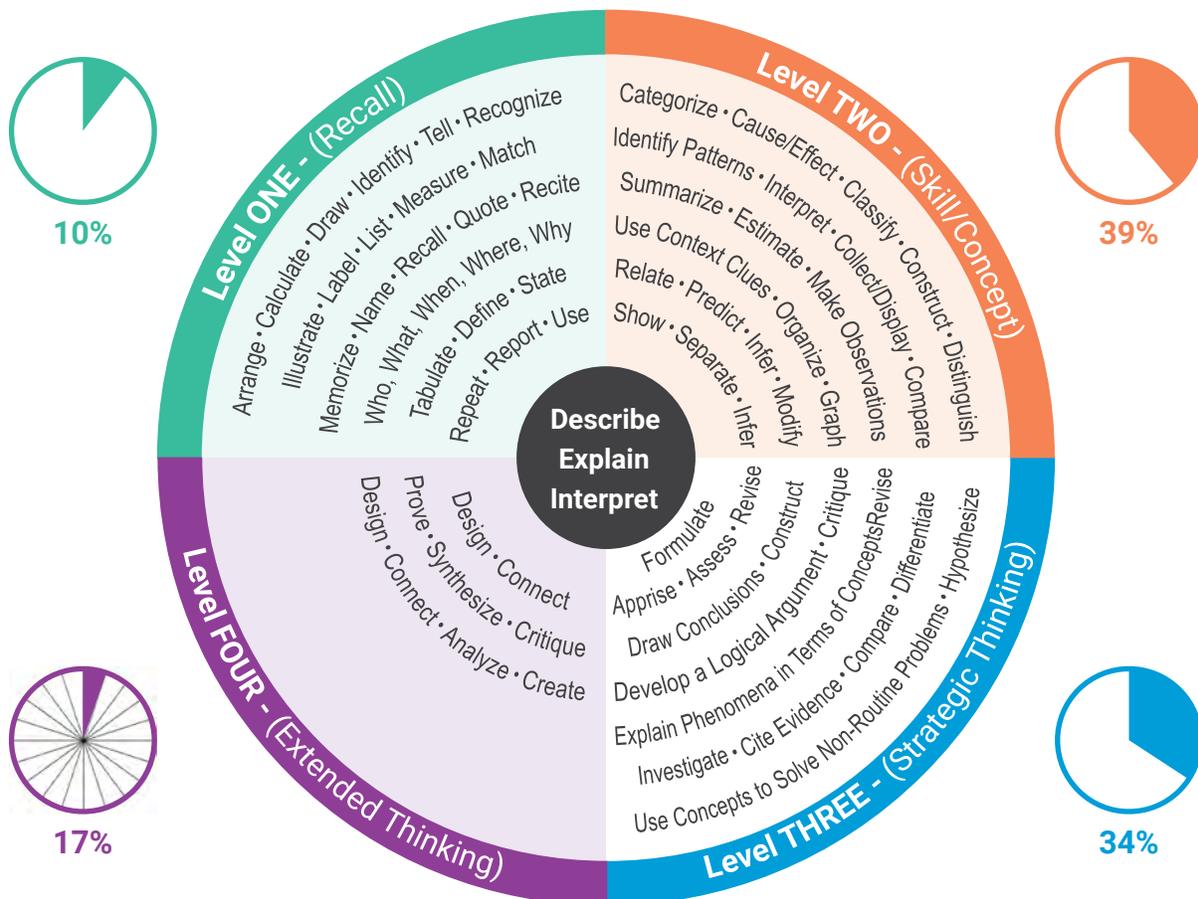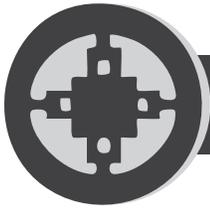
UNIT Depth of Knowledge (DOK) Levels

Research overwhelmingly shows a strong positive correlation between student engagement and academic success, retention, and overall student well-being. In the spring of 2025, NISN conducted an audit of the Native Lit curriculum for both Depth of Knowledge (DOK) and Universal Design for Learning (UDL) to both inform users and teacher designers and provide opportunities for adaptation and localization to meet the needs of their students and communities.

Norman Webb developed the Depth of Knowledge (DOK) framework in the late 1990's to categorize expectations and learning tasks according to the complexity of engagement required. It is important for educators to be aware of what makes a task complex vs difficult so that teachers can manage and adjust the rigor and or depth of their academic expectations of their students. (Webb, 2023)

Reference Articles:
  An Inside Look at Webb's Depth of Knowledge /   Using Webb's Depth of Knowledge to Increase Rigor

Level ONE - (Recall) — 10%

Arrange • Calculate • Draw • Identify • Tell • Recognize • Illustrate • Label • List • Measure • Match • Memorize • Name • Recall • Quote • Recite • Who, What, When, Where, Why • Tabulate • Define • State • Repeat • Report • Use

Level TWO - (Skill/Concept) — 39%

Categorize • Cause/Effect • Classify • Construct • Distinguish • Identify Patterns • Interpret • Collect/Display • Compare • Summarize • Estimate • Make Observations • Use Context Clues • Organize • Graph • Relate • Predict • Infer • Modify • Show • Separate • Infer

Level THREE - (Strategic Thinking) — 34%

Formulate • Revise • Apprise • Assess • Revise • Construct • Draw Conclusions • Construct • Critique • Develop a Logical Argument • Critique • Explain Phenomena in Terms of Concepts • Revise • Differentiate • Investigate • Cite Evidence • Compare • Hypothesize • Use Concepts to Solve Non-Routine Problems

Level FOUR - (Extended Thinking) — 17%

Design • Connect • Prove • Synthesize • Critique • Design • Connect • Analyze • Create

Center: **Describe Explain Interpret**

The Universal Design for Learning Guidelines

What is UDL?

The UDL Guidelines are a tool used in the implementation of **Universal Design for Learning**, a framework developed by **CAST** to improve and optimize teaching and learning for all people based on scientific insights into how humans learn. **The goal of UDL** is learner agency that is purposeful & reflective, resourceful & authentic, strategic & action-oriented.

The guidelines offer a set of concrete suggestions that can be applied to any discipline or domain to ensure that all learners can access and participate in meaningful, challenging learning opportunities. The new iteration of the UDL Guidelines responds to a strong call from the field—both practitioners and researchers alike—to address critical barriers rooted in biases and systems of exclusion for learners with and without disabilities.

Citation: udlguidelines.cast.org
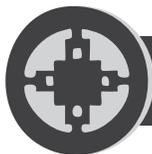
UDL Guidelines

Design Multiple Means of **Engagement**	Design Multiple Means of **Representation**	Design Multiple Means of **Action & Expression**
Design Options for Welcoming Interests & Identities	**Design Options for Perception**	**Design Options for Interaction**
Access: • Optimize choice and autonomy • Optimize relevance, value, and authenticity • Nurture joy and play • Address biases, threats, and distractions	• Support opportunities to customize the display of information • Support multiple ways to perceive information • Represent a diversity of perspectives and identities in authentic ways	• Vary and honor the methods for response, navigation, and movement • Optimize access to accessible materials and assistive and accessible technologies and tools
Design Options for Sustaining Effort & Persistence	**Design Options for Language & Symbols**	**Design Options for Expression & Communication**
Support: • Clarify the meaning and purpose of goals • Optimize challenge and support • Foster collaboration, interdependence, and collective learning • Foster belonging and community • Offer action-oriented feedback	• Clarify vocabulary, symbols, and language structures • Support decoding of text, mathematical notation, and symbols • Cultivate understanding and respect across languages and dialects • Address biases in the use of language and symbols • Illustrate through multiple media	• Use multiple media for communication • Use multiple tools for construction, composition, and creativity • Build fluencies with graduated support for practice and performance • Address biases related to modes of expression and communication
Design Options for Emotional Capacity	**Design Options for Building Knowledge**	**Design Options for Strategy Development**
Executive Function: • Recognize expectations, beliefs, and motivations • Develop awareness of self and others • Promote individual and collective reflection • Cultivate empathy and restorative practices	• Connect prior knowledge to new learning • Highlight and explore patterns, critical features, big ideas, and relationships • Cultivate multiple ways of knowing and making meaning • Maximize transfer and generalization	• Set meaningful goals • Anticipate and plan for challenges • Organize information and resources • Enhance capacity for monitoring progress • Challenge exclusionary practices

Citation: CAST (2024). Universal Design for Learning Guidelines version 3.0 [graphic organizer]. Lynnfield, MA: Author

UNIT LESSONS - UDL

	Design Multiple Means of **Engagement**	Design Multiple Means of **Representation**	Design Multiple Means of **Action & Expression**
Access	Design Options for **Welcoming Interests & Identities** Lessons: 1, 2, 3, 4, 5*, 6, 7, 8, 9, 10, 11	Design Options for **Perception** Lessons: 4, 7*, 8, 9, 11*	Design Options for **Interaction** Lessons: 1, 2, 3, 4, 5*, 8, 10, 11*
Support	Design Options for **Sustaining Effort & Persistence** Lessons: 1, 7, 8, 9, 11*	Design Options for **Language & Symbols** Lessons: 2, 3, 4, 7, 8, 11*	Design Options for **Expression & Communication** Lessons: 3, 4, 7, 8, 11
Executive Function	Design Options for **Emotional Capacity** Lessons: 8, 9, 10, 11, 12	Design Options for **Building Knowledge** Lessons: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11	Design Options for **Strategy Development** Lessons: 8, 9, 10, 11, 12

Teacher Tip:
- Anytime there is reading, include Text to Speech (UDL area of Interaction: 4)
- Set meaningful goals for each lesson(s) to further develop UDL area of Strategy Development: 6
- Continually using and referring back to Anchor Charts engages students in building upon prior knowledge and making connections to new learning UDL area of Expression and Communication: 5

UNIT 5 - ASSESSMENT EVIDENCE

Transfer Statement:

We want our students to learn to evaluate writers' rhetorical choices for claims, evidence, reasoning, organization, and style in a given rhetorical situation and to use the affordances of a given genre and mode, so that in the long-run, on their own, they will be able to effectively address an audience in response to a relevant exigence to further racial justice.

Performance Assessment

👆 **USE GRASPS**

Goal:	Repurpose students' synthesis paper to a new genre and mode to persuade an authentic audience to take action on a social justice issue.
Role:	Indigenous scholar who wishes to inspire others to take action on a social justice issue.
Audience:	Students will identify a specific target audience who can take action on their identified social justice issue.
Scenario:	As an Indigenous scholar, you have synthesized research on an important social justice issue. You now need to communicate the research to inspire an authentic audience to take action. You will need to consider the values, beliefs, and needs of your audience and the most appropriate genre and mode through which to address them. You will study the affordances of that genre and mode and then adapt your position paper to address your audience.
Product:	Students will repurpose their report written in unit 4 for a new audience. Students choose a new genre and mode to most effectively address their intended audience, independently study the affordances of that choice, and revise their position paper for that genre and mode. Students will also write a reflective cover letter which describes how they selected the audience, genre, and mode for their repurposed argument and the rhetorical choices they made in response to the rhetorical situation.
Standards:	👆 **See Appendix page 29**

UNIT 5 - SCOPE + SEQUENCE
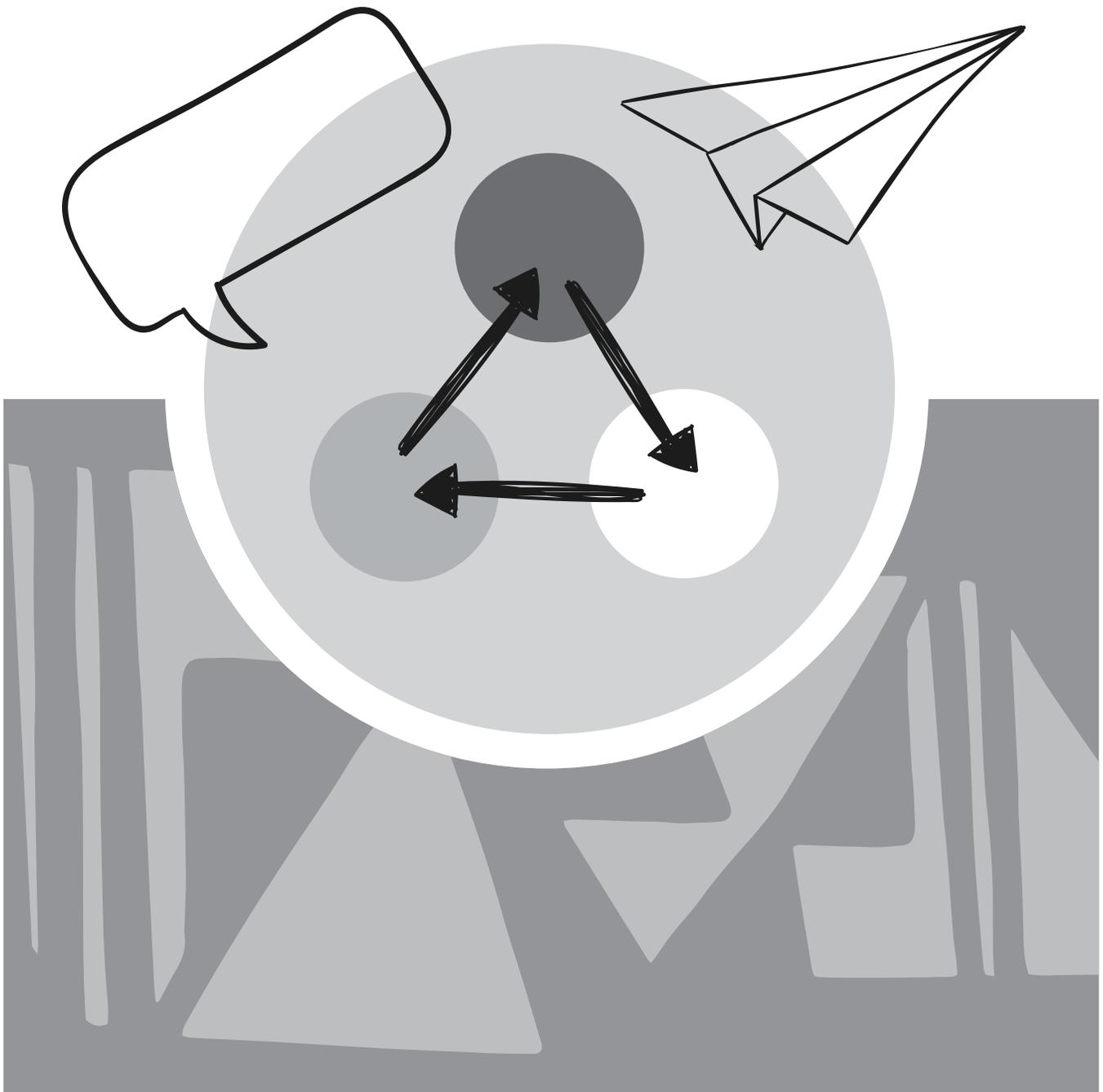
LESSON 1: Setting a Purpose

Topical EQ: Based on my research, how do I envision a better world? What do I need to learn to inspire others with this vision?

Lesson Narrative:

Suggested Timeframe: 1 45-minute lesson

AIM:
1. If people understood and applied the research you completed in the last unit, how might the world be a better place? Draw or describe your response.
2. Turn and talk: students share their vision with a classmate.

Mini-lesson:
1. T: For our last unit, we are going to repurpose, to transform, the research-based argument that we wrote in Unit 4 for a new audience, to use our research and our skills as writers to begin building a movement for social change.
2. T: Our goal for the unit is to help others see the vision for a better world that you just drafted. Still, while research arguments like the ones we wrote in the last unit can help, on their own, they're often not enough to inspire people and build movements for change. Instead, we need to think about how to communicate what we've learned to new audiences who can work with us for change.
3. Discuss: What are some social movements you've studied in the past? How did folks starting the movements help to inspire change in their allies or within affinity groups?

Workshop:
1. T: With these visions in mind, let's annotate the 🖱 **repurposed argument assignment sheet** to help us reflect on our shared and personal learning goals for the semester.
2. Share the repurposed argument assignment sheet with students in Google Docs or Hypothesis to allow students to create social annotations. Students should respond to the following questions in the margins of the shared text:
   a. What excites you about this assignment?
   b. What experiences have you had related to this assignment?
   c. What concerns you about this assignment?
   d. What questions do you have?

Closing:

1. Summarize patterns in student annotations and answer questions.
2. Exit ticket: Based on your research, what is your vision for a better world? What do you hope to learn in the next few weeks to help inspire people to work toward the vision you created today? What questions do you still have about the repurposed argument assignment?

Key Equity Term: Ally • Affinity Group

Anchor Standards:

Writing	**CCSS.ELA-LITERACY.W.11-12.2**
	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Embedded Assessment(s)

Exit ticket: (see questions in "Closing")
In their exit ticket, students will be able to describe a vision for a better world based on their research and set learning goals for the unit to make progress toward that vision.

LESSON 2: Identifying an Audience

Topical EQ: What audience do I want to address?

Lesson Narrative:

Suggested Timeframe: 1 45-minute lesson

AIM:
1. When you achieve your vision, who will be affected? How? Draw or write your response.
2. Today, we're going to think about all the people who might be affected by or who might be willing to participate in a movement to achieve our vision. From this group of stakeholders, we'll pick a specific audience to address with our repurposed arguments.

Mini-lesson:
1. Introduce key terms: stakeholders (people who will be affected by the change), affinity groups (people who share common identities, ie. women, indigenous people and can offer support to one another) and allies (people who may not share identities, but are willing to work toward change).
2. Model for students how to identify stakeholders, allies, and affinity groups in movement planning using a volunteer student example. (You can use the exit tickets from the previous lesson to identify potential students and ask for their willingness to participate.)
3. Close reading of passage from 👆 **"New research shows how to make effective political arguments, Stanford sociologist says,"** "Different moral values" section. Model identifying stakeholders, allies, and affinity groups for same-sex marriage example.
4. Small group practice to identify stakeholders, allies, and affinity groups for health care and military spending examples.

Workshop:
1. Students work in small groups to label and add to a list of stakeholders, affinity groups, and allies from the response written at the beginning of class.

Closing:
1. Discuss: Can we inspire all potential stakeholders with a single argument? What are the advantages to targeting specific audiences with our arguments?
2. Exit ticket: What audience might you want to address to inspire the change you envision? What is at stake for them? What values do they hold?

Homework Extension: Students can read and annotate the remainder of the article, making connections to the issues raised in their research-based arguments from the previous unit and the intended audience they identified at the end of the lesson.

LESSON 2: *continued*

 📖 **Key Equity Term:** Ally • Affinity Group

Anchor Standards:

Writing	📖 **CCSS.ELA-LITERACY.W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)

Embedded Assessment(s)

Exit ticket: (see questions in "Closing")
Students should be able to identify a specific audience and the values that audience holds to address in their repurposed argument.

LESSON 3: Kelsey Leonard Purpose and Audience

Topical EQ: What audience do I want to address?

Lesson Narrative:

Suggested Timeframe: 1 45-minute lesson

AIM:

1. Who do you believe should have human rights? Why?
2. In this lesson, we're going to view an argument for legally extending human rights to nature. We will apply what we've learned about purpose and audience to analyzing an argument that models one way to repurpose your research. We'll be thinking about how the author addresses different audiences in support of her purpose.
3. Let's review the three kinds of audiences we discussed yesterday: stakeholders, affinity groups, and allies. Who can help us to define each of these?

Mini-lesson:

1. As we watch this TED Talk by Kelsey Leonard, I'd like you to watch and listen for how she addresses different audiences in support of her purpose. I encourage you to annotate this transcript of her talk with your notes. We'll be pausing the video a few times to discuss what we're finding. Distribute a copy of the transcript for Kelsey Leonard's 🖑 **"Why lakes and rivers hould have the same rights as humans"** TED Talk for accessibility and notetaking. For example, we can write a note at the top of our papers that she's addressing a live audience–we can see their silhouettes on the screen before we play. We might learn a little more about them during the Talk.
2. Turn on closed captions and play video to 1:14. Ask, what audiences is Leonard addressing so far in her talk and how does she do so?
3. Model: Let's look at the first segment. I notice that she speaks directly to the Cahuilla peoples, and that she's acknowledging that she's presenting from their land and thanking them. Would you consider the Cauilla peoples stakeholders, allies, or members of her affinity group? Teachers can draw or display a copy of the 🖑 **audiences and purposes graphic organizer** to model how to think through the connections between audiences and purposes, or add notes to a copy of the transcript.
4. Who else do you notice Leonard addressing in these first three segments? (Students might note that she greets the live audience [segment 1], the water [segment 2], and Indigenous peoples [segment 3]. For each, discuss the connections between how she addresses the audience, her purpose, and their role as stakeholders, affinity group, or allies. Note that this role depends in large part on how Leonard addresses them and her purpose for addressing them.

Workshop:
1. Now, we're going to watch more of her TED Talk. As we watch, continue to make notes about how Leonard is addressing a particular audience.
2. Play video at 8:56.
3. In small groups, I'd like you to discuss one additional audience that Leonard has addressed in the video.
4. Invite groups to share their findings.
5. Ask, what questions do you have about identifying audiences and how an author addresses different audiences for specific purposes?
6. Watch the remainder of the video, again asking students to annotate the transcript by identifying audiences addressed, how they're addressed, the purpose for addressing that audience, and their role. Students can independently make notes about an audience from the last viewing segment in part 1 of their exit tickets.

Closing:
1. Discuss: What audience do you think Leonard addressed most effectively? What made her approach successful?
2. Exit ticket, part 2: What strategy for addressing stakeholders, allies, or an affinity group might you borrow from Leonard in your own repurposed argument? Why might that strategy work for your own purposes and audience?

Homework Extension: 👆 **Audiences and purposes for proposal.**
Students reflect on their audiences and purposes for their revised argument proposal.

👆 **Key Equity Term:** Ally • Affinity Group • Stakeholders

Anchor Standards:

Reading: Informational	👆 **CCSS.ELA-LITERACY.RI.11-12.3** Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Embedded Assessment(s)

Exit ticket:

Part 1: Students independently identify an audience addressed in Leonard's TED Talk and describe how Leonard addresses the audience, for what purpose, and the audience's role (stakeholder, ally, or affinity group).

Part 2: Students select one of Leonard's strategies for addressing an audience that they might borrow for their own repurposed arguments and evaluate why the strategy might work for their own purpose and audience.

Note: *Teachers may wish to review* 🔒 **Lisa Ede and Andrea Lunsford's (1984) Audience Addressed/ Audience Invoked: The Role of Audience in Composition Theory and Pedagogy**" *for a discussion of the multiple audiences which may be both written for and created within an argument.*
(Requires a login to JSTOR - Can register for free)

LESSON 4: Kelsey Leonard Mode: Oral & Accessibility

Topical EQ: How do authors adapt written arguments for oral modes that are engaging and accessible to audiences?

Lesson Narrative:

Suggested Timeframe: 1 45-minute lesson

AIM:

1. In what languages do you know how to say thank you? Make a list of the words or phrases and the languages they come from. Can you remember how Kelsey Leonard said thank you in Shinnecock yesterday?

2. Today's lesson will focus on adapting written arguments for oral modes that are engaging and accessible to audiences. Video captions, like we saw yesterday in Kelsey Leonard's TED Talk can help audiences improve their listening comprehension. They are also helpful for people watching in non-native languages, those who are learning to read, and those who are D/deaf or hard of hearing (🔊 **Gernsbacher, 2015**). Some of you may have remembered how to say thank you in Shinnecock, tabutni. If so, your memory was probably helped by both hearing and seeing the word a couple of times during the video.

3. Discuss: How did you use her voice, her video, the closed captions, and/or the printed transcript to follow her argument?

Mini-lesson:

1. Let's take a look at some rhetorical strategies we can use when adapting a research argument for a new mode, like a speech. We'll use Leonard's TED Talk as our model again.

2. Those of you who remembered how to say thank you, tabutni, were likely helped by the combination of sound and text. But, you may have also noticed that she repeated tabutni at the beginning and end of her speech. Repetition can help a listening audience to remember ideas. Let's look at another example where Leonard used repetition and parallel structure to help her audience remember a key idea.

3. Discuss:

   a. Does anyone remember the question that Nokomis, Grandmother Josephenine Mandamin-ba asked Leonard near the beginning of her talk? (What are you going to do about it [the water crisis]?

   b. How did Leonard repeat and parallel that question again later in her talk? (see 11:29 segment)

   c. What other examples of repetition or parallel structure can you find? (possible examples: 3:41/4:20 Or…., Or…, or…9:29 We can…We can…10:39 I imagine…I imagine…, 11:29: You can…You can…

   d. Would you make the same choices for repeated parallel structure in an argument that was only written? Why or why not?

Mini-lesson: continued

4. Let's look for other strategies that might help to engage and make arguments more accessible to listening audiences. (Possibilities include second person (11:29) and rhetorical questions (2:25).
5. As a group, discuss how to summarize strategies in 🖱 **Evaluating Rhetorical Choices in Genres worksheet**. Record both strategies to borrow and choices to bypass.

Workshop:

1. Small group practice: Imagine you're making an audio argument for your favorite social media site (podcast, YouTube, TikTok, Instagram, etc.). Which of these strategies for making an engaging and accessible argument might you use? Describe or sketch how you could incorporate 2 or more strategies we discussed today.

Closing:

1. Discuss: group plans for making engaging and accessible audio arguments.
2. Exit Ticket: How will you make your repurposed argument more accessible to your audience?

Homework Extension: Have students watch Chimamanda Ngoze Adichie's "The Danger of a Single Story" TED Talk to practice identifying additional strategies to borrow and bypass in the same genre.

Optional Extension for Additional Practice:
[2-3 45-minute lessons] Students work in small groups to identify, analyze, and evaluate purpose, audience, mode/genre of one of the unit supplemental texts using annotation and find/evaluate another example of the genre. Student groups can record their suggestions in the Evaluating Rhetorical Choices in Genres worksheet and give brief presentations to the class on their findings.

🖱 **Key Equity Term:** Inclusion

Anchor Standards:

Speaking and Listening	🖱 **CCSS.ELA-LITERACY.SL.11-12.5** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Embedded Assessment(s)

Exit ticket: How will you make your repurposed argument more accessible to your audience?

LESSON 5: Repurposing Proposal

Topical EQ: What genre and mode can I use to repurpose my argument, given my strengths and the needs of my intended audience?

Lesson Narrative:

Suggested Timeframe: 1 45-minute lesson

AIM:

1. Students respond to a warm-up question in journals or on a 🖱 **Google jamboard**: Using your audiences and purposes proposal worksheet, what genres and modes might best help you reach your audience?
2. Teacher explains that by the end of the lesson, students will write a proposal that describes how they will repurpose their research-based arguments to a new genre and mode in order to address a specific audience.

Mini-lesson:

1. T: Research reports like we wrote in the last unit are one important way to communicate new information. But, they tend to be written for narrow audiences. If we want to motivate a larger group of allies to take action, we may need to use a new genre and mode to address them.
2. T: For each of the potential allies that we listed in our journal, we can think about the media they are likely to consume and repurpose our argument into a genre and mode that will appeal to that audience. For example, many individuals in my generation use Twitter regularly. Twitter essays (show example on board) can help to educate an adult audience about a new topic. Writers can transform printed, text-based research into a digital mode that might incorporate brief text statements, images, and hashtags.
3. This same audience might also visit a museum to learn about culture. How might someone make arguments in a museum? What kinds of genres and modes might we work in there?
4. T: Let's pick a few more allies from the list and brainstorm together the kinds of media they might consume and the genres and modes we might use to appeal to those audiences. Questions for discussion:
   a. How might that genre/mode be appropriate for addressing that audience?
   b. What are the advantages of working in that genre/mode?
   c. What are the constraints of working in that genre/mode?

Workshop:

1. Have students work in small groups to reflect on the allies they intend to address and the genre and modes they might use to address those audiences.
2. Ask students to share with the class their intended audience and the genre and mode they might use to address that audience.

Closing: Discuss:

T: When we're planning to address a specific audience, we can also reflect on our strengths and experiences as writers that might help us to work in a given genre and mode. As we close, I'll ask you to write a brief proposal for your repurposed argument that includes a reflection on your strengths and experiences as a writer that prepare you for working in that genre/mode and what you hope to learn about that genre and mode.

Homework Extension: Students identify 2-3 models of arguments in their proposed genre and mode.

Key Equity Term: Ally

Anchor Standards:

Writing	**CCSS.ELA-LITERACY.W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)

Embedded Assessment(s)

Repurposing Proposal:

Students will draft a one-paragraph proposal for the repurposed argument. The proposal will answer the following questions:

1. What specific audience do you intend to address in sharing your research-based argument?
2. What genre and mode will you use to address your intended audience?
3. Why is that genre and mode appropriate for addressing your intended audience?
4. What strengths and experiences do you have that will help you work in that genre and mode? What would you still like to learn?

LESSON 6: Evaluating Genre Models

Topical EQ: What aspects of this genre are key for success? What makes them successful?

Lesson Narrative:

Suggested Timeframe: 2 45-minute lessons

AIM: Take a few minutes to review my feedback on your repurposed argument proposal. Write your response to my suggestions and questions, and record any additional questions you have.

Mini-lesson:
1. Before you begin repurposing your argument, you will identify, analyze, and evaluate at least 2 model texts in your genre. You'll use these model texts to reflect on the strategies you might use and create criteria for evaluating your finished work.
2. Then for the rest of the unit, you will be working on your repurposed argument, applying what we've learned about addressing audiences and making arguments accessible in multiple modalities to continue the work of movement building.

Workshop:
1. To begin, I'll ask you to identify 2 good models of arguments in your genre. You'll evaluate the choices the authors have made using the 🖱 **Evaluating Rhetorical Choices in Genres** we practiced earlier in this unit.
2. By the end of the first day, students should have identified and analyzed at least one model in their selected genre.
3. By the end of the second day, students should have identified and analyzed at least 2 model texts in their selected genre.

Closing:
For the last 10 minutes of each workshop:
Assign students to small groups working in similar genres/modalities to share their findings.
1. Discuss: What new strategies are students finding? How can we collaborate to address any challenges students are facing?
2. Progress check exit ticket for day 1: What model(s) have you found for your intended genre? How did you find those models?
3. Progress check exit ticket for day 2: What is one strategy from your models analysis that you plan to use to engage and persuade your audience? What is one strategy from your models analysis that you plan to use to make your argument more accessible?

LESSON 6: *continued*

Homework Extension: Students who are working in unfamiliar genres and modalities or who are unable to complete the progress check for day 2 may wish to identify, analyze, and evaluate a third model.

Anchor Standards:

Reading: Informational	**CCSS.ELA-LITERACY.RI.11-12.7** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Embedded Assessment(s)

Evaluating Rhetorical Choices in Genres Students will evaluate rhetorical strategies in two model texts in their proposed genre and mode.

LESSON 7: Drafting Rubric Criteria

Topical EQ: How can I write rubric criteria to define success in my genre?

Lesson Narrative:

Suggested Timeframe: 2 45-minute lessons

AIM: Choose one of the strategies you named in the last class that you might use for your own argument. What differentiates good use of the strategy from poor use?

Mini-lesson:

1. LT: Today we're going to draft rubrics for evaluating our final repurposed arguments. We'll base the rubrics on the criteria for the model texts we already identified and will use them to help us set goals to reach as we're creating our repurposed arguments.

2. To help us practice making a rubric 🖱 **Blank Rubric**, let's look back at our notes for evaluating rhetorical choices for Leonard's TED Talk. One of the strategies we identified in Leonard's TED Talk for persuading audiences was repetition. Let's work together to create a rubric to evaluate the use of repetition in a TED Talk.

3. Often, it's easiest to start with a statement of what a very good (but not perfect) use of the strategy might look like. Do you remember when Leonard repeated some phrases We can… we can, I imagine…I imagine, and You can…, you can, near the end of the TED Talk? Let's use this as a very good example and try to describe what made it so effective. We might write that we can "help readers follow and remember an argument by repeating several key phrases 2-3 times."

4. Next, I like to work on the excellent description. Do you remember how we noticed that Leonard repeated references to Grandmother/Nokomis in her TED Talk? Let's try to write a description of how she did that and add it to our meets expectation. Ask students to share possible descriptions for exceeding expectations. [A possible description might be "Helps readers follow and remember an argument by repeating several key phrases 2-3 times, and revisits key phrases at the beginning and end of the talk."

5. Next, I like to think about the below expectations. Often, this means thinking about what a text looks like without the strategy. We might write, for example, "Doesn't use repetition to help readers follow and remember an argument.

6. And finally, we can look at the nearing expectations description. What might it look like to use the strategy, but in a way that still needs improvement? We could change the quantity, by writing "Helps readers follow and remember an argument by repeating 1 key phrase." Or, we could change the quality, "Repeats phrases, but they do not help the reader remember or follow the central argument."

7. Assign students to small groups of 3-4 and ask them to apply the technique to drafting rubric descriptions for an accessibility strategy: captions, image descriptions, transcripts, etc.

8. Ask for groups to share their draft rubrics and revise them as a class.

LESSON 7: *continued*

Workshop:

1. Students independently use their Evaluating Rhetorical Choices in Genres worksheet to identify a genre-specific criterion and an accessibility criterion. For each criterion, students will draft a rubric that describes performances that exceed expectations, meet expectations, near expectations, and are below expectations.
2. Students choose one of their two criteria to share with their peers for feedback. Before sharing, students should draft a question to guide feedback.
3. Students should then work in groups of 3-4 to review the drafted rubric criterion and give feedback.

Closing:

Discuss:

1. What's the easiest part of writing the descriptions?
2. What's most challenging when you try to write the rubric?

Homework Extension: Students can use peer feedback to revise their rubric criteria before submitting to the teacher for review.

Key Equity Term: Movement Building

Anchor Standards:

Language	**CCSS.ELA-LITERACY.L.11-12.1.A** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

Embedded Assessment(s)

Students will craft 2 criteria for evaluating their repurposed argument. One criterion will address genre-specific strategies for engaging and persuading audiences; another criterion will address using multiple modes to make the argument more accessible to audiences with different needs.

LESSON 8: Revised/Repurposed Argument Workshop

Topical EQ: How can I use an action plan to complete my repurposed argument?

Lesson Narrative:

Suggested Timeframe: 5 45-minute lessons

AIM: Make a list of the tasks you need to complete this week to draft your repurposed argument.

Mini-lesson:

1. T: Because we're all working on different projects, you'll need to create your own plan for finishing a draft of your repurposed argument by the deadline. I'm going to share with you a project planning strategy for taking a big goal and breaking it down into smaller steps to make it easier to keep making progress.
2. Let's start by estimating the time that you need to complete each of the tasks on your list. Write down the time you think it might take next to each item on your list.
3. If you have any tasks that you estimate will take longer than 30 minutes, try to split them into two or more shorter tasks. Ask, does anyone have an example of a longer task that we can try to split into shorter tasks together?
4. Let's think now about the order we need to complete the tasks. Number the tasks in the order you need to complete them. You can't, for example, edit a video before you film it.
5. Now, circle any tasks on your list that will need to be completed outside of class (e.g., filming a video on location).
6. Next, you can plan when you'll complete each task using the 🖱 **Repurposed Argument Action Plan**. Let's start by filling in the class days we have to work on the project together, starting with today.
7. Now, use your time estimates to make a list of your tasks each day. Use the time estimates to help you. (Remind students to save 5 minutes for reflection each class period.)
8. In the third column, list any materials/resources you'll need to complete those tasks.
9. Finally, schedule your circled out-of-class tasks in the homework column and add reminders to gather needed materials/resources.

Workshop:

1. Open each workshop by asking students to review their goals for the day. Encourage them to revise their action plan if they are making progress more quickly or slowly than anticipated.
2. During each workshop, check-in with all students to review their plan. If students are falling behind, discuss with them a plan for finishing a draft on time. Some students may be able to work on projects outside of class or might need additional assistance. Other students may have made ambitious project plans and need help scaling their repurposed arguments to a more manageable size.
3. Close each session with time for students to reflect on their progress and revise their action plan. Students should also design their own homework (e.g., filming a video on-site, collecting materials for the next class, or finishing an incomplete task.)

Anchor Standards: See Appendix page 29

Embedded Assessment(s)

Action plan with reflection: Students will draft an action plan for completing a draft repurposed argument. At the end of each lesson, students will reflect on their progress and revise the action plan (if necessary).

LESSON 9: Peer Review Workshop

Topical EQ: How persuasively have my peers addressed their intended audience?

Lesson Narrative:

Suggested Timeframe: 2 45-minute lessons

AIM: On what aspect of your draft would you like your peers to focus their feedback?

Mini-lesson: Teacher should 👆 **review protocol** for peer review workshops.

Workshop:

1. Students peer review rough drafts in groups of three, annotating each others' drafts for revision (not editing). The following questions might be used to guide students' annotation:
   a. How does the draft address a specific audience?
   b. How does the draft construct a complex and persuasive argument?
      i. How clear is the central argument or thesis? What do you believe the central argument is?
      ii. How does the writing respond to counter-arguments or potential resistance?
   c. How does the draft meet the demands of this particular genre?
      i. What rhetorical strategies does the author use that are appropriate to the genre and situation?
      ii. What rhetorical strategies might the author try that are appropriate to the genre and situation?
   d. How does the draft use the affordances of the selected mode to make the argument more accessible?
2. Peer review groups debrief the workshop by responding together to the following questions:
   a. What makes writing in this genre effective, or ineffective, based on the workshop?
   b. What parts of the process worked well?
   c. What suggestions do you have to improve the process?

Closing: Individual revision plan: Based on the feedback you received from your group members, what will you revise in your draft? What other plans for revision do you have based on the feedback you gave to your peers?

Anchor Standards:

Writing	🔓 **CCSS.ELA-LITERACY.W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Embedded Assessment(s)

Revision plan: Students will identify areas for revision based on feedback from their peers.

LESSON 10: Revisions

Topical EQ: How can I revise my draft to be more engaging and accessible to my audience?

Lesson Narrative:

Suggested Timeframe: 2-3 45-minute lessons

AIM: Review your revision plans from the peer review workshop and make a new list of tasks to complete your intended revisions.

Mini-lesson:
1. T: We will spend the next few days revising our repurposed arguments to be more engaging and accessible to our audiences.
2. We'll start by adding to our 👆 **Repurposed Argument Action Plan**. As we did before, review your list and estimate the time it will take you to complete each task. If you have any tasks that will take longer than 30 minutes, try splitting them into 2 or more smaller tasks.

Workshop:
1. Open each revision workshop by asking students to review their goals for the day. Encourage them to revise their action plan if they are making progress more quickly or slowly than anticipated.
2. During each workshop, check-in with all students to review their plan. If students are falling behind, discuss with them a plan for finishing a draft on time. Some students may be able to work on projects outside of class or might need additional assistance. Other students may have made ambitious project plans and need help scaling their repurposed arguments to a more manageable size.

Closing: Close each revision session with time for students to reflect on their progress and revise their action plan. Students should also design their own homework (e.g., filming a video on-site, collecting materials for the next class, or finishing an incomplete task.)

Homework Extension: Students should publish and share their final, complete repurposed argument with their intended audience and collect any evidence of response (likes, comments, etc.).

Anchor Standards: See Appendix page 29

Embedded Assessment(s)

Action plan with reflection: Students will draft an action plan for completing a draft repurposed argument. At the end of each lesson, students will reflect on their progress and revise the action plan (if necessary).

Topical EQ: How did my intended audience respond to my repurposed argument?

Lesson Narrative:

Suggested Timeframe: 1-2 45-minute classes

AIM: What part of your repurposed argument are you most proud of? Why?

Mini-lesson:
1. T: At the beginning of this unit, we identified allies and affinity groups that we wanted to address in repurposing our research arguments. After drafting and revising your repurposed argument, you published your work to share it with your intended audience.
2. Today, we will celebrate your work by sharing your repurposed argument and the audience response with the class.

Workshop:
1. Students should take turns sharing their work with the class. They should show their repurposed argument and respond to the following questions in a brief, informal presentation:
   a. Who were the allies/affinity group you were addressing?
   b. What was the purpose of your argument?
   c. Where and how did you publish your repurposed argument?
   d. What responses did you receive?
2. While their classmates share, the listening students should record a brief kudos to be shared with the presenter that describes one of the successes of the repurposed argument.

Closing: Distribute the kudos statements to the presenters at the end of the presentations.

Anchor Standards: **See Appendix page 29**

Embedded Assessment(s)

Publishing evidence: students will submit evidence of publishing their repurposed argument for their intended audience.

LESSON 12: Reflective Cover Letter

Topical EQ: How effectively did I repurpose my argument to be engaging and accessible to my intended audience?

Lesson Narrative:

Suggested Timeframe: 1 45-minute class period

AIM: Review the rubric criteria you wrote for your repurposed argument.

Mini-lesson: Teacher will review the questions for the reflective cover letter assignment, noting the addition of the question related to the student-created rubric criteria (see below).

Workshop:
Students write a reflective cover letter addressed to the teacher. Reflective cover letters should address the questions below:

Successes and Opportunities for Growth
Considering the needs, beliefs, and values of your audience:
1. What worked well for making your argument engaging and accessible to your audience?
   a. Why? How?
   b. What specific examples can you provide?
2. Where can you continue to grow?
   a. Why? How?
   b. What specific examples can you provide?
3. Using the rubric you created earlier in this rubric, what scores would you give your repurposed argument and why?

Revision
1. How and where did you use feedback from your peers or the feedback you gave your peers to revise your writing?

Long-term Writing Goals
1. In what ways did writing this essay help you to meet one or more of your long-term writing goals?
2. Based on your work in this essay, what, if any, are your new writing goals?
3. As you continue working toward your goals, what specific actions will you take?

Shaping Teacher Feedback
1. Describe <u>one</u> aspect of your personal essay that you would like your teacher to focus her feedback on.

LESSON 12: *continued*

Anchor Standards:

Writing	🔖 **CCSS.ELA-LITERACY.W.11-12.2** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Embedded Assessment(s)

Reflective Cover Letter: Students will write a reflective cover letter addressed to their teacher that addresses successes and opportunities for growth, their collaboration process, and long-term goals.
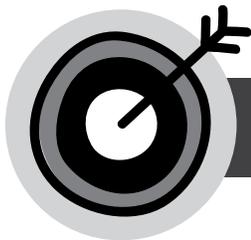
Anchor Standards

👆 **English Language Arts Anchor Standards**

As the NISN Curriculum was developed, Teacher Designers aligned content utilizing the Common Core State Standards (CCSS). As an open source document, we recognize that as a user, you may not reside where CCSS are utilized. Please utilize the language from the CCSS below to find alignment with the teaching standards for your local area or consult your state's crosswalk documents aligned to the CCSS.

Reading: Informational	👆 **CCSS.ELA-LITERACY.RI.11-12.7** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
Writing	👆 **CSS.ELA-LITERACY.W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) 👆 **CCSS.ELA-LITERACY.W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
Speaking and Listening	👆 **CCSS.ELA-LITERACY.SL.11-12.5** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
Language	👆 **CCSS.ELA-LITERACY.L.11-12.1.A** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

Designers Positionality Statement

EMILY BEENEN is a white, cisgender woman from the Midwest who has been teaching at the Native American Community Academy for 15 years. She chose to apply to this particular school because she wanted to be a part of an educational system that was progressive and student focused. Her position is that of a white ally that advocates for the mission and vision of the school, which is to provide culturally appropriate curriculum that privileges the voices of Indigenous people, to prepare students with the critical skills needed for the rigor and expectation of higher education (while acknowledging the institutionalized racism of this system) and to create an environment that supports students' holistic wellness.

MICHELLE SPROUSE is a white, cisgender, heterosexual woman from the Midwest. She began her teaching career on the Navajo Nation in 2004 and later taught for nine years at the Native American Community Academy in Albuquerque, New Mexico. She is currently a doctoral candidate at the University of Michigan where she studies English and Education. Michelle seeks ways for her students to develop literacy skills as they actively participate in on-going public conversations.

Emily and Michelle draw on their experiences as women in a patriarchal society to develop empathy for others in marginalized positions while recognizing that their white privilege shapes their world views and teaching. Both value reading and teaching diverse literatures to better understand and address the needs of their students and their communities.

The curricular framework of this course is based on the AP Language & Composition Course; however, the designers seek to center the voices of historically marginalized people rather than a traditional Western Canon as texts worthy of rigorous study. While the skills addressed in this curriculum would prepare students for the AP Language & Composition exam, the designers' primary goal is to cultivate the reading and writing skills for college success and realizing social justice.

The designers want to acknowledge the paradoxical tension that cannot be fully resolved; we are promoting and advocating for a culturally appropriate curriculum that is aligned to the standards and assessments of an inherently racist educational system. We are attempting to operate from a place that is strengths-based and values the contributions students can make to undermine oppressive systems and create a new world order.

NISN Statement on Teacher Authorship and Ownership: NISN pays teachers a stipend to design curriculum over the summer. All that NISN asks in return is permission to share the curriculum you design with other schools working to Indigenize schooling for Native American students within and outside of the network, always maintaining an indication of your authorship on curriculum documents. Likewise, any individual who is exposed to work that is generated by another affiliated individual of the NISN will indicate original source authorship. This includes the provision that no one shall use another teacher or developer's curriculum for financial profit.