

LITERARY ESSAY

Unit Overview

The following grade 6 *Literary Essay Unit* is a revision of the SPPS 2008 Literary Essay Unit of Study, aligning the unit with the 2010 Minnesota English Language Arts standards for writing arguments (opinions for grades K-5). The revised unit is based on the genre study developed by Lucy Calkins in *A Curricular Plan for the Writing Workshop Grade 6*.

This unit builds on students' prior exposure to writing argument. In the fifth grade *Literary Essay Unit* students draft entire essays in a class period, until they can write with fluency and structure. In the sixth grade *Personal Essay Unit*, students formed opinions, and extended their writing with examples. In the *Research-Based Argument Unit*, students wrote and supported thesis statements.

Through the sixth grade *Literary Essay Unit*, sixth grade students develop a command of more complex essays structures, and demonstrate deeper analytic thinking. Students will learn to use the three essay structures. One of these structures, the claim with support from personal experience, foreshadows the sort of writing required for college entrance tests and essays. This unit asks sixth graders to show a greater self-reliance in analyzing books at their independent reading level, allowing students to develop the "insights that make for strong argument" (2011, p. 111). This unit prepares students for the seventh and eighth grade expectations of tracing the development of a theme, "to discuss not just what a piece of text evidence demonstrates but how it does so" (2011, p. 111).

The most important part of this work, however, is the opportunity for the sixth graders to use writing to increase their critical thinking and deep analysis of texts and the world. This is important, not only for college and career, but also so our students become "the kind of people...who don't just see the surface of things. We don't want to take others for granted; we don't want to believe everything that advertisers or even reporters tell us"(2011, p. 110). Through writing, we can "push our thinking to new levels ...a deep understanding of literature will also help us think differently about ourselves and our world" (2011, p. 110).

Unit learning activity summary

- Complete on-demand writing for assessment at the beginning of the unit
- Literary Essay One--exploring a theme or a character in a single text
- Literary Essay Two--including examples from the second text and a student's own experience
- Literary Essay Three--comparing the two texts, exploring different treatment of same themes
- Draft, revise and edit the essay
- Complete final on-demand assessment at the end of the unit
- Reflection on learning

Essential Questions

1. How can I write literary essays using a variety of essay structures?
2. How can I extend my use of Academic English to express my opinions?
3. How can I think more critically about texts and the world?

Appendix

- Text examples
- Anchor charts
- Blank box and bullet outline
- Sample Box and bullet outline
- Sample essays

Stage I. Desired Results

Standards

SPPS underlining denotes rigor added for this grade toward meeting anchor standard

#	Benchmark	SPPS Learning Targets	Also
Reading: Literature			
6.4.1.1	Cite textual evidence to support analysis of what the <u>text says explicitly</u> as well as inferences drawn from the text.	<ul style="list-style-type: none"> • I can cite evidence from the text when I <u>analyze what the text says</u> • I can <u>cite evidence</u> from the text to support my inferences 	X
6.4.2.2	Determine a theme or central idea of a text and how it <u>is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</u>	<ul style="list-style-type: none"> • I can determine the theme or central idea of a <u>text</u> • I can explain how text details support a <u>theme or central idea</u> • I can summarize a text without including my <u>personal opinions or judgments</u> 	X
6.4.9.9	Compare and contrast texts in <u>different forms or genres, including those by and about Minnesota American Indians (e.g., stories and poems; historical novels and fantasy stories)</u> in terms of their approaches to similar themes and topics.	<ul style="list-style-type: none"> • I can compare and contrast texts (representing <u>different genres, such as stories, poems, historical novels and fantasy stories, including those by and about Minnesota American Indians</u>) by thinking about how they approach similar themes and topics. 	X
Writing			
6.7.1.1	Write <u>arguments to support claims with clear reasons and relevant evidence</u> : <ol style="list-style-type: none"> a. Introduce <u>claim(s) and organize the reasons and evidence clearly.</u> b. Support <u>claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</u> c. <u>Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</u> d. <u>Establish and maintain a formal style.</u> 	<ul style="list-style-type: none"> • I can write a <u>claim</u> • I can identify <u>credible sources and use them to support my claim</u> • I can support a claim with reasons and <u>appropriate evidence</u> • I can show my understanding of the topic by my <u>choice of reasons and evidence</u> • I can use <u>basic paragraph/essay structures (introduction, body, conclusion) when supporting my argument</u> • I can use transition words and phrases to clarify links between <u>and among claims and reasoning</u> • I can write in a <u>formal style.</u> 	X

	e. Provide a concluding statement or section that follows from the <u>argument</u> presented.		
6.7.4.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	<ul style="list-style-type: none"> I can understand my writing task I can understand the purpose for my writing I can identify the audience for my writing I can develop and organize my ideas in a way that fits my task, purpose, and audience I can write my ideas clearly so they make sense I can write my ideas in a style that fits my task, purpose, and audience 	X
6.7.5.5	With <u>some</u> guidance and support from peers and adults, use a writing process to develop and strengthen writing as needed by planning, drafting, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and <u>including grade 6</u> .)	<ul style="list-style-type: none"> I can use the writing process to develop and improve my writing: collect ideas, plan, draft, revise, edit, rewrite, and publish I can develop and improve my writing by trying new approaches I can edit my writing using grade 6 language conventions I can work with peers and adults to improve my writing 	X
6.7.9.9	Draw evidence from literary or informational texts to support analysis, reflection, and research: <ul style="list-style-type: none"> Apply <u>grade 6</u> Reading standards to literature. Apply <u>grade 6</u> Reading standards to literary nonfiction 	<ul style="list-style-type: none"> I can use evidence from text to support my thinking and research I can apply <u>sixth</u> grade reading standards to help me analyze, reflect, and research when I am writing 	
Language			
6.11.1.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. <ul style="list-style-type: none"> <u>Ensure that pronouns are in the proper case</u> (subjective, objective, possessive). <u>Use intensive pronouns</u> (e.g., myself, ourselves). <u>Recognize and correct inappropriate shifts in pronoun number and person.</u> <u>Recognize and correct vague pronouns</u> (i.e., ones with unclear or ambiguous antecedents). <u>Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.</u> 	<i>Under development</i>	X
6.11.2.2	Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none"> <u>Vary sentence patterns for meaning, reader/listener interest, and style.</u> <u>Maintain consistency in style and tone.</u> Spell correctly. 		X

Enduring Understandings

- Writers write literary essays using a variety of essay structures.
- Writers use Academic English to more effectively express their opinions.
- Writers use writing in order to think more critically about texts and the world.

Essential Questions

- How do writers structure their essays?
- How can I use specific language to effectively express my opinion?
- How can I think more critically about texts and the world?

Stage II. Assessment Evidence

Performance Tasks

- On-demand writing for assessment
- Literary Essays exploring a theme or a character in a single text
- Literary Essay including examples from the text and a student's experience
- Polished Literary Essay comparing two texts that explores the different treatment of similar themes
- Completed self/peer evaluation rubric and editing/revision checklist
- Complete final on-demand assessment at the end of the unit
- Reflection on learning

Other Evidence

- Entries in the Writer's Notebook: notes about texts, Post-It notes, Box and Bullet outlines, potential thesis statements
- Notes from student conferences
- Anecdotal notes

Resources in Support of Assessment

**Learning Target Checklist
Essay**

Grade 6 Literary

Name:

Date

	I can write a claim.
	I can support a claim with reasons and appropriate evidence.
	I can use basic paragraph/essay structures (introduction, body, conclusion) when supporting my argument.
	I can use transition words and phrases to clarify links between and among claims and reasoning.
	I can write in a formal style.
	I can write my ideas in a style that fits my task, purpose, and audience.
	I can develop and improve my writing by trying new approaches.
	I can edit my writing using Grade 6 language conventions.
	I can cite evidence from the text when I analyze what the text says.
	I can determine the theme or central idea of a text.
	I can compare and contrast texts.

**Product or Performance Rubric
Essay**

Grade 6 Literary

Student Name: _____

Date: _____

	Beginning	Developing	Proficient	Exceptional
Content	<ul style="list-style-type: none"> ___ Does not state an opinion that relates to the theme of the text ___ Does not support the opinion with reasons ___ Does not identify evidence from the text to support the reasons 	<ul style="list-style-type: none"> ___ States an opinion that somewhat relates to the theme of the text ___ Supports the opinion with reasons ___ Identifies some evidence from the text to support the reasons 	<ul style="list-style-type: none"> ___ States an opinion that relates to the theme of the text ___ Supports the opinion with logical reasons ___ Identifies evidence from the text to support the reasons 	<ul style="list-style-type: none"> ___ States an opinion about the theme of the text, going deeper in thinking ___ Supports the opinion with significant reasons ___ Identifies specific evidence to fully support reasons, using multiple examples
Organization	<ul style="list-style-type: none"> ___ Does not have an introduction ___ Does not organize reasons and evidence into paragraphs ___ Does not use linking words and phrases to connect opinions, reasons, and paragraphs ___ Does not have a conclusion 	<ul style="list-style-type: none"> ___ Has an introduction that states the opinion ___ Organizes some reasons and evidence into paragraphs ___ Uses some linking words and phrases to connect opinions, reasons, or paragraphs ___ Has a conclusion 	<ul style="list-style-type: none"> ___ Has an introduction that provides a context and states the opinion ___ Organizes reasons and evidence into paragraphs in a logical order ___ Uses linking words and phrases to connect opinions, reasons, and paragraphs ___ Has a conclusion that relates the opinion to an important idea 	<ul style="list-style-type: none"> ___ Has an introduction that provides a deeper context and states the opinion compellingly ___ Organizes reasons and evidence into paragraphs in a more thoughtful sequence ___ Uses creative linking words and phrases to connect opinions, reasons, and paragraphs ___ Has an insightful conclusion, relating opinion to broader message
Process	<ul style="list-style-type: none"> ___ Made few changes to original draft to improve essay ___ Did little editing on own or with peers ___ Did not write clear final draft 	<ul style="list-style-type: none"> ___ Made some changes to original draft to improve essay ___ Did some editing on own and with from peers ___ Wrote final draft 	<ul style="list-style-type: none"> ___ Made significant changes to original draft to improve essay including using studied techniques ___ Edited on own and with help from peers ___ Created polished final draft 	<ul style="list-style-type: none"> ___ Made extensive changes to original draft to improve essay including using studied techniques ___ Edited on own and with help from peers ___ Created polished, (typed) final draft
Mechanics	<ul style="list-style-type: none"> ___ Contains many errors in standard English capitalization, punctuation, and spelling 	<ul style="list-style-type: none"> ___ Uses standard English capitalization, punctuation, and spelling, has several age-appropriate errors 	<ul style="list-style-type: none"> ___ Uses standard English capitalization, punctuation, and spelling, may have a few age-appropriate errors 	<ul style="list-style-type: none"> ___ Uses standard English capitalization, punctuation, and spelling, no errors

**Partner Revising and Editing Checklist
Essay**

Grade 6 Literary

Name _____

Date _____

Did we...	Partner 1	Partner 2
Introduce the topic clearly?	Yes _____ Revised it _____	Yes _____ Revised it _____
State an opinion?	Yes _____ Revised it _____	Yes _____ Revised it _____
Organize ideas in a logical structure that fits the purpose (using basic paragraph/essay structures: introduction; body; conclusion supporting argument)?	Yes _____ Revised it _____	Yes _____ Revised it _____
Give reasons for opinion, and support reasons with facts and details?	Yes _____ Revised it _____	Yes _____ Revised it _____
Write reasons in a logical order?	Yes _____ Revised it _____	Yes _____ Revised it _____
Use transition words and phrases to link opinion and reasons?	Yes _____ Revised it _____	Yes _____ Revised it _____
Write an insightful conclusion, that relates to a broader message?	Yes _____ Revised it _____	Yes _____ Revised it _____
Use 6 th grade conventions of grammar, spelling, capitalization, and punctuation?	Yes _____ Edited it _____	Yes _____ Edited it _____

Stage III. Learning Plan

Pacing

Adjust lessons to meet the assessed needs of students. See Mini-lesson suggestions below for more detailed information.

Week 1: Essential questions 1, 3	On-Demand Assessment	Quick Writes to Explore Thinking about One Text	Essay One: Crafting Thesis Sentences	Essay One: Box and Bullet Plans	Essay One: Mining the Text for Relevant Evidence
Week 2: EQ 1, 3	Essay Two: Crafting Thesis Statements and Box and Bullet Plans	Essay Two: Developing Body Paragraphs	Essay Three: Crafting Thesis Statements for Themes that Cut Across Texts	Essay Three: Developing Body Paragraphs First Approach	Essay Three: Developing Body Paragraphs Second Approach
Week 3: EQ 2, 3	Essay Three: Revision for Elaboration	Revising for Coherence, Flow, and Effect	Revising for Craft	Revising for counter-arguments	Revision of Introductions and conclusions
Week 4: EQ 3	Editing for Citation	Editing for Pronouns and Tenses; Final edit/partner Edit	Copy or type final published version	On-Demand Writing Assessment	Reflection/ Celebration/ Share

Before the Unit Begins

- Collect texts with rich themes from classroom, school, and city libraries. Include texts “squarely within the independent reading level” (2011, p. 111) of each student.
- Through conferences in Reader’s Workshop, book talks, and introductions in book groups, help students select two independent texts with similar themes to focus on for the duration of this unit.
- Make sure students are taking notes about their thinking about theme, character, and plot structure for these books. Notes could be taken on Post-It Notes, or written in their Reader’s Notebook (with page numbers noted, could additionally be flagged with Post-It Flags), page numbers marked with Post-It Flags, or passages copied onto well-organized index cards.
- In Reader’s Workshop, especially in small groups, begin to discuss the different ways two books might present the same theme.
- Collect multiple copies of two familiar, rich fiction texts for the beginning and ending assessments.

- Select an additional two familiar, rich texts that can be used for modeling during the mini-lessons.
- Gather charts from previous Writer’s and Reader’s Workshop units: Theme chart (List of themes in young adult literature. See the Appendix for examples).
- If computers are available in your building, consider scheduling time. If Essay 1 and 2 are typed, Essay 3 could be created much more quickly.

Mini-Lesson Options

- Use data collected from the initial on-demand writing assessment to determine how your class will proceed through the mini-lesson options listed below. The mini-lesson samples below are adapted from Lucy Calkins’ *A Curricular Plan for Writer’s Workshop, Grade 5* (2011), and Calkins and Medea McEvoy, *Literary Essays Grades 3-5: Writing About Reading* (2006). Please see the referenced pages for more specific lesson details, work samples, and conferring notes. Adjust the pacing and sequencing of lessons to meet the assessed needs of your students.

Week 1 Quick Draft of First Essay	Learning Targets
<p>On Demand Benchmark Assessment (see 2011, p. 139)</p> <ul style="list-style-type: none"> • Give students an essay prompt based on a rich piece of children’s literature that the whole class knows well, and has multiple copies readily available. Have students decide on the theme or message of the book, and to use examples to support that theme. Example: <ul style="list-style-type: none"> ○ <i>We’ve read and talked about (‘On the Bridge’) a lot. Right now, write a literary essay in which you tell readers an idea that you have about (‘On the Bridge’) and then show evidence that supports the idea, drawing on details from the text (2011, p. 113).</i> ○ <i>You have forty minutes to plan and write your essay</i> ○ <i>I just want to know what you already know. I can’t help (or prompt) you on this activity</i> • Analyze your on-demand writing to determine which writing and revision strategies the large group will need, and which revision strategies smaller groups may need. Can the student identify/discuss an opinion based on a theme? Write reasons to support it? Use a boxes and bullet outline to plan? On which conventions might they need instruction? 	
<p>Quick Writes to Explore Thinking about One Text</p> <ul style="list-style-type: none"> • Revisit conversations from Reader’s Workshop, extending the thinking students are doing about their reading, reminding them of the many interpretations. Use a rich text from Reader’s Workshop that students know well as an example. <ul style="list-style-type: none"> ○ <i>In (title) you had really different ideas even though you all heard the same story: (List the different ideas about theme students had).</i> ○ <i>Some of you said (themes from students). There’s no right answer here— all of these ideas can be connected back to the same short story.” (2011, p. 114)</i> 	<ul style="list-style-type: none"> • I can determine the theme or central idea of a text • I can apply <u>sixth</u> grade reading standards to help me analyze, reflect, and research when I am writing

<ul style="list-style-type: none"> Model how you would write about a text in your Writer’s Notebook to explore theme, character, evidence, and the larger messages of your text. <p>Work Time</p> <ul style="list-style-type: none"> In Writer’s Notebook quick-writes, students explore the first selected text: <ul style="list-style-type: none"> <i>Writers often try rehearsing a few ideas ... by jotting our ideas and then listing, retelling, and analyzing the pivotal moments in the story that supports our idea. As we look at our ideas and evidence, we keep asking ourselves: (2011, p. 126)</i> Present “Extending our Thinking” Chart from Appendix. 	
<p>Essay One: Crafting Thesis Sentences</p> <ul style="list-style-type: none"> Model how you might use your Quick Write notes from the previous day to draft possible thesis statements in your Writer’s Notebook. Show how you can focus on a variety of ideas, and a variety of ways to phrase the thesis sentence. Present the following the Thesis Starters from the Thesis Starters Chart in Appendix: (Additional examples from 2006, p. 96-99). Model at least one example in which the theme isn’t apparent until the end of the text, and where evidence is not spread throughout the text. Direct students to the sentence stem: “At first it seems this is a story about...,but by the end of the story we learn that (theme).... “ (See 2011 p. 114-115 for examples). <p>Work Time</p> <ul style="list-style-type: none"> Students form at least three possible thesis statements in their Writer’s Notebook. 	<ul style="list-style-type: none"> <u>I can write a claim</u>
<p>Essay One: Box and Bullet Plans</p> <ul style="list-style-type: none"> Each student has the Writer’s Notebook during the mini-lesson. Model selecting your strongest thesis statement. Model asking yourself: <ul style="list-style-type: none"> If you care about the thesis statement? If you can support it with text evidence across the text Students quickly select the thesis statement they would like to use for their first essay, answering both questions. Model extending your selected thesis statement into a Box and Bullet Outline. (See Calkins 2011 p. 115 for examples) <p style="text-align: center;">[Claim or Idea in box (2011 p.127)]</p> <ul style="list-style-type: none"> Support from one place in the text Support from another place in the text Support from a third place in the text Reflection/insight/realization <p>Work Time</p> <ul style="list-style-type: none"> Students extend their theses into Box and Bullet outlines. 	<ul style="list-style-type: none"> <u>I can support a claim with reasons and appropriate evidence</u> I can use evidence from text to support my thinking and research

<p>Essay One: Mining the Text for Relevant Evidence (from 2011, p. 115)</p> <ul style="list-style-type: none"> Quickly model how you efficiently search for appropriate evidence, especially in longer texts. Show how you use Post-It flags, Post-It notes, and notes you have written in your Reader’s Notebook. Show how you use your knowledge of story structure, memory of when something took place, and chapter titles to find evidence more quickly. Model how you would start writing at least two body paragraphs, with a clear topic sentence restating the thesis statement and the topic of the body paragraph. <p>Work Time</p> <ul style="list-style-type: none"> Students efficiently find sufficient evidence for their thesis. Students write at least two body paragraphs, (with a clear topic sentence restating the thesis statement and the topic of the body paragraph). Remind students to write volumes – five or six minutes per page of writing. Have students set a goal for length of writing. (Calkins, 2011, p. 118) <p>Mid-Workshop: Partner Support</p> <ul style="list-style-type: none"> In partners, have students try out possible evidence. Have students ask their partner: <ul style="list-style-type: none"> <i>Does this really get at the idea that you are writing about?</i> <i>Does it seem truly connected?</i> <i>I’m not sure I see how this fits. Can you say more about why this scene shows how (Katniss puts her own needs aside?)</i> While partners discuss evidence, they should make brief notes about which pieces of evidence fit, which need to be explained, and which should be crossed out in order to find more relevant examples. 	<ul style="list-style-type: none"> <u>I can show my understanding of the topic by my choice of reasons and evidence</u> <u>I can use basic paragraph/essay structures (introduction, body, conclusion) when supporting my argument</u>
Week Two Essays two and three, additional organizational approaches	
<p>Essay Two: Crafting Thesis Statements and Box and Bullet Plans (2011, p. 116)</p> <ul style="list-style-type: none"> Students select second text. Explain that in college preparation classes, college entrance exams, and some college classes, students are sometimes expected to use supporting evidence from the text and from the essay writer’s life. Model how to quickly write several possible thesis statements in the Writer’s Notebook that allow students to draw examples from the text in the first paragraph and follow with related examples from the essayist’s own life in the second body paragraph. (See Calkins 2011, p. 115 for examples.) <ul style="list-style-type: none"> <i>As we rehearse ideas about characters, lessons, issues, or themes, we may also write moments in our lives when we have learned a similar lesson or that illustrate the same idea, issue, or theme. (2011, p. 126)</i> <i>We will compare a moment in a story to a moment in our life, to support an idea that feels true in the story and our life. To do that, we may draft in this structure (2011, p. 127):</i> 	<ul style="list-style-type: none"> I can cite evidence from the text when I analyze what the text says I can <u>cite evidence</u> from the text to support my inferences

<p>[Claim or Idea in box]</p> <ul style="list-style-type: none"> ▪ <i>A moment from the text that evokes this idea</i> ▪ <i>A moment from our life that evokes this idea</i> ▪ <i>Reflection/insight/realization</i> <p>Send Off</p> <ul style="list-style-type: none"> • Students write at least three thesis statements relating to the text and the essay writer’s life. • Students select the strongest thesis statement, and create a Box and Bullet Plan for second essay. 	
<p>Essay Two: Developing Body Paragraphs</p> <ul style="list-style-type: none"> • Model how to develop Body paragraphs, mining the text and your life for relevant evidence for draft. • Remind students how to efficiently search the text for appropriate evidence. • Model how you would start writing at least two body paragraphs, with a clear topic sentence restating the thesis statement and the topic of the body paragraph. <p>Send Off</p> <ul style="list-style-type: none"> • Students efficiently find sufficient evidence for their thesis. • Students write at least two body paragraphs, (with a clear topic sentence restating the thesis statement and the topic of the body paragraph). <p>Mid-Workshop: Partner Support</p> <ul style="list-style-type: none"> • In partners, have students try out possible evidence. • Have students ask their partner: <ul style="list-style-type: none"> ○ <i>Does this really get at the idea that you are writing about?</i> ○ <i>Does it seem truly connected?</i> ○ <i>I’m not sure I see how this fits. Can you say more about why this scene shows how <Katniss puts her own needs aside?></i> • While partners discuss evidence, they should make brief notes about which pieces of evidence fit, which need to be explained, and which should be crossed out in order to find more relevant examples. 	<ul style="list-style-type: none"> • I can develop and organize my ideas in a way that fits my task, purpose, and audience
<p>Essay Three: Crafting Thesis Statements for Themes that Cut Across Texts</p> <ul style="list-style-type: none"> • Explain that students are now going to write essays that compare two or more texts. Select two familiar stories with the same (or similar) theme. <ul style="list-style-type: none"> ○ <i>How is the theme treated differently in the two stories?</i> ○ <i>Is there a difference in tone? (Is one is darker than another)?</i> ○ <i>Is there a difference in implications (one advocates for change, whereas the other seems resigned to things as they are)?</i> ○ <i>Is there a difference in intended audience (Is one geared to a younger age group)?</i> (Calkins 2011, p. 119) • In partners, discuss the differences between the two texts. • Model how to brainstorm ideas using a Venn Diagram, sketching out the similarities and differences between the two texts, focusing on theme. <p>Send Off</p> <ul style="list-style-type: none"> • Students create a Venn diagram of similarities and difference between the texts. 	<ul style="list-style-type: none"> ▪ I can compare and contrast texts (representing <u>different genres, such as stories, poems, historical novels and fantasy stories, including those by and about Minnesota American Indians</u>) by thinking about how they approach similar themes and

<p>Mid Workshop</p> <ul style="list-style-type: none"> Model selecting a shared theme from center of the Venn diagram. 	<p>topics.</p>
<p>Essay Three: Developing Body Paragraphs First Approach</p> <ul style="list-style-type: none"> Re-read the common theme from the two books. Model taking notes on the different treatment of this theme in two familiar texts. Do you notice differences in (from 2011, p. 119): <ul style="list-style-type: none"> <i>Tone (is one darker than the other)?</i> <ul style="list-style-type: none"> <i>Implications (does one advocate for change, whereas the other seems resigned to things as they are)?</i> <i>Difference in intended audience (is one geared to a younger age group)?</i> Extend these notes into a potential thesis statement. Example: <ul style="list-style-type: none"> <i>As soon as we have an idea that is true in more than one text, we begin to explore how different authors interpret that idea. For instance, rather than saying, 'The Hunger Games and Thirteen Reasons Why are both about growing up,' we might say, 'The Hunger Games and Thirteen Reasons Why offer different interpretations of what it means to grow up. Suzanne Collins, in The Hunger Games, suggests that to grow up, we must learn to sometimes sacrifice our own wishes. Jay Asher, in Thirteen Reasons Why, leaves us with the idea that growing up means realizing how much our actions affect others. (2011, p. 128)</i> <p>Send Off</p> <ul style="list-style-type: none"> Students take notes on the different treatment of a theme between the two texts. Students use these notes to write at least three potential thesis statements. <p>Mid Workshop – Extending to a Box and Bullet Plan for Essay Three, Approach One</p> <ul style="list-style-type: none"> Model how to select the strongest thesis statement. Model the organizational Box and Bullet Outline below. Students create a Box and Bullet Plan, selecting evidence from each text in a separate paragraph (2011, p. 128). <p>[Claim or Idea in box]</p> <ul style="list-style-type: none"> How one text evokes this idea How a different text evokes this idea in a different way Reflection/realization/insight 	<ul style="list-style-type: none"> I can compare and contrast texts (representing <u>different genres, such as stories, poems, historical novels and fantasy stories, including those by and about Minnesota American Indians</u>) by thinking about how they approach similar themes and topics.
<p>Essay Three: Developing Body Paragraphs Second Approach</p> <ul style="list-style-type: none"> Demonstrate that the same evidence and thesis statement can be used, but organized differently. Instead of having separate paragraphs for each text, there can be a paragraph for similarities, and a paragraph for differences, and insights or reflections could be in a final paragraph. Box and Bullet Plan: Students will re-organize their information, grouping similar 	<ul style="list-style-type: none"> <u>I can identify credible sources and use them to support my claim</u> <u>I can support a claim with reasons and appropriate</u>

<p>elements from both texts into one paragraph and contrasting elements into a second paragraph.</p> <ul style="list-style-type: none"> The Box and Bullet Plan would look like: (2011, p. 129). <p style="text-align: center;">[Claim or Idea in box]</p> <ul style="list-style-type: none"> How two texts are similar in their treatment of this idea How the texts are different in their treatment Reflection/realization/insight <p>Mid-Workshop</p> <ul style="list-style-type: none"> The student will quickly decide on an organizational approach and select that Box and Bullet Outline (Approach 1, paragraphs by text, or Approach Two, paragraphs by similarities/differences). It may be best to select Approach 1 if the texts are more alike than different, and Approach 2 if they are more different than alike. The student will write the essay using the selected Box and Bullet Plan. If the students has typed the first two essays, there are sentences and paragraphs that could be copied and pasted. If the student has a hand-written draft, a photocopy, scissors, and tape could be used to save time on parts that can be borrowed from the original first drafts. 	<p><u>evidence</u></p>
Week Three Revising for Craft	
<p>Essay Three: Revision for Elaboration</p> <ul style="list-style-type: none"> Teacher models revising text for more skillful elaboration of evidence (2011, p. 120): <ul style="list-style-type: none"> <i>Clear citations</i> <i>Transitions between texts (see Transitions Chart in Appendix)</i> <i>Elaborate on/explaining how evidence supports thesis</i> <i>Writing for people less familiar with your text: retelling enough to explain the context of a symbol or motif, and explaining how it demonstrates this theme (2011, p. 123)</i> 	<ul style="list-style-type: none"> I can use transition words and phrases to clarify links between <u>and</u> <u>among</u> <u>claims</u> <u>and</u> <u>reasoning</u>
<p>Revising for Coherence, Flow, and Effect (2011, p. 121-123)</p> <ul style="list-style-type: none"> Model quietly rereading aloud to yourself and to asking yourself: <ul style="list-style-type: none"> <i>What's missing?</i> <i>Where is there a hole in my argument?</i> <i>Where is there a piece of evidence that just doesn't fit?</i> Model rewriting to fill the holes. Model crossing out irrelevant passages. Model writing a suspenseful retelling from a scene (from text or lives). Generate a list of different ways to say: 'the text says,' and change these to make the essay sound "more natural." (2011, p. 112). Revise for transitions. <p>Send Off</p> <ul style="list-style-type: none"> Students revise their essay for coherence, flow, and effect. 	<ul style="list-style-type: none"> I can write my ideas clearly so they make sense

<ul style="list-style-type: none"> • Draft should be more fleshed out and complete by the end of the hour. 	
<p>Revising for Craft (2011, p. 129)</p> <ul style="list-style-type: none"> • Point out how reading an essay can change a reader’s analysis about a book. • Refer to previous craft charts. Review examples of author’s craft from other units; how it applies to literary essay: (using ‘alive’ words, using descriptive language, and pacing to allow the reader to visualize the story, how you could use this to make a vivid and suspenseful retelling of a scene). • Making a strong claim/thesis (eliminate words like ‘kind of’ or ‘maybe’ or ‘a little’). • Could point out what a character didn’t say or do, to point out the significance of what he or she did do. 	<ul style="list-style-type: none"> • <u>I can write my ideas in a style that fits my task, purpose, and audience</u>
<p>Revising for Counter-Arguments (2011, p. 122)</p> <ul style="list-style-type: none"> ○ <i>Imagine you were trying to talk your family into letting you get a dog. You would make a list of reasons why you think you should be allowed to have one: companionship, exercise, and responsibility. Next, you imagine what arguments your family might make so that you can block those arguments ahead of time. You might then say, “I know you are afraid of the work, allergies, and cost associated with the dog, but I have already figured that out. I will do the feeding, grooming and walking of the dog so you don’t have to do anything. I have researched dog breeds, and I even know a dog that you will not be allergic to. I will earn money for the dog’s food by babysitting our neighbor’s kid.” This is called “Considering Counter-Arguments.</i> • Essayists consider counter-arguments. They imagine how people might disagree with their claim, and write sentences to block these disagreements. • Model thinking about ways in which someone could argue with your claim. Model using the following sentence starters to mention, then block these claims: <ul style="list-style-type: none"> ○ <i>“Others might claim that . . .” or</i> ○ <i>“Some people might argue that . . .” or</i> ○ <i>“Another possible interpretation is . . .”</i> 	<ul style="list-style-type: none"> • <u>I can write my ideas in a style that fits my task, purpose, and audience</u>
<p>Revision of Introductions and Conclusions (2011, p. 122)</p> <ul style="list-style-type: none"> • Until now, the students may only have simple, bare-bones introductions and conclusions. • Inform students that introductions and conclusions both reach out to the reader and have an impact. The introduction sets a context for the essay and the claim, the conclusion drives the points home, and makes the reader believe the claim matters (like an opening statement, and closing statement in court TV shows/movies). • Remind students of lead strategies from other writing units: <ul style="list-style-type: none"> ○ <i>Action Lead: vivid retelling from the story to set the scene.</i> ○ <i>Dialogue lead: A quotation from the book that really reflects the claim the author is going to make</i> ○ <i>Question: A question that gets the reader thinking, draws the reader in</i> ○ <i>Personal lead: the essay writer may share a small personal example that relates to the claim</i> 	<ul style="list-style-type: none"> • I can write my ideas in a style that fits my task, purpose, and audience

<ul style="list-style-type: none"> ○ <i>Statistic: the essay writer might share a statistic if it relates to the claim (I.e. a statistic about hunger in the U.S. for an essay about social justice themes in The Hunger Games)</i> • Remind students that conclusions must leave readers with a feeling of completion. Essay writers remind readers of the claim and how they supported it. The conclusion also usually reflects on why the theme is important and what lessons we might learn from it. 	
<p>Week Four Polishing one piece</p>	
<p>Editing for Citation (2011, p. 124)</p> <ul style="list-style-type: none"> • Show students when to directly cite text (when the words clearly relate to the claim) and when to paraphrase (when the event supports the claim). • Show how to cite and how to paraphrase. Refer to citation/paraphrase cheat sheet in the Appendix (or have Modern Language Association or other guide book handy). • Remind students of the Interactive Editing process for paraphrasing, if necessary: student crosses out unimportant words in a text selection. Student selects and writes down the most important key words. Student covers text, and writes new sentences, using only a couple key words. • Students need to make sure each example has elaboration/explanation on how it supports the claim 	<ul style="list-style-type: none"> • <u>I can explain how text details support a theme or central idea</u>
<p>Editing for Pronouns and Tenses (2011, p. 122)</p> <ul style="list-style-type: none"> • In Academic English, writers eliminate most uses of the pronoun “I.” <ul style="list-style-type: none"> ○ <i>Writers sometimes change the sentence to passive (to keep the focus on the text and not the reader)</i> ○ <i>Writers sometimes use “the more inclusive we” or “the reader”</i> • In Academic English, writers are careful with their verb tenses to ensure the reader can clearly understand the writing. • Usually literary essayists usually write in present tense, but quote the text in past tense (2011, p. 127). <p>Mid Workshop: Final edit/partner Edit</p> <ul style="list-style-type: none"> • Using the editing checklist, have each student edit, step by step, for each of the items on the list. • Have them assemble into partners and edit, side by side, working through the partner editing checklist. 	<ul style="list-style-type: none"> • I can write in a formal style.
<p>Copy or type final published version</p> <ul style="list-style-type: none"> • If technology allows, the teacher may wish to have students type this essay to help students meet sixth grade standards for typing. 	<ul style="list-style-type: none"> • I can use the writing process to develop and improve my writing: collect ideas, plan, draft, revise, edit, rewrite, and publish
<p>On-Demand Writing Assessment</p> <ul style="list-style-type: none"> • In order to assess what students have learned since the first day of the unit, again 	

<p>students will think about the theme of a book, then write for forty minutes on the prompt. Do not give them any reminders. The teacher may select one familiar text for the whole class, texts from small group reading, or allow students to select a text:</p> <ul style="list-style-type: none"> ○ <i>“Right now, you will write a literary essay in which you tell readers an idea that you have about a text and then show evidence that supports the idea, drawing on details from the text” (2011, p. 139).</i> ○ <i>You have forty minutes to plan and write your essay.</i> 	
<p>Reflection</p> <ul style="list-style-type: none"> • Hand out the on-demand writing from the first day. • Ask students to compare their two essays, and write about what they have learned. <p>Celebration/Share</p> <ul style="list-style-type: none"> • Strategically ask targeted students who have had “aha” moments – those who have transformed their writing in some small or large way to share their reflections. • If possible, show examples of these transformations (using a document camera, or overhead transparencies of student work). • Have all students share their completed essays (small groups, in a museum walk, or in partners, etc.). 	

Appendix

Text Examples Used by Calkins

- Stories ‘Carrots’ and “My Side of the Story” by Adam Bagdasarian from First French Kiss and Other Traumas
- “On the Bridge” by Todd Strasser, from Visions: 19 Short Stories by Outstanding Writers for Young Adults, edited by Donald R. Gallo, 1987. (Available on Todd Strasser’s Website: <http://www.toddstrasser.com/html/OnABridge.htm>)
- Thirteen Reasons Why by Jay Asher
- Feed by MT Anderson
- Hunger Games by Suzanne Collins

Other Text Examples

* Below grade level texts

Evil/Injustice

- The Giver by Lois Lowry
- The Hunger Games by Suzanne Collins
- Harry Potter series by J. K. Rowling
- Percy Jackson Series by Rick Riordan
- Number the Stars by Lois Lowry
- A Wrinkle in Time by Madeline L’Engle
- “The Lottery” short story by Shirley Jackson.
http://www.d.umn.edu/~csigler/PDF%20files/jackson_lottery.pdf

Social Inequality

- The Most Beautiful Place in the World* by Ann Cameron
- The Hunger Games by Suzanne Collins
- Esperanza Rising by Pam Muñoz Ryan
- The True Confessions of Charlotte Doyle by Avi
- The Watsons Go to Birmingham – 1963 by Christopher Paul Curtis

Identity

- American-Born Chinese (graphic novel) by Gene Luene Yang
- Becoming Naomi Leon Pam Muñoz Ryan

Families

- Joey Pigza Swallowed the Key by Jack Gantos
- Becoming Naomi Leon by Pam Muñoz Ryan
- The Most Beautiful Place in the World* by Ann Cameron
- Afternoon of the Elves by Janet Taylor Lisle

- Sadie and Ratz* by Sonya Hartnett
- Superfudge* by Judy Bloom

- Jacob Have I Loved by Katherine Patterson
- Jake and Lily* by Jerry Spinelli
- Matilda by Roald Dahl

Outsiders/Fitting In

- American-Born Chinese by Gene Luene Yang
- Joey Pigza Swallowed the Key by Jack Gantos
- Percy Jackson Series by Rick Riordan
- A Wrinkle in Time by Madeline L'Engle
- The Misfits by James Howe
- Afternoon of the Elves by Janet Taylor Lisle

Isolation/Survival

- Hatchet by Gary Paulsen
- Island of the Blue Dolphins by Scott O'Dell
- I Am the Ice Worm by Mary Ann Easley
- My Side of the Mountain by Jean Craighead George
- Sarah Bishop by Scott O'Dell
- Julie of the Wolves by Jean Craighead George

Anchor Charts

<p>Extending our Thinking Chart (2011 p. 114, and 126)</p> <ul style="list-style-type: none"> ○ This makes me realize . . . ○ I still wonder . . . ○ On the other hand . . . ○ Another way to say this might be . . . ○ This reminds me of, in my life, a moment when . . . ○ What does this moment really mean? ○ What is it teaching the character or me? ○ What does this book have to say about...<themes from theme chart>

<p>Thesis Starters</p> <ul style="list-style-type: none"> ○ (Title) is the story of ... ○ In the story (title) by (author), (character) learns... ○ When I first read (author)'s story (title), I thought it was about..., but now I realize it is about... ○ Some people think (author)'s story (title) is about ..., but I think it is really about ... ○ A first read of (author)'s story (title) might suggest it is about ...; a careful re-read, however, shows it is really about ... ○ Many people read (author)'s story (title) and think it is about ..., but I think it is about ... ○ At first it seems this is a story about..., but by the end of the story we learn that (theme)....
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Sample Themes in Young Adult Literature (developed from books read, and added to all year)

- Growing up
- Loss of innocence
- Sacrificing self for family or community
- Nature
- Fighting for the common good
- Society
- Finding your own identity
- Family difficulties
- Sibling rivalry
- Being different
- Isolation
- Honesty/deception

Transition Chart

- For example
- Next
- This is related to
- This shows that
- Because
- For one thing
- In contrast
- Especially
- When a paragraph ends with an idea/word and that is echoed in the next paragraph, but in a new way

Supporting Your Claim With Evidence

Citing/Quoting:

- Use when author's words are beautiful, concise (short), and really support your claim
- Use the author's name in the sentence the first time "quotation marks" (page number).
 - "Minnie and me, waist high, holding hands and waiting to march" (5).
 - In *A Taste of Colored Water*, by Matt Faulkner Lulu and Jelly realized that the "wheels of fate were turning" (6).

Paraphrasing:

- Putting the story into your own words. To paraphrase, select one or two key words, cover the text, then write your own sentence
- Use when an event in the story supports your claim
- There aren't exact words that support your claim
- Use author's name in the sentence the first time (page number).
 - In the beginning, Minnie and the protagonist start to notice the scent of roses beckoning them through the window (1).

Boxes and Bullets Graphic Organizer

Name: _____

- _____

- _____

- _____

- _____

Essay and Box and Bullet Outline

Sample #1: Esperanza Rising

A first read of Pam Muñoz Ryan's Esperanza Rising, might suggest it is about the tragedy of a girl going from riches to rags. A careful re-read, however, shows it is really about the power of people working together to overcome adversity in hard times.

- Mama gave up riches and power to keep her family together, to go to a new land.
- When Mama became sick, Esperanza transformed into a hardworking breadwinner
- Reflection/insight/realization: Not only can we together get through the hard times, but we also create a better life for ourselves

Essay One Sample
The Hope of Rising Together

“No hay rosas sin espinas. There is no rose without thorns” (Muñoz Ryan, 14). In the book *Esperanza Rising* by Pam Muñoz, we meet Esperanza. Thirteen year-old Esperanza lived a fairy tale life on a plantation in Mexico in 1930. She had big parties, beautiful china dolls, servants, an adoring *Mama* and *Papa*, and a spunky grandma, *Abuelita*. But just as there is no rose without thorns, there is also no life without difficulty. One night, Esperanza’s life changed forever. She lost her money and her hope; leaving the family with only hard choices. A first read of *Esperanza Rising* might suggest it is about the reverse fairy tale of a girl going from riches to rags; a careful re-read, however, shows it is really about the power of people working together to overcome adversity in hard times.

One night, *Papa* was killed by bandits. Since land could not be left to women at that time, the land was left to the “devious, dangerous” (33) *Tío Luis*, *Papa*’s stepbrother. *Mama* had a difficult choice: marry the rich *Tío Luis* (sending *Esperanza* to boarding school) or leave the country. *Mama* chose to give up riches and power to keep her family together. *Mama* tells *Esperanza* to “remember, we are going to a place that will be better than living with *Tío Luis* and at least we will be together” (67). *Mama* and *Esperanza* escaped to America with her former servants to become farm workers. In this twist of fate, the servants “are no longer our servants. *We* are indebted to *them* for our finances and future” (52-3). *Mama* sacrificed servants and power to keep the family together. They all worked hard together with their former servants to escape *Tío Luis*, and get through the hard times together.

At the beginning of the story, *Esperanza* didn’t know how to contribute to the group. Her first task, sweeping, was a disaster. She took the broom, and “It swung wildly. The motion seemed awkward and the fine dirt on the wooden planks lifted into a cloud” (116). With the help of *Mama* and friends, *Esperanza* learned how to work. She learned how to sweep, to do laundry, and to care for their friend’s babies, helping the group survive. When *Mama* became seriously ill, *Esperanza* transformed from a little queen to a hardworking breadwinner. She worked with her friends from sun up to sundown, cutting potato eyes, tying grape vines, and picking asparagus. The little queen’s hands became the hands of a worker, and “she no longer recognized them as her own. Cut and scarred, swollen and stiff, they looked like the hands of a very old man” (180). These hardworking hands helped pay for necessities. These hard-working hands earned money to bring *Abuelita* to the United States, completing the family. *Esperanza* learned that by performing backbreaking work with family and friends, she could get through the hard times.

At the beginning, *Esperanza* believed that life was a fairy tale, and that things would always be beautiful and easy. Later she learned that fancy things are just that: things. She learned that the important thing in life is that there are no roses without thorns, and that life isn’t life without difficulties. She learned that you must work hard, sacrifice, and together you can survive your difficulties. The story ends on a hopeful note. *Esperanza* “Soared with the anticipation of dreams she never knew she could have, of learning English, of supporting her family, of someday buying a tiny house” (250). Through this hopeful ending, I realized, that surviving hard times is not enough. By working together, we can make a better life for ourselves and for our families.

Essay and Box and Bullet Outline
Sample #2: *The Hunger Games*

Katniss, in *The Hunger Games* by Suzanne Collins, teaches us the importance of sacrificing for your loved ones.

- She became head of household to save the family. She volunteered to save her sister's life.
- She sacrificed for a friend, risking her life to save Peeta.
- My dad worked two jobs to afford me the opportunities he did not have.

Essay Two (Sample)

How far are you willing to go to help your family? *The Hunger Games* by Suzanne Collins is a disturbing tale about a possible future featuring the Hunger Games, an annual reality TV event pitting teens together in a battle for death. Katniss Everdeen, a sixteen year-old girl, poached animals to take care of her widowed mother and 12 year-old sister Primrose. Every year she hoped to avoid being chosen in the drawing as “Tribute” for the Hunger Games. Katniss was faced with many hard choices, and consistently chose sacrifice to help her family. *The Hunger Games* supports my belief that it is important to sacrifice for your loved ones.

Katniss was willing to sacrifice her childhood and her life for family and for friends. When her father died in a mining accident, Katniss’s mother was “locked in some dark world of sadness” (27). Eleven year-old Katniss was faced with a choice: be placed in a foster care community home or take over as head of household. She fed and clothed her mother and sister. Katniss sneaked into the woods to hunt, although “trespassing in the woods is illegal and poaching carries the severest of penalties” (5). Not only was Katniss willing to sacrifice her childhood, she was also willing to sacrifice her life. When the government selected Primrose to fight to the death for the amusement of the nation, Katniss, had a hard choice: follow the tradition and allow her sister to face certain death, or volunteer. Katniss again chose the path of self-sacrifice to save her delicate sister. Katniss shouted, “I volunteer as Tribute” (22). This was a bold move. Katniss explained, “Family devotion only goes so far for most people on reaping day. What I did was the radical thing” (26).

Katniss also risked sacrificing her life for her friends. In the Hunger Games, Katniss was an able competitor, capable and willing to kill her fellow tributes when necessary, but not her classmate Peeta. Katniss cared about Peeta, because he once saved her life (32). When Peeta was near death from a leg infection, Katniss risked her life to get medicine. Without his permission, she embarked on a dangerous mission to get the medicine that would save his life (274).

I believe it is important to sacrifice for family. Although no one in my family faced death to sacrifice for our family, they sacrifice in smaller ways every day. When I was small, my mother stayed home with us kids instead of working. With only one income, we were very poor. I remember the hushed whispers between my parents that always meant they were discussing money. My mom sacrificed money for time with us. In order to make ends meet, my dad sacrificed his time to do extra jobs whenever he could. In addition to his full-time job, he worked at a grocery store for extra money. When we were a little bigger, my mom went to work. Even with two incomes, he sacrificed his time for a second job. He used some of the money to give us opportunities that he never had. He paid for piano lessons, and road trips to visit family in Texas. Because of this sacrifice, we got to learn about music and see the world a little. I am thankful for this sacrifice. Someday I hope I will be able to help my family in the way that they have helped me. I hope I never have to risk my life like Katniss did for her family in *The Hunger Games*.

Essay Three, Box and Bullet Outline (Essay Three, Approach One)

Both *The Hunger Games* by Suzanne Collins and *Esperanza Rising* by Pam Muñoz Ryan, show us the importance of sacrificing to help your loved ones thrive.

- In *Esperanza Rising*, Esperanza sacrificed her time (and hands) to keep the family together
- In *The Hunger Games*, Katniss sacrificed her childhood and risked her life to save her sister.
- Both texts showed us the importance and risk) of sacrifice to help loved ones thrive.

Sample Essay Three – Approach One

You run as fast as you can. They are after you, and they want to kill you. You must kill them first. This scary scenario is from *The Hunger Games*, a dystopian book about a disturbing possible future. On first glance, *Esperanza Rising* by Pam Muñoz Ryan and *The Hunger Games* by Suzanne Collins are very different books. Unlike *The Hunger Games*, *Esperanza Rising* is a historical fiction book about a rich-to-rags farm worker in California. Despite the differences, both books show us the importance of sacrificing to help your loved ones thrive. In the book *Esperanza Rising* by Pam Muñoz, thirteen year-old Esperanza lived a fairy tale life on a plantation in Mexico in 1930. One night, Esperanza's life changed forever, leaving her with no money and no hope. *The Hunger Games* by Suzanne Collins, on the other hand, is a disturbing tale about a possible future featuring the Hunger Games, an annual reality TV event pitting teens against each other in a battle for death. Katniss Everdeen, a sixteen year-old girl, poached animals and took care of her widowed mother and 12 year-old sister Primrose. Every year she hoped to avoid being chosen in the drawing as "Tribute" for the Hunger Games. Both books show that it is important to sacrifice for your loved ones, but they differ in the level of sacrifice depicted.

In *Esperanza Rising*, Esperanza sacrificed her time (and hands!) to help her family. At the beginning of the story, when Esperanza first went from riches to rags, she didn't know how to work, and couldn't contribute to the welfare of the group. When her mother became seriously ill, Esperanza transformed from a little queen to a hardworking breadwinner. Esperanza worked with her friends from sun up to sundown, cutting potato eyes, tying grape vines, and picking asparagus. The little queen's hands became the hands of a worker, and "she no longer recognized them as her own. Cut and scarred, swollen and stiff, they looked like the hands of a very old man" (180). These hardworking hands helped pay for necessities. These hard-working hands earned money to bring her grandma to the United States, completing the family. Esperanza learned that by sacrificing herself to backbreaking work, you could help your family thrive.

The Hunger Games brought sacrifice for your family to a different level. In the beginning of the book, Katniss's sacrifice resembled Esperanza's sacrifice. Katniss sacrificed her childhood and her life for family and for friends. Esperanza and Katniss each lost a father, plunging both of them into poverty. When Katniss's father died in a mining accident, Katniss was forced to take over as head of household. She fed and clothed her mother and sister. She sneaked into the woods to hunt, although "trespassing in the woods is illegal and poaching carries the severest of penalties" (5). Not only did she sacrifice her childhood, she also was willing to sacrifice her life, taking the idea of sacrifice for family to a new level. When they selected Primrose fight to the death for the amusement of the nation, Katniss again chose the path of self-sacrifice to save her delicate sister. Katniss shouted, "I volunteer as Tribute" (22). This was a bold move. Katniss said, "Family devotion only goes so far for most people on reaping day. What I did was the radical thing" (26). This radical thing was sacrifice to let your family thrive.

Both texts show us that families often sacrifice to help their loved ones thrive. Sacrificing time, energy, and hard work are important to help family members get through hard times. There is some risk, though, to sacrificing yourself for your family. Even today, some people are in this situation. Some people join the military to take care of their families and serve their country, even though they could go to war. Other parents have risked their lives to escape their country to create a new life for their children. Most people have to sacrifice their time and energy to help their family or community thrive. It is far rarer to sacrifice your life as Katniss did. Both texts show the necessity of this kind of sacrifice, but in *The Hunger Games*, it was chilling and dramatic.

Essay Three, Approach Two:

Both *The Hunger Games* by Suzanne Collins and *Esperanza Rising* by Pam Muñoz Ryan show us the importance of sacrificing to help your loved ones thrive, but differ in the optimism they show for the world.

- Both characters endure poverty after losing their fathers and sacrificed for loved ones
- *Esperanza Rising* shows an optimistic view of humanity and life, but *The Hunger Games* shows a more pessimistic view of humanity and life.
- I realize the world is a mix of the one from *Esperanza Rising* and in *The Hunger Games*.

Sample Essay Three – Approach Two

Is the glass half empty or half full? On first glance, *Esperanza Rising* by Pam Muñoz Ryan and *The Hunger Games* by Suzanne Collins are very different books. *Esperanza Rising* is a historical fiction book about a riches-to-rags farm worker in California, but *The Hunger Games* is a dystopian book about a disturbing possible future. In the book *Esperanza Rising* by Pam Muñoz, we meet Esperanza. Thirteen year-old Esperanza lived a fairy tale life on a plantation in Mexico in 1930. One night, Esperanza's life changed forever, leaving her with no money and no hope. *The Hunger Games* by Suzanne Collins, on the other hand, is a disturbing tale about a possible future featuring the Hunger Games, an annual reality TV event pitting teens against each other in a battle for death. Katniss Everdeen, a sixteen year-old girl, poached animals and took care of her widowed mother and 12 year-old sister Primrose. Every year she hoped to avoid being chosen in the drawing as "Tribute" for the Hunger Games. Despite the differences in setting and genre, both books show us the importance of sacrificing to help your loved ones thrive, but differ in the amount of optimism they show toward the world.

Both Katniss and Esperanza suffered poverty after losing their fathers tragically. Both were forced to sacrifice their childhoods to help take care of the family. In *Esperanza Rising*, Esperanza sacrificed her time to help her family, becoming transformed from a little queen to a hardworking breadwinner. Esperanza worked with her friends in the fields from sun up to sundown, cutting potato eyes, tying grape vines, and picking asparagus. In *The Hunger Games*, Katniss sacrificed her childhood to become head of household, and her life to save her sister. When Katniss's father died in a mining accident, Katniss was forced to take over as head of household. She fed and clothed her mother and sister. Katniss sneaked into the woods to hunt, although "trespassing in the woods is illegal and poaching carries the severest of penalties" (5). Both texts talk about the importance and necessity for people to sacrifice for family.

Esperanza Rising shows us the sad world in which we once lived, but *The Hunger Games* shows an even scarier world we may one day see. In Esperanza's world, the characters were poor and discriminated against because of their nationality. They had to sacrifice just to get by, but their sacrifices didn't involve death. In Katniss's world was different. When Katniss's sister Primrose was chosen for the games, Katniss chose to potentially sacrifice her life to save her delicate sister. This sacrifice was "radical" (26), but the only kind of sacrifice that mattered in her scary world. The endings also show Collins's relative pessimism. *Esperanza Rising* ends with dreams of "learning English, of supporting her family, of someday buying a tiny house" (250), and the promise of love. *Esperanza Rising*, on the other hand, ends with Katniss in danger, because she outsmarted the Gamemakers. She ends the book trying to do damage control as "the most dangerous part of the hunger games is about to begin" (359). *The Hunger Games* is a much more pessimistic view of the world, one in which a much more drastic form of sacrifice is required.

I realized our world is a world in which the glass is half empty and half full. It is sometimes similar to the optimistic world of *Esperanza Rising* and the pessimistic world of *The Hunger Games*. Both texts show us that families often sacrifice to help their loved ones thrive. This often involves sacrificing time and energy, but sometimes requires being willing to sacrifice your life, as in people who serve in the military, or escape a country as refugees. In real life, there are sometimes happy endings, and sometimes there are endings in which the future is still scary and more challenges await.