
With acknowledgment to members of the Project READI Literature Team: Carol D. Lee, Susan R. Goldman, Teresa Sosa, Sarah Levine, Jessica Chambers, Courtney Milligan, Allison Hall, and Angela Fortune.

Please send us comments, questions, etc.: info.projectreadi@gmail.com

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Project READI operated as a multi-institution collaboration among the Learning Sciences Research Institute, University of Illinois at Chicago; Northern Illinois University; Northwestern University; WestEd’s Strategic Literacy Initiative; and Inquirium, LLC. Project READI developed and researched interventions in collaboration with classroom teachers that were designed to improve reading comprehension through argumentation from multiple sources in literature, history, and the sciences appropriate for adolescent learners. Curriculum materials such as those in this module were developed based on enacted instruction and are intended as case examples of the READI approach to deep and meaningful disciplinary literacy and learning.

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### Objective of Module: Building Foundations in Argumentation: Evidence Drives the Argument

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<th>Setting the Stage</th>
<th>Interpretive Practices</th>
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<td>• Anticipation Guide</td>
<td>• Norms for Collaboration</td>
<td>• Sentence Stems</td>
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<td>• Cultural Data Set (CDS)</td>
<td>• Interpretation as dialogue between reader and text</td>
<td>• Graphic Organizers</td>
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<td>• Argument Four Square</td>
<td>• The role of evidence: examination of data</td>
<td>• Academic language examples</td>
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<td>• Differentiate between close reading/annotating practices associated w/ text(s) and/or image(s)</td>
<td>• Argument as inquiry</td>
<td>• Arguments of Fact (Slip or Trip, Dead Musician, Lunchroom Murder)</td>
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<td>• Argumentative structure: (claim, evidence, warrant, backing, qualifications, counter arguments)</td>
<td>• Arguments of Judgment (Art Donor)</td>
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<td>• Arguments of Policy (optional)</td>
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*This is the overarching module objective. All designed modules are guided by the six interrelated learning objective below.

**Literature Learning Objectives**

1. Engage in close reading of literary texts to construct interpretations
2. Synthesize within and across literary texts to construct generalizations about theme, characterization, structure, and language
3. Construct claim-evidence relations based on evidence from texts, reader’s experiences, other texts, and literary constructs
4. Establish criteria for judging interpretations of theme
5. Develop structural and thematic interpretations derived from general knowledge of literary conventions and genre structures
6. Demonstrate understanding that literary interpretation is based on an open dialogue between texts and readers
I. Rationale
Drawing on the research in the discipline of Writing, specifically argumentation, we know that students struggle to write highly elaborated arguments (Hillocks, 2011; McCann, 2010). Moreover, “[students] must see the point, the value, of argument if they are to engage in it” (Kuhn, 1991). Providing students with more inquiry-oriented, problem-based scenarios, where they can engage in oral argumentation serves as a stepping stone to writing arguments.

The “whodunit” scenarios from George Hillocks: *Teaching Argument: Grades 6-12: Supporting Claims with Relevant Evidence and Clear Reasoning* support students in unpacking the architecture of an argument (i.e. claim, evidence, warrants, backing, qualifications rebuttals and counterargument) These scenarios provide an entry point to promote engagement and collaborative reasoning. These scenarios foreground the cognitive work of Writing, while providing opportunities for more targeted, differentiated support. A gradual release of responsibility model (Duke and Pearson, 2002; Pearson and Gallagher, 1983) scaffolds students as they move through the scenarios (e.g. “Slip or Trip” (small group with teacher modeling), “The Case of the Dead Musician” (pairs with guided support from teacher) and “The Lunchroom Murder” (independent with peer & teacher feedback). Then, students are better positioned to achieve a greater sense of self-efficacy and grapple with the textual complexities associated with developing arguments within the discipline of Literature.

As a measure to embed the practice of close reading using a variety of text types (e.g. short & long text, images, multimedia), students will engage in the process of close reading from the onset of the argument unit, with the premise that different text types have different affordances and challenges. Cultural data sets are used to showcase the cultural knowledge students bring to the interpretation of text, and the ways in which that knowledge could be leveraged to promote critical analysis.

With a foundation in arguments of fact, students are positioned to transition into arguments of judgment, which rely on the development of criteria. Previous implementation of these modules has pointed to the need for students to have additional support in making their criteria explicit, so they can be better positioned to answer questions that surface repeatedly in Literature: why? So what? Who says? (Smith, 1984).

This module represents the process of overlaying the Project READI architecture onto pre-existing curriculum. This module was developed to demonstrate the process by which existing curriculum can be adapted so that it reflects the design principles and learning objectives that inform the READI approach (e.g. instructional practices, supports and participation structures).
**Text Selection**

Text selection reflects students’ interest in crime scene investigations or ‘whodunit’ scenarios (arguments of fact), as a means to promote inquiry, engagement and critical thinking. Later in the unit, the paintings selected for the “Art Donor” scenario (arguments of judgment) reflects the diversity associated with the school’s demographic, and a problem context familiar to the students and their life experiences. Modifying the paintings and/or the context of the problem can help make the activity more meaningful for your own students.

**Text sequence**

The sequence of texts begins with crime scenes that are more straightforward in nature as well as participation structures that promote collaborative work in groups. As the module progresses the crime scenes increase in complexity, requiring more inferential thinking on the part of the students. Shifting the participation structures (i.e. moving from group to pair to independent work) also increases the cognitive demand of the students, making the tasks more challenging and rigorous.

Moving from arguments of fact to arguments of judgment and policy is also intentional, since arguments of fact are more concrete for students to negotiate successfully. Beginning with arguments of facts also provides students with a critical insight that cut across all arguments—and disciplines for that matter. The close examination of data, or evidence grounds the argument and the nature of the claims that can be made. Simply put, evidence drives the argument.
A Quick Overview: Each day reflects a period consisting of 60 minutes.

**Important Note:** The decision to devote so much time to argumentative writing is intentional. Students need and will benefit from having dedicated time to develop themselves as writers. Establishing a strong foundation saves instructional time down the road when it comes to developing literary arguments.

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<tr>
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<tr>
<td><strong>Day 6:</strong> <em>Slip or Trip</em> (Revision of <em>Slip or Trip</em>: Writing the Argument-Final Draft)</td>
<td>Day 7: Arguments of Fact: <em>The Case of the Dead Musician</em> (Annotation of Image, Annotation of Text (expository &amp; narrative), and Evidence Organizer)</td>
<td>Day 8: <em>The Case of the Dead Musician</em> (Evidence Organizer continued)</td>
<td>Day 9: <em>The Case of the Dead Musician</em> (Writing the Argument)</td>
<td>Day 10: <em>The Case of the Dead Musician</em> (Writing the Argument)</td>
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II. Lessons

**Introduction to Argumentation**
Overview: Pre-assessment of student knowledge regarding argumentation; Metacognitive conversations regarding constructing effective arguments

**Common Core Standards:** RL 7.1; RW7.1  
**WIDA Standards:** ELD Standard 7.1 (Developing); ELD Standard 7.2 (Expanding)

**Materials:**  
Argument Anticipation Guide (See attached Activity D1.a)  
Argument Four Square (See attached Activity D1.b)  
Horror Genre Clichés (warrant situations) (See attached Activity D1.c)

### Sequence of Activities
The table below describes the tasks/learning activities, texts used, as well as what the teacher and students will do.

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<tr>
<th>List of Sequenced Learning Activities Including Instructional Supports:</th>
<th>Texts Used: Include traditional print materials, as well as electronic texts, visual and/or verbal modes etc.</th>
<th>Teacher Role: What will teacher be doing? (e.g. Modeling close reading, Facilitating small group discussion around identification of claims, etc.)</th>
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| Argument Anticipation Guide (handout) | Day 1 | Review instructions on how to complete. When students finish, they should respond to the following prompt in 1-2 sentences: What is an argument? | Students complete independently (according to instructions on guide). Students should share their definitions of an argument with a peer in pair share. | Provides baseline data regarding prior knowledge of argumentation. A spreadsheet can be created to track changes from the beginning of the module to the end. This can help to inform student groups, according to areas of needs. |
| Argument Four Square (handout) | Think about a time when you had an argument with someone that didn’t go your way. Think about what you were trying to get? Think about what actually happened? | Students complete graphic organizer independently and then share in pairs/small groups. | This cultural data set, provides an opportunity for students to be metacognitive about the strengths and weaknesses of their argumentative processes. |
| Horror Genre Clichés/Warrant Situations (handout) | Problem Scenarios | How many of you watch horror films? [Create groups so that there are students with experience about horror films in every group]. You have a series of problem scenarios in front of you. Take a moment to read each scenario and discuss what you think will | Students will work collaboratively in small groups to discuss scenarios and document thinking. | This gateway activity helps students think about both commonsense rules and criteria they use when making judgments about situations closer to their own lives. The activity encourages students to be metacognitive about |
happen, based on what you know about the horror genre. In your discussion, be sure to think about how you know what you know. Creating regular opportunities for students to make their thinking explicit supports critical thinking skills.

2. **Co-constructing Arguments of Fact: Slip or Trip:**

The goal for these sequence of activities is for students to learn the general structure of arguments and how to develop arguments.

The underlying rationale for *Slip or Trip* comes from Chapter 1: Whodunit? in *Teaching Argument Writing, Grades 6-12: Supporting Claims with Relevant Evidence and Clear Reasoning* by George Hillocks. The sequence of activities for Slip or Trip were adapted and modified, to more closely align with the READI approach. What follows is a detailed explanation of the READI approach in order to provide a window into the READI architecture for a given module.

**Learning objectives guiding activities**

- Construct evidence-warrant relations based on close examination of text (e.g. print, visual), as well as drawing on the reader’s experiences.
- Understanding the idea that evidence drives the argument, informing the kinds of claims that can be made.
- Establishing criteria for judging interpretations.

**Common Core Standards: RL 7.1; R.W7.1**

**WIDA Standards: ELD Standard 7.1 (Developing); ELD Standard 7.2 (Expanding)**

**Materials:**

- *Slip or Trip* text and illustration of crime scene (adapted to better connect to students’ lives)
  
  (See attached Activity D2.a, D2.b)

**Supports**

- Graphic Organizer: Evidence Organizer to document evidence and corresponding rules, or warrants. (See attached Activity D2.c)
Enlargement of crime scene photo (for students to negotiate collaboratively in small groups).

Guidelines for crime scene report: *Slip or Trip: Writing up the Argument*

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<td><strong>Teacher Role:</strong> What will teacher be doing? (e.g. Modeling close reading, Facilitating small group discussion around identification of claims, etc.)</td>
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<td><strong>Learning Activities</strong></td>
<td><strong>Student Role:</strong> What will students be doing? (e.g. Students are working in pairs to discuss annotations of text, etc.)</td>
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<td><strong>Including Instructional</strong></td>
<td><strong>Rationale:</strong> Why did you design it this way? Reflect on the sequence and how they reflect Project READI Learning Objectives.</td>
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<tr>
<td><strong>Supports:</strong></td>
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<tr>
<td><strong>Slip or Trip Crime Scene Investigation</strong></td>
<td>Adapted Slip or Trip Image (see attached)</td>
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<td><strong>Day 2</strong></td>
<td>1. Introduce problem context while distributing image (e.g. “Alright, detectives, we have been called in to investigate the death of John Muir. I want you to take a close look at this image and record your thoughts. These include things you notice, things that confuse you, and even questions you have”).</td>
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<td>1. Students will annotate the image independently for 5-7 minutes.</td>
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Having students do a close reading of an image (with no context) allows the teacher an opportunity to assess students’ critical thinking and inference skills.
| **Slip or Trip Description w/ picture** | **Enlargement of Slip or Trip Crime Scene Photo** | **Additional Materials:** Post-it notes | **2. Distribute the image w/ text. Tell students to read text closely, and document their thinking.**  
After reading the text, students may have additional insights related to the image. Those insights should be recorded on the image/text page. | **2. Students annotate text/image independently for 5-10 minutes.** | **3. Okay detectives, I’ve created some groups so we could discuss our thinking [Group according to Hillocks’ suggestion: heterogeneous groups, balanced with a range of student writing abilities].**  
After you share your observations, I want you to use the post-it notes to document some of new understandings as a group. These understandings may | **The close reading of multiple texts to construct interpretations is central to the READI approach. This helps acclimate students to the process of negotiating multiple texts (types).** | **Students discuss individual observations in small groups, and create post-it notes to add to their crime scene photo enlargement** | This step provides an opportunity for students to synthesize their individual generalizations with one another.  
This step also provides the foundation for deepening and strengthening close reading practices, as well as supporting the idea that literary interpretation is an open dialogue between readers and texts, two critical Project READI Literature learning |
include things that have appeared on your individual sheets.

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<th>DAY 3</th>
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**Additional Materials:**
- Evidence Organizer
- Anchor chart entitled: The Language of Rules: sentence stems (See attached Anchor Chart D.3.a)
- Anchor Chart: The Architecture of an Argument (See attached finished Anchor Chart D.3.b)

4. Provide a scaffold to support students in completing the evidence organizer. (e.g. All of you detectives should have an evidence organizer in front. Please note on the left side you have a column marked evidence. On the right side, you have a column marked Rule: Why it’s important? As crime scene investigators, remember, we’re trying to figure out if John slipped and fell accidentally or if he was tripped and murdered. Looking at all the evidence you’ve collected what’s one piece of evidence you’d like to share?)

Students should volunteer that John still has a glass in his hand.

- Whole class: students will be in groups, but reporting evidence out as a whole class.

- Students should be probed on their thinking until they produce the appropriate rule, or warrant (e.g. you would expect a person who fell down the stairs to drop what they were holding).

- After providing 1-2 examples, have students work in small groups

- Thinking about the corresponding rules that corroborate or challenge Rachel’s version of events help students begin to see that the evidence really does determine the kinds of claims which can be made. Further, it helps students understand the conditions or qualifiers, in which the interpretation of evidence makes sense.

- This step helps the students understand that interpretations are informed from one’s general knowledge base. In future modules, students build on and apply their knowledge base of literary conventions and genre structures, another READI learning
| If not, collect student responses until this piece of evidence is communicated. Then probe: Why is this important? What would you expect to happen to the glass in John’s hand? Why?  
Provide anchor chart with sentence starters and circulate as students work in small groups to complete organizer.  
Provide students with terms and definitions for the following components of an argument: evidence and warrants | objective. |
| Days 4-6 | Support: *Slip or Trip: Writing up the Argument*  
(See attached Writing the Argument Activity D4.a) | Teacher will provide an overview to the whole class on how to complete the crime scene report.  
Launch: *Alright detectives, today we’re going to compile all of our evidence and observations into a crime scene investigative report. Who would be the audience of a report like this? What would we need to explain to that audience?*  
Document student responses on chart paper before distributing support sheet.  
Model the first two sentences for students:  
*We arrived at the home of John and Rachel Muir on April 1st, 2014 at 2:30 a.m. Upon entry, we found John Muir* | Students will work in small groups to produce crime scene reports, using the support sheet: *Slip or Trip: Writing up the Argument*  
Providing students with multiple opportunities to draft and revise their thinking as they work to develop arguments is embedded in the READI approach. Working in small groups provides students with peer support as they work on their drafts of Slip or Trip. For the teacher, it reduces the number of drafts, so more extensive feedback can be provided to each group. |
| **laying at the bottom of the main stairs on his back, face up, with his feet on the third step.** |
| Monitor small groups as they work to develop argument of fact. |
| Before the end of the period, bring students back together and continue to add terms to anchor chart: claim and backing/reasoning. |

**Follow up:** Teacher will review drafts and provide feedback and suggestions for improvement (see attached Activity D6.a for an example rubric). The small groups will then be given another period(s) to produce a final crime scene investigative report.

**Tips from the Field:**
Everyone wants to know the outcome of these crime scenes. Resist the urge to disclose and share your opinions, as it defeats the purpose of leveraging these investigations as inquiry. One of the most powerful ways that students can get engaged in the discipline of Literature is through the continual reinforcement that literary interpretation is an open dialogue between the reader and the text.

Pacing of this initial sequence can seem slow. However, starting off slow to ensure that students have a firm understanding of the structural components of an argument will translate to higher quality, more sophisticated arguments down the road, in both oral and written form.

One of the biggest challenges for students during this crime scene investigation is resisting the temptation to conclude that Rachel killed John. In so doing, they typically defer back to drawing conclusions which they cannot ground in evidence.
Remember, the objective of the crime scene is to determine if there is sufficient evidence to conclude that John slipped down the stairs (accidental death) or if the case should remain open and be further investigated (as a possible homicide).

Warrants are a difficult concept for most students (and teachers) to fully grasp. It is to be expected that students will still be grappling with developing warrants upon the conclusion of *Slip or Trip*. Although there may be a tendency to believe the concept of warrants are too difficult for students to grasp, the difficulty at the onset has tremendous pay off down the road.
3. Deepening Foundations in Arguments of Fact: *The Case of the Dead Musician*

The goal for this sequence of activities is for students to assume greater independence as they work through deepening their understanding of the architecture of an argument and how to build arguments of fact. The materials for these activities have been adapted from Hillocks’ *Teaching Argument Writing, Grades 6-12: Supporting Claims with Relevant Evidence and Clear Reasoning*.

**Learning objectives guiding activities**
- Construct evidence-warrant relations based on close examination of text (e.g. print, visual), as well as drawing on the reader’s experiences.
- Understanding the idea that evidence drives the argument, informing the kinds of claims that can be made.
- Establishing criteria for judging interpretations.

**Common Core Standards:** RL 7.1; R.W7.1
**WIDA Standards:** ELD Standard 7.1 (Developing); ELD Standard 7.2 (Expanding)

**Materials:**
- *The Case of the Dead Musician* text and illustration of crime scene (See attached Activity D7.a, D7.b)

**Supports**
- Graphic Organizer: Evidence Organizer to document evidence and corresponding rules, or warrants. (See attached Activity 7.c)
- Guidelines for crime scene report: *The Case of the Dead Musician: Writing up the Argument (only for students who require it)*. (Revise attached Activity D4.a for *The Case of the Dead Musician*).
Sequence of Activities

The table below describes the tasks/learning activities, texts used, as well as what the teacher and students will do.

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<td>The Case of the Dead Musician Crime Scene Investigation</td>
<td>The Case of the Dead Musician Image</td>
<td>Introduce inquiry context for The Case of the Dead Musician (e.g. Detectives, we have come together to determine if famed musician, Anton Karazai, committed suicide or was murdered).</td>
<td>Students will annotate image independently for 5-7 minutes.</td>
<td>Repeating the procedure used above helps students internalize the process for working through a crime scene investigation. The teacher should begin to see progress related to the students’ abilities to more critically analyze an image.</td>
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<tr>
<td>Day 8</td>
<td>Support: Evidence Organizer</td>
<td>Review argument structure terminology and language of warrants (see anchor charts). Assign students to work in pairs (teacher-created) to complete organizer. Monitor pair groupings, offering assistance as needed.</td>
<td>Students will work in pairs to complete evidence organizer, being sure to document evidence, and corresponding warrant.</td>
<td>Moving to pair work increases the cognitive demand of students. The gradual release of responsibility model helps move the students toward assuming more independence.</td>
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<tr>
<td>Day 9-11</td>
<td>Support: <em>The Case of the Dead Musician</em>: Writing up the Argument (for those students who need it).</td>
<td>Alright detectives, we need to complete a crime scene investigative report, similar to the one we completed for <em>Slip or Trip</em>. Let’s review what we needed to include in the crime scene report.</td>
<td>Whole class: students should volunteer components of crime scene report. Working in pairs, students should begin to draft crime scene investigative report.</td>
<td>Many students are skilled at documenting the evidence and rules on the graphic organizer, but struggle when it comes to transferring that thinking to a coherent piece of writing. Having students grapple with writing up the</td>
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argument allows them to challenge the idea of writing as formulaic and understand the process of constructing an argument. Some students may need the additional benefit of the support, *The Case of the Dead Musician: Writing up the Argument.*

**Follow up:** Teacher will review drafts and provide feedback and suggestions for improvement (see rubrics from Slip or Trip). Student pair groups will then be given another period(s) to produce a final crime scene investigative report.

**Tips from the Field:**
Students really enjoy this crime scene investigation. Although most agree that there is sufficient evidence to suggest that Mr. Karazai was murdered, there always is a group or two that believes that he actually committed suicide. Rather than trying to convince them that they are incorrect, make sure your framing of instruction is open to allow exploration of all possible avenues. If time permits, students can share drafts with their peers, and receive feedback on the strengths, weaknesses, and overall logic of the argument.

Expect students to comment on the difficulty of discerning evidence because of how this crime scene is portrayed. This is part of the process. Just as text can be written using language that is difficult to unpack and understand, images can be drawn in such a way that complicates our ability as the viewer to understand what is being shown.

The number of drafts when moving from small groups to pairs increases significantly. Start early and pace yourself accordingly, giving yourself a long weekend to get through the drafts. Your feedback helps to maintain the momentum and motivation for students to continue.

Audio-recording your remarks for each draft can be a tool to expedite the process of providing feedback to students. You can send the files electronically and have students take notes on your feedback. Or, create a file of comments that are repeated often (e.g. The opening does not sufficiently address the 5 W’s, or key details of the crime scene, the reasoning does not
strongly show how the claim and evidence are connected, etc.) and save time by cutting and pasting comments to specific groups.

4. **Transferring Independence to Students: The Lunchroom Murder**
The goal for this sequence of activities is for students to demonstrate independence in completing a crime scene investigation (with accompanying crime scene investigative report) independently. This serves as a formal assessment of student progress related to their ability to construct arguments of fact. The materials for these activities have been adapted from Hillocks’ *Teaching Argument Writing, Grades 6-12: Supporting Claims with Relevant Evidence and Clear Reasoning*.

**Learning objectives guiding activities**
- Construct evidence-warrant relations based on close examination of text (e.g. print, visual), as well as drawing on the reader’s experiences.
- Understanding the idea that evidence drives the argument, informing the kinds of claims that can be made.
- Establishing criteria for judging interpretations.

**Common Core Standards: RL 7.1; R.W7.1**
**WIDA Standards: ELD Standard 7.1 (Developing); ELD Standard 7.2 (Expanding)**

**Materials:**
*The Lunchroom Murder* text and illustration of crime scene (See attached Activity D11.a)

**Supports**
- Graphic Organizer: Evidence Organizer to document evidence and corresponding rules, or warrants. (See attached Activity D12.a)
### Sequence of Activities

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<td><strong>The Lunchroom Murder Crime Scene Investigation</strong>&lt;br&gt;Day 11</td>
<td><strong>The Lunchroom Murder Image &amp; Text</strong></td>
<td>Introduce inquiry context for <em>The Lunchroom Murder n</em> (e.g. Detectives, we have come together to determine which of the people in the lunchroom killed Fannin?)</td>
<td>Students will annotate image and text independently for 10-20 minutes.</td>
<td>This practice should be familiar for students. Developing consistent instructional routines is part of the READI approach to instruction. This provides an opportunity to track progress made since the first crime scene investigation.</td>
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<tr>
<td><strong>Day 12</strong></td>
<td>Support: <strong>Accompanying questions (see handout)</strong>&lt;br&gt;<strong>Evidence Organizer</strong></td>
<td>Review argument structure terminology and language of warrants (see anchor charts).</td>
<td>Students will complete evidence organizer independently, using the questions to assist them in examining the evidence and developing warrants.</td>
<td>Since students have completed two cycles of crime scene investigations, they should be ready to assume the responsibility for</td>
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<tr>
<td>Day 13-14</td>
<td>Alright detectives, you will need to complete a crime scene investigative report, similar to the one we completed for our previous investigations. However, this is your opportunity to demonstrate all that you have learned along the way. You will be completing this crime scene investigative report on your own. Just to be sure we all know what to do, let’s review what needs to be included in the crime scene report for <em>The</em></td>
<td>Whole class: students should volunteer components of crime scene report. Working independently, students should draft crime scene investigative report. [They may complete drafts for homework, if not finished in class].</td>
<td>This write-up provides another opportunity for useful formative assessment. These drafts should be examined closely for strengths and areas of further growth and development. It can provide the basis for the formation of more targeted writing groups.</td>
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Follow up: Teacher will review drafts and provide feedback and suggestions for improvement (see Attached Activity D13.a). Students will then be given an opportunity to produce a final crime scene investigative report.

Tips from the Field:

This investigation really helps to separate students into those who can successfully navigate the process of logically developing an argument of fact from those whose logic breaks down along the way. Students that incorrectly identify the wrong killer fail to make connections between and across the various pieces of evidence. A simple indication that they’ve identified the wrong killer and need to reexamine the evidence clears up most of the confusion. Some students will require more specific direction (e.g. There is a handprint on the wall. Which hand is it: left or right? What does this tell you about the hand that pulled the trigger of the gun?)

Examining the evidence organizer is critical: indicating which evidence-rule chains are strong and which need further development is necessary to help students progress through the write-up of the crime scene report. This should be done in conjunction with the draft. If the draft requires work, it usually originates from problems with the evidence organizer.

This crime scene is effective for a final assessment because there is a clear pathway for students to be successful. Yet, it still provides some clues which are difficult to put together. The questions provide a level of support for students to be more independent. For students that have navigated the previous crime scenes effectively, you may decide to withdrawal the support of the questions. This increases the cognitive demand for students who are proficient.

If time does not permit, and you need to shorten the time frame for this module, you may elect to use The Lunchroom Murder as a consequential task down the road to assess students’ ability to create a strong argument.
5. **Diving in the Deep End: Establishing Criteria to Produce an Argument of Judgment**

The goal for this sequence of activities is to extend students' ability to develop and apply criteria to create evidence-based arguments of judgment.

**Learning objectives guiding activities**
- Establish criteria for judging interpretations by developing warrants about key concepts.
- Construct claim-evidence relations, reflecting the appropriation of criteria.
- Explain the logic of how evidence supports claims (via oral and written interchanges)

**Common Core Standards: RL 7.1; R.W7.1**

**WIDA Standards: ELD Standard 7.1 (Developing); ELD Standard 7.2 (Expanding)**

**Materials:**
- Distinction between persuasion and argument handouts
- Public Service Announcement (PSA) regarding Censorship in America (from website: [http://momsdemandaction.org/](http://momsdemandaction.org/))
- *The Art Donor* background sheet (See attached Activity D16.a)
- **RAFT**: *The Art Donor* (See attached Activity D18.a)

**Supports**
- Note-Taking Template #1: Criteria Template (See attached Activity D16.b)
- Note-Taking Template #2: Four Paintings Think Sheet (See attached Activity D16.c)


**RAFT** (Santa, 1988) assignments encourage students to uncover their own voices and formats for presenting their ideas about content information they are studying.
- **Role of the Writer**: Who are you as the writer? A movie star? The President? A plant?
- **Audience**: To whom are you writing? A senator? Yourself? A company?
- **Format**: In what format are you writing? A diary entry? A newspaper? A love letter?
- **Topic**: What are you writing about?
Sequence of Activities

The table below describes the tasks/learning activities, texts used, as well as what the teacher and students will do.

<table>
<thead>
<tr>
<th>List of Sequenced Learning Activities Including Instructional Supports:</th>
<th>Texts Used:</th>
<th>Teacher Role:</th>
<th>Student Role:</th>
<th>Rationale:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gateway Activity</td>
<td>Texts Used: Include traditional print materials, as well as electronic texts, visual and/or verbal modes etc.</td>
<td>Teacher Role: What will teacher be doing? (e.g. Modeling close reading, Facilitating small group discussion around identification of claims, etc.)</td>
<td>Student Role: What will students be doing? (e.g. Students are working in pairs to discuss annotations of text, etc.)</td>
<td>Rationale: Why did you design it this way? Reflect on the sequence and how they reflect Project READI Learning Objectives.</td>
</tr>
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</table>

**Gateway Activity**

Day 15

- **Censorship PSA**

  Note: The organization has produced numerous PSA’s in line with the same theme. You may opt to use several images to further differentiate the activity.

  1. Teacher opens with drawing the distinction between persuasion and argument (see accompanying handouts).
  2. Display PSA image: Let’s take a look at the following public service announcement. I will read the caption: “One child is holding something that’s been banned in America to protect them. Guess which one.” Is this an example of persuasion or an argument?
  3. Students will independently generate 2-3 possible responses to prompt.

  1. Students should take notes regarding the distinctions between persuasion and argument.
  2. Students will engage in pair share to discuss PSA then report out to whole class.
  3. Students will independently generate 2-3 possible responses to prompt.

When you move into arguments of judgment, the distinction between persuasive writing and argument becomes important. Helping students understand the difference between appeals to emotion and appeals to logic is important. This activity provides an opportunity for students to engage in close reading to construct interpretations.

Finally, this activity...
<table>
<thead>
<tr>
<th>What is the argument being made in this PSA? [We are more likely to ban books than guns, but guns are more dangerous to children].</th>
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<tr>
<td>3. Share statistic: between 2000 and 2009, there were 5099 challenges to books. What, if anything would make a book worth banning from schools?</td>
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<td>4. Emphasize the key idea: As we move into making arguments of judgment, we have to be very mindful of the criteria we are developing to evaluate or judge the evidence. In other words, criteria help us interpret the evidence, which drives our argument.</td>
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<tr>
<th>The Art Donor Day 16-17</th>
<th>The Art Donor Background Sheet</th>
<th>Explain scenario.</th>
<th>Students will independently answer the following question: Identify two criteria that you think would be</th>
<th>Students will gain experience in developing criteria to inform their interpretations, a key</th>
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<tr>
<td>Note-taking template: Criteria Sheet</td>
<td>Now working in small groups (Grouping arrangements pre-determined by teacher), share your criteria and determine the five most important criteria that you will use, including explanations of why it’s important. Remember, your group must have five different criteria in total. (10 minutes to transition, set up activity and have students generate criteria).</td>
<td>Students work collaboratively to generate criteria (i.e. colors should be bright and cheerful since you might be depressed, the colors should be calming, since you are nervous, there shouldn’t be medical illustrations, because they would remind you of why you’re there, etc.).</td>
<td>This helps students make the connection that developing criteria and explaining why it’s important is similar to developing rules or warrants—a key Literature Learning objective. This also provides an opportunity for students to engage in dialogic interaction to refine criteria.</td>
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<p>| <strong>important to consider when making a judgment about the type of painting to place in the waiting room of a children’s hospital? Be sure to (1). Identify the criteria, and (2). Explain why it’s important. (5 minutes).</strong> | <strong>Literature Learning objective.</strong> |</p>
<table>
<thead>
<tr>
<th>Day 18-19</th>
<th>Debrief: Presentation &amp; Feedback</th>
<th>Teacher facilitates between groups, as they apply their criteria to each painting and discuss which is most appropriate, to push your thinking. You should come to a decision about which painting is most appropriate for the waiting room (7-10 minutes).</th>
<th>Students will work in small groups to discuss strengths and weaknesses of each of the four paintings.</th>
<th>Activities that promote Inquiry and debate are central to the READI approach. This activity affords students with an opportunity to apply the basic elements in the Toulmin model of argumentation.</th>
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<tr>
<td>Day 18-19</td>
<td>Exit Ticket (Assessment) (See attached Activity D18.a)</td>
<td>Teacher distributes exit ticket/post questions on board: 1. How useful is generating criteria prior to making arguments of judgments?</td>
<td>Students independently complete writing task (4-5 sentences per question)</td>
<td>These questions begin to highlight the open dialogue that Literature provides between texts and readers. Criteria may change depending on the context, or circumstances of the</td>
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<tr>
<td>2. Would your criteria change is the painting were for your home? Explain.</td>
<td>RAFT (see handout) (See attached Activity D18.b) The Art Donor rubric (See attached Activity D18.c) Explain RAFT, a differentiated task that allows students some choice in both the role and format they choose. Draw distinction between audience (e.g. In Slip or Trip, you were producing a crime scene investigation report. What audience was that intended for? How are these audience roles similar or different?). Be sure to provide support/direction on various formats, and what’s included in each. Circulate to provide students with additional support, as needed. Students will begin developing argument of judgment independently. Students need multiple opportunities to translate their thinking into writing. While the activity provides some choice for students, the topic is consistent, asking student to develop an argument of judgment. Since the students’ arguments of judgment reflect both the development and application of criteria, this anchor activity can be referred back to throughout the year to reinforce learning.</td>
<td>problem under study.</td>
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Tips from the Field:

In order to personalize the problem context, consider using the name of the children's hospital in your geographic area. Additionally, select four paintings that resonate with the student learners you have in front of you. Launching the problem scenario with a brief power point can further authenticate the experience for students, making them actually believe they are legitimate participants in the selection of a painting for the waiting area.

Time may not permit for students produce both a draft and final copy of this assignment. Work in small groups can be conceived of as the drafting stage, and the completion of a RAFT as the final product.

Students can create their own spreadsheets, and track their progress from the Argument Anticipation Guide to the Argument Reaction Guide. This way, they can assume more responsibility for their own learning and growth over the course of the unit. It also begins to help them see how maintaining data provides evidence strong of growth over time.
Bringing it all Together: Student-Centered Arguments of Policy

Chapter 3: Solving Problems Kids Care About: Writing Simple Arguments of Policy in *Teaching Argument Writing, Grades 6-12: Supporting Claims with Relevant Evidence and Clear Reasoning* provides a lot of good information as you prepare students transition into creating arguments of policy.

**Tips from the Field**

Consider treating the argument of policy as a more independent extension project (lasting 4-6 weeks), with various mini-lessons/check-up points throughout the project. This allows you to cover other content while still facilitating students through the process of writing an argument of policy.

Allow students to brainstorm topics of interest to them. Students were really interested in exploring the gun debate, as a result of news events happening during the time the module was implemented. In another year, students wrote arguments of policy to change the school lunch menu. The important thing to understand is that they had tremendous freedom in topic selection. Given that the project lasts for some time, students must feel invested in the topic they are exploring.
Argument Anticipation Guide

Part I Directions: Respond to each of the following statements below.

**If you agree with the statement, put a plus sign: “+”.
**If you disagree with the statement, put a minus sign: “-”.
**If you are unsure of your belief, put a question mark: “?”.
**If you do not understand the quote, circle the statement: “O”

1). We engage in argumentation everyday in our lives.

2). A well-structured argument has claim, evidence and reasoning chains.

3). Argument and debate are the same thing.

4). Your opinion should be stated in any well-structured argument.

5). Warrants and backing should be included in any well-reasoned argument.

6). Arguments are structured according to a traditional five-paragraph essay.

7). Claims are statements of fact or opinion.

8). What counts as evidence varies from content area (discipline) to content area (discipline).

9). Warrants are commonsense rules that people accept as generally true, laws, scientific principles, and/or thoughtfully argued definitions.

10). A thesis statement will ultimately serve as your conclusion in a well-structured argument.

11). Well-structured arguments do not anticipate counterclaims or differing claims, since they may confuse the reader.

12). An argumentative essay and a persuasive essay are the same thing.
Four Square Argument Chart: Argument in Everyday Life

- What were you trying to accomplish?
  What was your goal?

- What support did you provide?

- What was your family's response?
  Why did they respond this way?

- How did you respond to them?
  Thinking about it today, how might you respond to them?

Recall an argument you had recently with a family member or friend.

Activity D1.b
Horror Film Scenarios

Directions: Read the following scenarios. Based on your understanding of the horror film genre, infer what will happen, and most importantly, HOW you know. You may draw on specific films, or your own prior knowledge about horror films.

Scenario #1: Nadia is a 16-year-old girl who is home alone while her parents go out for dinner. She is making popcorn, when the phone rings. She answers it, only to discover it is the muffled voice of a man who claims to be watching her. She immediately locks the front and back door, and checks the patio door to make sure it is locked. She hangs up the phone. He calls back again and tells her he is going to get her. Suddenly someone is pounding on the patio door, trying to get in the house. Frightened, Nadia runs upstairs to hide. What is going to happen to Nadia?

______________________________________________________________________________

______________________________________________________________________________

Based on your knowledge of horror films, how do you know what you predicted is likely to happen?

______________________________________________________________________________

______________________________________________________________________________

Scenario #2: Bobbie, a 42-year-old, decides to spend the weekend at a cabin in the woods. While on the way, Bobbie hears a report that a serial killer is on the loose in a neighboring community. As she gets to his cabin, she feels as if something is not right. She notices a plate in the sink, and hears a sound in the bedroom. As she slowly moves toward the bedroom, a masked intruder charges at her. She immediately takes off running out of the house and through the maze of the woods. What will happen to Bobbie?

______________________________________________________________________________

______________________________________________________________________________
Based on your knowledge of horror films, how do you know what you predicted is likely to happen?


Scenario #3: Gabriella stops at a convenience store to pick up some chips and something to drink. Once she walks in, she notices there is no clerk at the counter. The store looks empty. As she is making her selections, she notices splatters of blood on the floor. She begins to get nervous, and approaches the counter quickly. There is still no one there. She slowly leans over the counter and sees the clerk laying in a pool of blood. At that exact moment, she notices the security mirror in the corner and a man covered in blood is staring back at her. She immediately charges out of the store and frantically tries to get into her car before the man is able to catch her. Will she get away?


Based on your knowledge of horror films, how do you know what you predicted is likely to happen?


Scenario #4: Thomas is watching a horror movie with some friends at the local theatre. During the show, a person in a mask and runs through the audience “pretending” to stab people. Except that he’s not pretending...he’s actually doing it. Thomas slips out of the theatre and hides in a closet. He takes out his cell phone and dials 9-1-1. What is going to happen?
Based on your knowledge of horror films, how do you know what you predicted is likely to happen?
Activity D2.a
After an argument with her husband, Rachel Muir, a bright and outgoing woman, went to a party at a friend’s house. She left John at home with the simple instructions to not wait up for her. She left the party shortly before one in the morning and invited a few friends to follow her home and have one more drink. They got to the Muir’s house about ten minutes after Rachel, who met them at the door and said, “Something terrible happened. John slipped and fell on the stairs. He was coming down for another drink and I think he's dead. Oh, my God--what shall I do?”

The autopsy concluded that John died from a wound on the head and confirmed the fact that he'd been drunk.

You, as a detective, must determine whether John’s fall was an accident or murder.
**“Slip or Trip”**

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Sentence Frames: The Language of “Rules”

- The Language of “Rules”
- Some Sentence Frames to Try:
  - As a rule…
  - Generally speaking…
  - Typically…
  - In most situations…
  - In many situations…
  - One would expect…
  - If…, then…

Support
Striving
Writers
Formal Argument Writing: Key Terms

- **Claim**: The position being argued, written as a statement of fact or opinion.

- **Evidence**: Data which can be examined and interpreted. Evidence includes concrete, observable information, as well as personal testimony, written documents, and material objects and their condition or appearance.

- **Warrant**: Common sense rules that people accept as being true. They include thoughtfully argued definitions and scientific principles. Warrants are what one expects to happen in a given situation.

- **Backing**: Justification for the warrant.

- **Rebuttal**: The counterclaim an opponent might assert.

- **Qualification**: The limits to the claim.
Activity D4.a

**Slip or Trip: Writing the Argument**

If we were really an investigative team, we would need to file a report to the chief of police. Your job is to produce a rough draft of the report. Be sure to include:

**IN YOUR INTRODUCTION:**
- ✓ A LEAD: (i.e. We arrived at the home of John and Rachel Muir on (insert today’s date) at (time of day, when body was found).
- ✓ What we found (stick to the facts—what you see, not how you interpret it).
- ✓ What Rachel said (go back to the text, and include quotes, if necessary).

**IN YOUR BODY PARAGRAPH(S):**
- ✓ Several of the best examples of the evidence and corresponding “rules.”
- ✓ What the autopsy found (i.e. According to the autopsy report...).

**IN YOUR CONCLUSION:**
- ✓ Does the evidence supports what Rachel said? Explain.
- ✓ Finally include your conclusion/recommendation: (i.e. Should the case be closed and deemed an accidental death, or should it remain open and be further investigated as a possible murder?)

**Tips:**

Go section by section, and be specific, but STICK TO THE FACTS!!!

Be clear in your writing.

You must include 5-8 pieces of evidence. You may use the evidence organizer that you completed, but you may find that you need to organize the information in order of importance.

Have fun, and take pride in your work...this is a combined grade in both Reading & Writing, and you've already invested a lot in this assignment.
Activity D6.a

Name:________________________

**Slip or Trip**

___: Annotation of the Image (5 pts)
___: Annotation of the Text/Image (5 pts)
___: Group Annotation: Large Image (10 pts)
___: Evidence Organizer (Group) (10 pts)
___: Ind'l Rough Draft of Write Up (10 pts)
___: Group Draft of Write Up (10 pts)

___ / 50 points   ___: Letter Grade
(Reading & Writing Grades)

Comments:

Name:________________________

**Slip or Trip**

___: Annotation of the Image (5 pts)
___: Annotation of the Text/Image (5 pts)
___: Group Annotation: Large Image (10 pts)
___: Evidence Organizer (Group) (10 pts)
___: Rough Draft of Write Up (10 pts)
___: Group Draft of Write Up (10 pts)

___ / 50 points   ___: Letter Grade
(Reading & Writing Grades)

Comments:

Name:________________________

**Slip or Trip**

___: Annotation of the Image (5 pts)
___: Annotation of the Text/Image (5 pts)
___: Group Annotation: Large Image (10 pts)
___: Evidence Organizer (Group) (10 pts)
___: Rough Draft of Write Up (10 pts)
___: Group Draft of Write Up (10 pts)

___ / 50 points   ___: Letter Grade
(Reading & Writing Grades)

Comments:

Name:________________________

**Slip or Trip**

___: Annotation of the Image (5 pts)
___: Annotation of the Text/Image (5 pts)
___: Group Annotation: Large Image (10 pts)
___: Evidence Organizer (Group) (10 pts)
___: Rough Draft of Write Up (10 pts)
___: Group Draft of Write Up (10 pts)

___ / 50 points   ___: Letter Grade
(Reading & Writing Grades)

Comments:
### Scoring Tool: “Slip or Trip”

<table>
<thead>
<tr>
<th></th>
<th>“Exceptional” 5 points</th>
<th>“Skilled” 4 points</th>
<th>“Proficient” 3 points</th>
<th>“Developing” 2 points</th>
<th>“Inadequate” 1 point</th>
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<tr>
<td><strong>Annotation of Image</strong></td>
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<td><strong>Annotation of Text/Image</strong></td>
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“The Case of The Dead Musician”

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The Case of the Dead Musician

Anton Karazai had amassed a great fortune in his seventy years as a world-famous pianist, performing for presidents and parliaments, kings and queens, in all the greatest cities' concert halls and children's hospitals. Anyone who watched Mr. Karazai perform understood immediately that he loved his music above and beyond anything else. Music—playing the piano—was his life.

Yesterday evening, May 16, 2006, however, Mr. Karazai's only son and sole heir phoned the police and reported that his father had hanged himself from the chandelier in the piano room at his estate. When the police arrived, they took several pictures of the scene. One of those pictures appears in Figure 1.5. The police noted that Karazai had been hanged by a cord taken from the set of drapes in the corner window of the room and that his feet hung about two feet above the stool beneath him. They also noted that several pieces of steel wire had been ripped from the piano.

The coroner's report confirmed that Mr. Karazai died from asphyxiation. Inspection of his neck revealed a single, thin, skin-breaking line with a small amount of blood across the Adam's apple.

Since it is too small to read in the picture, here is Mr. Karazai's last journal entry in its entirety:

May 16, 2006.
I have been sad for weeks now. My strength diminishes every day. It is even difficult for me to play the piano. Sometimes, even piano fails to cheer me. Sometimes my failing ability makes me angry. Yesterday I actually kicked my piano! But my ninety-year-old legs could hardly hurt a little bird. Only my son remains, my only son and the sole heir to all that I have earned and collected over this incredible but lonely life. I wonder if he knows what he will be getting when I die. Perhaps. But perhaps not. I will try to play something simple to cheer me before I retire for the evening—perhaps something form Debussy’s “Children’s Corner,” a wonderful collection of happy, beautiful melodies.

The Lunchroom Murder

On an otherwise uneventful Thursday afternoon police heard a shot inside Ernie’s Lunchroom, rushed in, and found the scene shown in Figure 1.4.

They identified the body as that of a prominent racketeer named Fannin. Ernie, who is both the owner and only employee, had only one fact to tell: the murderer had leaned against the wall while firing at point-blank range. The imprint of his hand is in clear view. The cash register has just been rung up at $8.75.

This is a difficult case. Your investigative team must attempt to determine which of the people in the lunchroom killed Fannin. You will have to observe the details carefully. There is enough evidence to help you explain most of what happened. In working out the solution, consider the following questions.
1. With what hand did the shooter fire the gun? What is the evidence? What is the warrant?

2. Did customers B, C, and D know each other? What are the evidence and warrants?

3. How do the three customers differ in their habits or ways of doing things? What is the evidence and what is the warrant?

4. Which set of footprints are Ernie’s? What is the evidence? What is the warrant?

5. To whom do the set of footprints marked X belong? How do you know?

6. Who killed Fannin? How do you know? Outline all the evidence and all of the warrants necessary to support this claim.
FIGURE 1.4  “The Lunchroom Murder”

## “The Lunchroom Murder”

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Background: Ms. Clara Bipkins, a wealthy Chicago philanthropist and art collector, would like to donate a painting to a local children’s hospital. The painting would hang in the Children’s Activity Center of the hospital, the main waiting area for all inpatients and their families. The Children’s Activity Center provides a variety of resources, including a play room, workspaces and rest area. As one might imagine, the wait is often stressful, while the family members worry about the successful outcome of the medical procedure. Furthermore, the hospital recognizes that every family member is affected when a child is in the hospital, so they focus on providing purposeful spaces—not only for their patients, but for their siblings, parents and relatives as well.

Problem: Clara Bipkins has an extensive art collection, which she treasures. She has narrowed down her choices for the donation to four paintings. She will give the hospital only one. Since Clara is a very caring human being, she does not want her attachment with the paintings to influence her choice. Therefore, she is seeking guidance from multiple groups of people in making the selection. Here is the question that she needs to answer:

What is the most appropriate painting to adorn the Children’s Activity Center at the local children’s hospital?

_______________________________

1 Philanthropist: a person who is wealthy who gives a lot of money to help others and/or support causes.

This activity is adapted from:
Names of Group Members: ________________________________

__________________________________________________________________

__________________________________________________________________

__________________________________________________________________

__________________________________________________________________

__________________________________________________________________

ART DONOR CRITERIA

1. ________________________________
__________________________________________________________________
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Activity D16.c

Name: __________________________________________

Notes: Mary Cassatt, *On a Balcony* 1878

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Notes: Nicholas Nana Yaw Kowalski’s, *Women*, (Date Unknown)

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Activity D16.b
Name:__________________________________________________________

Notes: Diego Rivera, *Untitled*, 1922
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Notes: Ivan Albright, *Self Portrait*, 1935
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Activity D16.b

Name:__________________________________________________________
The Art Donor

**Question #1:** How useful is generating criteria prior to making arguments of judgment?

**Question #2:** Would your criteria change if the painting were to be placed in your home?

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<table>
<thead>
<tr>
<th><strong>Role</strong></th>
<th><strong>Audience</strong></th>
<th><strong>Format</strong></th>
<th><strong>Topic</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Student</td>
<td>Teacher</td>
<td>Argumentative Essay</td>
<td>What is the most appropriate painting to adorn the local children’s hospital? Why?</td>
</tr>
<tr>
<td>Administrator: Family Life Center</td>
<td>Ms. Clara Bipkins</td>
<td>Letter</td>
<td>What is the most appropriate painting to adorn the children’s hospital? Why?</td>
</tr>
<tr>
<td>Reporter</td>
<td>Chicago Tribune</td>
<td>Newspaper Article: Editorial</td>
<td>What is the most appropriate painting to adorn the local children’s hospital? Why?</td>
</tr>
<tr>
<td>Parent Group</td>
<td>Hospital Board of Directors</td>
<td>PowerPoint</td>
<td>What is the most appropriate painting to adorn the local children’s hospital? Why?</td>
</tr>
<tr>
<td>Category/Score</td>
<td>Description</td>
<td>3 “Expert”</td>
<td>2 “Apprentice”</td>
</tr>
<tr>
<td>---------------</td>
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<tr>
<td>Lead/Introduction</td>
<td><strong>Lead:</strong> The degree to which the opening statement engages the reader in the topic: The Art Donor. <strong>Introduction:</strong> The degree to which the writer provides pertinent background information and details related to the art donor scenario.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Establishing Criteria: Did I complete the following components:</td>
<td>The degree to which there is evidence that the writer established criteria to inform a decision about which art piece should be on display in the local children’s hospital</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Negotiating Criteria Did I:</td>
<td>The degree to which the writer explicitly provides evidence of how the criteria applies/does not apply to piece of art.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reasoning Did I complete the following components:</td>
<td>The degree to which the writer connects the criteria (claim) and evidence, which helps the reader understand the relationship between the two elements.</td>
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</tr>
<tr>
<td>Conclusion Did I complete/include:</td>
<td>The degree to which the conclusion brings a sense of closure to the argument</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mechanics Did I complete/include:</td>
<td>The degree to which the paper is error-free and demonstrates a command of the mechanics of sentence construction and grade-level vocabulary.</td>
<td></td>
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</tr>
<tr>
<td>Attention to Format: Did I:</td>
<td>The degree to which the paper demonstrates a command of the format selected (i.e. letter, argumentative essay, newspaper article, or power point).</td>
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<td>Total Score:</td>
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<td>Letter Grade:</td>
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</tbody>
</table>
Argument Reaction Guide

Part I Directions: Respond to each of the following statements below.

**If you agree with the statement, put a plus sign: “+”.**

**If you disagree with the statement, put a minus sign: “−”.**

**If you are unsure of your belief, put a question mark: “?”**

**If you do not understand the quote, circle the statement. “?”**

----- 1). We engage in argumentation everyday in our lives.

-----2). A well-structured argument has claim, evidence and reasoning chains.

_____3). Argument and debate are the same thing.

_____4). Your opinion should be stated in any well-structured argument.

_____5). Warrants and backing should be included in any well-reasoned argument.

_____6). Arguments are structured according to a traditional five-paragraph essay.

_____7). Claims are statements of fact or opinion.

_____8). What counts as evidence varies from content area (discipline) to content area (discipline).

_____9). Warrants are commonsense rules that people accept as generally true, laws, scientific principles, and/or thoughtfully argued definitions.

-----10). A thesis statement will ultimately serve as your conclusion in a well-structured argument.

-----11). Well-structured arguments do not anticipate counterclaims or differing claims, since they may confuse the reader.

-----12). An argumentative essay and a persuasive essay are the same thing.