



EXPEDITIONARY  
LEARNING

# Grade 7: Module 2A: Unit 1: Lesson 14

## Writing an Argumentative Essay: Crafting a Claim



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)

Supporting Learning Targets

- I can choose relevant and compelling reasons, supported by strong evidence from *Lyddie*, to support the claim I am making in my argument essay.

Ongoing Assessment

- Checking for Understanding entry task
- Exit ticket



Agenda	Teaching Notes
<p><b>1. Opening</b></p> <p>A. Entry Task: Checking for Understanding (10 minutes)</p> <p><b>2. Work Time</b></p> <p>A. Take a Stand: Weighing the Reasons (15 minutes)</p> <p>B. Making a Claim (15 minutes)</p> <p><b>3. Closing and Assessment</b></p> <p>A. Exit Ticket: My Claim (5 minutes)</p> <p><b>4. Homework</b></p> <p>A. Read Chapters 20-23 of <i>Lyddie</i> and complete Reader's Notes for Chapters 20, 21, 22, and 23. This is due in Lesson 19.</p>	<ul style="list-style-type: none"><li>• This lesson continues the series of lessons that prepare students to write for their End of Unit 1 Assessment. Today, students build on the work from Lessons 10–12 where they gathered evidence to answer whether or not Lyddie should sign the petition.</li><li>• Note that students saw the End of Unit 1 Assessment prompt in Lesson 13, as a part of the Explanatory Essay vs. Argument Essay handout. It is repeated again in this lesson as its own stand-alone document.</li><li>• This lesson is a decision point for the students. By the end of the lesson, they will write the claim in their essay and the reasons they will use. To help students decide which claim to argue, they will weigh the reasons and text code the Forming Evidence-Based Claims graphic organizers that they used in Lessons 10–12. These were collected in Lesson 12. Be prepared to return them with feedback and to use the data they provided to inform your instructional decisions over the next several lessons about where students may need additional support.</li><li>• In order to teach students how to choose the most compelling and well-supported reasons for their essay, this lesson includes the Take a Stand protocol that they first did in Module 1, Unit 2, Lesson 4. For this lesson, the protocol will be changed in small ways. Instead of using it to agree or disagree, students will move depending on whether they think Statement A or Statement B is stronger (see Work Time Part A). This is a chance for students to physically move around while learning this crucial step in the argument writing process.</li><li>• This lesson suggests displaying an exemplary student acrostic poem from Lesson 5. Using student work is a powerful teaching tool—but if you don't have one, consider making one yourself.</li><li>• This lesson opens with a short discussion of Chapters 18 and 19. Although this isn't a reading lesson, this entry task will encourage students to continue with the reading homework.</li><li>• In advance: Display an exemplar student acrostic poem from Lesson 5.</li><li>• Review: Lyddie's Decision anchor chart; Chapters 18–19 in <i>Lyddie</i>; Take a Stand Protocol (see Appendix 1); Take a Stand Teacher's Guide.</li><li>• Create a space for the class to stand in a line (consider putting tape on the floor to create this) and post "Statement A" on one side of the line and "Statement B" on the other side of the line.</li></ul>



Lesson Vocabulary	Materials
<p>literally, figuratively, counterclaim, relevant, irrelevant, well-chosen; calloused (148), in vain (141), slack (142), craves (142), wryly (143), miserly (144), grim (149), reading minutes (150), droning (151), robust (152)</p>	<ul style="list-style-type: none"><li>• Checking for Understanding, Chapters 18 and 19 entry task (one for each student)</li><li>• Forming Evidence-Based Claims graphic organizers (collected in Lesson 12, returned here with feedback)</li><li>• Lyddie's Decision anchor chart (begun in Lesson 10)</li><li>• Working Conditions in <i>Lyddie</i>: Textual Evidence note-catcher (students last used this in Lesson 9)</li><li>• End of Unit 1 Assessment Prompt: <i>Lyddie</i> Argument Essay (one per student and one to display)</li><li>• Student exemplar acrostic poem (teacher choice from students' work in Lesson 5; teacher-prepared copy to distribute one per student in this lesson)</li><li>• Take a Stand Teacher Guide (for teacher reference only)</li><li>• Take a Stand Statements (one to display)</li><li>• Document camera</li><li>• Exit ticket (one per student)</li><li>• <i>Lyddie</i> Reader's Notes, Chapter 20, Chapter 21, Chapter 22, Chapter 23 (four separate supporting materials; one per student)</li><li>• <i>Lyddie</i> Reader's Notes, Chapter 20, Chapter 21, Chapter 22, and Chapter 23, Teacher's Edition (four separate supporting materials; for Teacher Reference)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Entry Task: Checking for Understanding (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Checking for Understanding, Chapters 18 and 19 entry task</b> to students as they enter. Remind students that they can use their Reader's Notes, but not the book itself, to answer these questions.</li><li>• Direct students to complete the entry task individually. As they do so, circulate to check the Reader's Notes (Chapters 18–19) for completion.</li><li>• Cold call students to get responses to the entry task. Listen for students to understand that calloused <i>literally</i> means to have toughened hands and <i>figuratively</i> means to have a hardened or unfeeling heart. Point out the disjointed syntax of the last sentence. Instead of being a complete thought, it's a series of phrases. Explain the way this reflects both Lyddie's thoughts (she is trying not to think too much about her situation) and mood (she feels broken, disjointed, depressed).</li><li>• Ask students to turn to a partner and predict what Lyddie will do now. Cold call on a few pairs to share out.</li><li>• Remind students that in the next few lessons they will be working on their essays and not discussing the reading. However, they must remember to pace themselves and read Chapters 20–23. The Reader's Notes for these are due in Lesson 19.</li><li>• Post definitions for the Reader's Dictionary and prompt students to revise their Reader's Dictionaries as necessary.</li><li>• Finally, direct students' attention to the learning targets. Read them aloud and tell students that today they will be looking at the evidence they have been collecting in order to make a claim.</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. Take a Stand: Weighing the Reasons (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Remind students that they have worked very hard as a class to gather and analyze <i>relevant</i> and <i>specific</i> evidence from the text. Praise them for filling out their <b>Forming Evidence-Based Claims graphic organizers</b> so diligently. Return those, collected in Lesson 12, to the students now, and share any whole class feedback that you have.</li><li>• Also either hand back or direct students to take out the <b>Working Conditions in Lyddie: Textual Evidence Note-catcher</b> (see Lesson 9), as this also contains evidence that might be helpful to them. Remind students that this note-catcher has evidence that relates to Lyddie's working conditions. Today they will consider which reasons are most compelling; they may find evidence on this note-catcher to support the reasons they discuss.</li><li>• Point out that the class has used the evidence to generate reasons to support both claims: that Lyddie should sign the petition and that she should not sign the petition. The <b>Lyddie's Decision anchor chart</b> holds that thinking, as does the last row on the graphic organizers.</li><li>• Explain to students that although they have many relevant pieces of evidence and a number of reasons, not all of these are equally valuable. Some of the reasons are weaker or not as convincing as others. Other reasons are <i>compelling</i>—that is, they are very convincing. They make sense and are supported by strong evidence from the text.</li><li>• Emphasize the importance of finding compelling reasons by giving an example from the students' experience. Consider this example:<ul style="list-style-type: none"><li>* I'm trying to convince you to go see a movie. I might say, "You should go because it's a short movie—it's only 90 minutes long." The reason is true and it is supported by evidence (90 minutes long), but it isn't very compelling. Brevity isn't usually a reason someone strongly likes or dislikes a movie.</li><li>* But if I said, "You should go to the movie because nine out of 10 teenagers say it's a great movie," that might be a more compelling reason. What your peers think of a movie usually does influence whether or not someone goes to the movies, and it is supported by evidence—a statistic.</li></ul></li><li>• Say, "Here is a tricky one":<ul style="list-style-type: none"><li>* I might say, "Meryl Streep is in it." Is that a compelling reason for you personally? No, because it is only a piece of evidence, and it is not connected to a reason. You don't know who Ms. Streep is. So even though that's relevant, it isn't compelling. But if I explained, "The acting in this movie is fantastic! Meryl Streep is in it, and she is a really good actress who has won numerous awards!" then that reason becomes more compelling to you.</li></ul></li></ul>	



Work Time	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Say, “Here is another tricky one”:<ul style="list-style-type: none"><li>* I might say, “I saw this movie before, and it’s funny! I’d like to see it again.” You might ask, “What happened in it that is funny?” If I can’t answer you, then my reason isn’t compelling. Even if you like funny movies, a reason that I can’t support with evidence is unlikely to convince you.</li></ul></li><li>• Explain that to write a convincing, argumentative essay, they need to select compelling reasons and support those reasons with evidence in a way that their reader will understand why they are compelling.</li><li>• Distribute the <b>End of Unit 1 Assessment Prompt: Lyddie Argument Essay</b> or project it on the <b>document camera</b>. Invite students to read along while you read the prompt aloud. Remind them that although they know from reading Chapter 19 that Lyddie did not sign the petition, the essay prompt asks you to argue whether or not <i>she should</i>. The fact that she couldn’t is an <i>irrelevant</i> detail.</li><li>• Remind students that this essay is about Lyddie signing the petition—not a mill worker in general or someone living in 2013. Therefore, they should think about what would be a compelling reason to Lyddie.</li><li>• Remind students that they have learned a lot about Lyddie’s character from reading this book. They now know a lot about her character traits and her values. Refer them to the <b>student exemplar acrostic poem</b> from Lesson 5 and the planning the poem worksheet they have in their notes. They know she values her family, her independence, her friendships. They know she’s a strong, healthy girl who likes to work hard and can solve problems. They know she wants to return to her farm.</li><li>• Explain, therefore, that when they are thoughtfully considering their evidence, they should ask themselves, “Given what I know about Lyddie, is this a compelling reason to her?”</li><li>• Direct the students’ attention to the Lyddie Decision anchor chart. Say: “Now let’s practice weighing the reasons. For example, one of the reasons we wrote down is that Lyddie should sign the petition because her friends are signing it. This is not compelling because I know that Lyddie is someone who is very independent. Although she values her friendships, I would argue that she values being able to decide for herself more.”</li><li>• For the rest of Work Time A, refer to the <b>Take a Stand Teacher’s Guide</b>. You will need to refer to <b>Take a Stand Statements</b> (in supporting materials).</li></ul>	



Work Time	Meeting Students' Needs
<p><b>B. Making a Claim (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct the students to their Evidence-Based Claim graphic organizers. Ask them to review the reasons and choose the three most <i>compelling</i> reasons and circle them. Remind them that for a reason to be compelling, it must be supported by evidence. Remind them that they can find evidence on both their Evidence-Based Claim graphic organizers and their Working Conditions in <i>Lyddie</i>: Textual Evidence Note-catchers. As they work, they should check the evidence row of their charts to make sure their reasons are supported by evidence. If necessary, they can add evidence to their graphic organizers, but they should not circle any reasons for which they do not have evidence.</li><li>• Instruct the students to turn and explain to a partner the reasons they think are <i>compelling</i>. Give students a few minutes to discuss. Circulate to check how well the students are choosing evidence. Provide guidance as needed.</li><li>• Instruct the students to put a star on the top of Evidence Based-Claim graphic organizer (for or against) where they found the most <i>compelling</i> reasons. Say: "Because this is where you found the most compelling reasons, this will be the side you will argue."</li><li>• Instruct the students to reread the Evidence-Based Claims graphic organizer and find reasons they did NOT star. Ask them to circle the reason that almost convinced them to choose this side. Remind students that part of writing an argumentative essay is acknowledging the counterclaim. Point out that a counterclaim includes reasons and evidence that do <i>not</i> support the claim of the essay but is not <i>irrelevant</i>. This is good to include in an essay because it shows the reader that the author has seriously considered many possible arguments.</li><li>• Instruct the students that they will now sum up their argument with one sentence. This will be their claim, and they will write it in the box at the bottom of the Evidence-Based Claim worksheet. Give students a few minutes to write. Circulate to help with the language.</li><li>• Depending on the needs of your students, consider posting some sentence shells if they are having difficulty crafting a claim. <i>Because of _____, Lyddie should (should not) sign the petition. Lyddie should (should not) sign the petition because _____.</i> <i>The most compelling reasons for Lyddie to sign (not sign) the petition are _____.</i></li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket: My Claim (5 minutes)</b></p> <ul style="list-style-type: none"><li>Distribute the <b>exit tickets</b> to students: "What is your claim about Lyddie's decision? What reasons will you use to support your claim?"</li></ul>	
Homework	Meeting Students' Needs
<p>A. Read Chapters 20-23 of <i>Lyddie</i> and complete <b>Reader's Notes for Chapters 20, 21, 22, and 23</b>. This is due in Lesson 19, but in the next few lessons you'll also have writing homework to do, so do a lot of reading tonight.</p> <p><i>Note: In Lesson 16, you will return these exit tickets with feedback. Before Lesson 16, provide feedback on this work. Also, identify students who would benefit from additional support in Lesson 16.</i></p>	



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# Grade 7: Module 2A: Unit 1: Lesson 14

## Supporting Materials



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.....  
**Name:**

.....  
**Date:**

Use your Reader's Notes from Chapters 18–19 of *Lyddie* to answer the questions below.

Consider this quote from the book:

“She worked hard because work was all she knew, all she had. Everything else that had made her know herself as Lyddie Worthen was gone. Nothing but hard work—so hard that her mind became as calloused as her hands—work alone remained” (148).

1. What does the word *calloused* mean? How is a calloused hand different from a calloused mind?

.....  
.....

2. Lyddie thinks work is all that she has left because she loses many things that are important to her in Chapters 18 and 19. List at least three of them.

.....  
.....



Tell the students they will now engage in the Take a Stand protocol that they first did in Module 1, Unit 2, Lesson 4 to compare two reasons and choose the one they find most compelling. Direct them to silently line up in a single-file line in the middle of the room and point out the “Statement A” and “Statement B” signs. Tell them they will have a chance to talk with several partners today but at times you will need their attention quickly. Establish a visual cue that will tell the students when it is time to stop talking.

Display the first set of **Take a Stand Statements**. Remind students to ask themselves, “Given what I know about Lyddie, is this a compelling reason to her?”

- *Statement A: Lyddie should sign the petition because the people she cares about are becoming sick from working long hours in the dust-filled air.*
- *Statement B: Lyddie should sign the petition because working longer than 10 hours a day is really hard.*

Ask students to thoughtfully consider each statement and choose the most compelling reason Lyddie should sign the petition. Then if they think Statement A is the most compelling, they should step to the side where the Statement A sign is displayed. If they think Statement B is the most compelling, they should step to that side. When everyone has made a choice, ask a student to share out her thinking. Listen for the student to say that Lyddie is not afraid of hard work so Statement B would not be compelling to her. In addition, she values Rachel and Betsy very much and so this would be a compelling reason to her. Point out when students are using evidence effectively to support a reason.

Probe with questions such as: “*From what we’ve seen in the book, is Lyddie afraid of hard work?*” and “*When Rachel got sick, what was Lyddie’s reaction?*”



Repeat with the next two statements. This time, after the students have made a choice, ask them to talk with the person on their same side about their choice. Ask a few students to share out the ideas the discussed with their partner.

*Statement A: Lyddie should not sign the petition because she will earn less money and needs money to buy back her farm.*

*Statement B: Lyddie should not sign the petition because Mr. Mardsen would be disappointed, and she doesn't want Mr. Mardsen to think less of her*

Listen for students to identify Statement A as more compelling because buying her farm is of utmost importance to Lyddie. Ask students if they would be able to support that reason with details or evidence from the text. It's true that she cares what Mr. Mardsen thinks of her, but not more than the farm.

Probe with questions such as: "Lyddie does want to impress Mr. Marsden, but is that because she likes him personally or because she's afraid he'll fire her?" and "Why did Lyddie begin working in the mill?"



**Focusing Question:**

**“Should Lyddie sign the petition that Diana Goss was circulating?”**

After reading through Chapter 17 of *Lyddie*, write an argumentative essay that addresses the question:

Should Lyddie sign the petition that Diana Goss is circulating?

Support your position with evidence from the novel. Be sure to acknowledge competing views, and refer only to information and events in the book, not what you know because you live in the 21st century.



Given what I know about Lyddie, is this a compelling reason to her?

1.

Statement A

Lyddie should sign the petition because the people she cares about are becoming sick from working long hours in the dust-filled air.

**OR**

Statement B

Lyddie should sign the petition because working longer than 10 hours a day is really hard.

2.

Statement A

Lyddie should not sign the petition because she will earn less money and needs money to buy back her farm.

**OR**

Statement B

Lyddie should not sign the petition because Mr. Mardsen would be disappointed and she doesn't want Mr. Mardsen to think less of her.

3.

Statement A

Lyddie should sign the petition because the workers, by being forced to work longer hours for less pay, are being treated more and more like slaves.

**OR**

Statement B

Lyddie should sign the petition because if she signed it and worked fewer hours, she would have more time to read.





<b>Chapter</b>	<b>Setting</b>	<b>Characters</b>	<b>Plot</b>	<b>How do setting, character, and/or plot interact?</b>
20				<i>In Chapters 20 and 21, she and Brigid become closer friends. What are some ways that Lyddie helps Brigid? How does this affect Lyddie? How does it affect Brigid?</i>



**Reader's Dictionary, Chapter 20**

<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>	<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>
scrupulous	155		tumult	159	
yoke	156		sedate	159	
begrudge	158	to feel angry or upset with someone because they have something you feel they don't deserve.	hulking	160	
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
21				<p><i>Why was Lyddie fired? According to the agent and the overseer? According to her?</i></p> <p><i>What does this encounter tell you about workers' rights in the mills?</i></p>



**Reader's Dictionary, Chapter 21**

<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>	<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>
searing	162		cackle	164	
trespassed	164		solemn	167	
distressing	165		benumbed	168	
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
22				<p><i>How does Lyddie respond to being fired? What does she do to protect Brigid?</i></p> <p><i>Why is Mrs. Bedlow surprised that Lyddie was fired?</i></p> <p><i>What is moral turpitude?</i></p>



**Reader's Dictionary, Chapter 22**

<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>	<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>
incredulous	170		dilute	173	
parcels	171		vile	171	immoral or evil; can also be used informally to mean very unpleasant or bad.
gingerly	174				
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
23				<p><i>Why does Lyddie return to the tavern?</i></p> <p><i>Why does Lyddie go back to the farm? What connection do you think it will have to her future? Why?</i></p>



**Reader's Dictionary, Chapter 23**

<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>	<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>
monstrosities	177		content	179	
pang	177		crinkled	182	
homely	179		crumpled	182	
Other new words:					



<b>Chapter</b>	<b>Setting</b>	<b>Characters</b>	<b>Plot</b>	<b>How do setting, character, and/or plot interact?</b>
20				<i>In Chapters 20 and 21, she and Brigid become closer friends. What are some ways that Lyddie helps Brigid? How does this affect Lyddie? How does it affect Brigid?</i>



**Reader's Dictionary, Chapter 20**

<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>	<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>
scrupulous	155	a bar/restaurant that also has hotel rooms	tumult	159	a confused, noisy, excited situation, often caused by a crowd
yoke	156	something that restricts your freedom and makes life difficult	sedate	159	calm; serious and formal
begrudge	158	to feel angry or upset with someone because they have something you feel they don't deserve.	hulking	160	very big and awkward
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
21				<p><i>On page 164, the agent, Mr. Graves, looks at Lyddie as if she was “a maggot on his dish.” What does this comparison tell you about his attitude toward her? How do you see this attitude in his actions?</i></p>



**Reader's Dictionary, Chapter 21**

<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>	<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>
searing	162	to have a sudden and unpleasant affect on you	cackle	164	an unpleasant , loud, high sound
trespassed	164	to trespass a law is to brake the law	solemn	167	very serious because something important has happened
distressing	165	something upsetting, worrisome	benumbed	168	feeling unable to think, react, or feel in a normal way
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
22				<p><i>How does Lyddie respond to being fired? What does she do to protect Brigid?</i></p> <p><i>Why is Mrs. Bedlow surprised that Lyddie was fired?</i></p> <p><i>What is moral turpitude?</i></p>



**Reader's Dictionary, Chapter 22**

<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>	<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>
incredulous	170	unable or unwilling to believe something	dilute	173	to make a quality or belief less strong
parcels	171	packages; "to parcel out" means to divide into smaller packages	vile	171	immoral or evil; can also be used informally to mean very unpleasant or bad.
gingerly	174	slowly; carefully because you are afraid it is dangerous or painful or unpleasant			
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
23				<p><i>Why does Lyddie return to the tavern?</i></p> <p><i>What does Lyddie's visit back to her farm show about why and how this place is important to her? What connection do you think it will have to her future? Why?</i></p>



**Reader's Dictionary, Chapter 22**

<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>	<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>
monstrosities	177	something large or ugly	content	179	happy, satisfied—not desiring anything more
pang	177	a sudden feeling of pain, sadness, jealousy	crinkled	182	moving your face so small lines appear
homely	179	not very attractive; plain	crumpled	182	having many lines and folds
Other new words:			merriment	182	laughter, fun, and enjoyment