

**CORRELATION OF TRAITS WRITING™ TO THE  
COMMON CORE STATE STANDARDS INITIATIVE FOR ENGLISH LANGUAGE ARTS GRADE 8**

**Grade 8 Common Core State Standards**

**SCHOLASTIC TRAITS WRITING™ from Ruth Culham • Grade 8**

**Reading: Literature  
Key Ideas and Details**

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Traits Writing offers a Literature Anthology of excerpts from high-quality fiction. The anthology includes Everyday Text Posters, as well as functional texts such as cartoons, signs, ad campaigns, and songs. These examples of outstanding writing serve as models for teaching the key qualities of the traits. Each text is keyed directly to a lesson in the Teaching Guide and is accompanied by a video of the author who created it or of a writer who creates texts similar to it. IG p. 10

Traits Writing recognizes the strong connection between reading and writing. Teachers are encouraged to make available the full texts in their classroom libraries.

See the grade 8 narrative mentor text excerpts:

*Undaunted Courage* by Stephen E. Ambrose, LA p. 4

*Taking Sides* by Gary Soto, LA p. 6

*Click* by Linda Sue Park, LA p. 7

*The Skin I'm In* by Sharon G. Flake, LA p. 9

*Peeled* by Joan Bauer, LA p. 10

*The Doom Machine* by Mark Teague, LA p. 14

*Football Hero* by Tim Green, LA p. 20

*A Picture of Freedom: The Diary of Clotee, a Slave Girl, Belmont Plantation, 1859*, by Patricia C. McKissack, LA p. 25

*A Long Way From Chicago* by Richard Peck, LA p. 27

*The Danger Box* by Blue Balliet, LA p. 29

*The Lost Generation* by Jonathan Reed, Everyday Text 5

*Ballad of a Teenage Queen*, Words and Music by Jack Clement; Sung by Johnny Cash, Everyday Text 7

Students explore key ideas and details in fictional texts in Traits Writing, as follows:

Students analyze how the author creates his characters by focusing on the main idea of “what it takes to be great” and the theme of success. TG p. 178-179; SH p. 113

Students analyze how Martin, a character in *Peeled*, makes his listeners sit up and take notice when he gives a speech. TG p. 92-93; SH p. 53

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<p><b>Craft and Structure</b></p> <p>4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p> <p>5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.</p> <p>6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.</p>	<p>Students determine the meaning of words and phrases as they are used in texts and examine their impact on meaning and tone. See the following: Teachers read aloud from <i>Football Hero</i> by Tim Green as students listen for striking words and phrases that grab their attention. TG p. 178-179; LA p. 20; SH p. 23</p> <p>Students explore how playing with language can make their writing fresh when using figurative language techniques. TG p. 304-305, SH p. 113</p> <p>Students explore the craft and structure of fictional text. See the following: Students analyze the poem “The Lost Generation” by Jonathan Reed, comparing and contrasting the meaning when it is read forwards or backwards. The poem is meant to be read as reversible, meaning it can be read from the top down or the bottom up. Students discuss how the meaning of the poem changes according to the order of the lines. TG p. 196, <i>Traitspace</i>; Everyday Text 5</p> <p>Students explore how differences in point of view are expressed in writing, as follows: Students examine how knowing about best-selling horror author Stephen King is necessary to understand the humor of the cartoon. TG p. 120; Everyday Text 3</p>
<p><b>Integration of Knowledge and Ideas</b></p> <p>7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.</p> <p>8. (Not applicable to literature)</p> <p>9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.</p>	<p>Each week in Traits Writing, students have the opportunity to watch a brief video interview with the author of that week’s mentor text. These unique and inspiring video clips introduce students to the author’s process and often contain advice students can apply to their own writing. The mentor videos bring authors to life with fascinating anecdotes, writing process suggestions, personal experiences and inspiration. Teachers are encouraged to extend the students’ study of an author by making more books by the author available in the classroom, and by encouraging them to research more about the author’s life through available resources, including authors’ websites. IG p. 54</p> <p>There are seven mode-specific, theme-based core units within Traits Writing. Students read and write in the focus mode and theme for the duration of that unit. (IG p. 12) Throughout each unit, students can compare and contrast texts in different forms and their approach to similar themes. See the following: Students compare Jack Clement’s 1957 ballad, “Ballad of a Teenage Queen” to the song made famous by legendary singer Johnny Cash. TG p. 292-293;</p>

	<p>Everyday Text 7; SH p. 191</p> <p>Students analyze how the modern work of fiction, <i>Taking Sides</i>, draws upon the author’s experience as a Mexican-American. TG p. 38-39; LA p. 6; SH p. 16</p> <p>Students read a passage from the mentor text “Click” with an eye on how the author used a “photo or some little object” as inspiration for the stories. TG p. 48-49; LA p. 7; SH p. 22</p> <p>Students analyze how “Football Hero” draws on the theme of success. TG p. 178-179; LA p. 20; SH p. 113</p>
<p><b>Range of Reading and Level of Text Complexity</b></p> <p>10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.</p>	<p>Traits Writing promotes a well-stocked classroom library of reading materials across genre that can be used as mentor texts for writing. Teachers are encouraged to stock the library with a variety of books ranging in text complexity appropriate for grade 6-8. IG p. 27</p>
<p><b>Reading: Informational Text</b></p> <p><b>Key Ideas and Details</b></p> <p>1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.</p> <p>3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).</p>	<p>Traits Writing offers a Literature Anthology of excerpts from high-quality nonfiction. The anthology includes Everyday Text Posters, as well as functional texts such as speeches, reviews, signs, and brochures. These examples of outstanding writing serve as models for teaching the key qualities of the traits. Each text is keyed directly to a lesson in the Teaching Guide and is accompanied by a video of the author who created it or of a writer who creates texts similar to it. IG p. 10</p> <p>Traits Writing recognizes the strong connection between reading and writing. Teachers are encouraged to make the full texts available in their classroom libraries.</p> <p>See the grade 8 informational text excerpts:</p> <p><i>Cranium Wow Board Game Box</i> (copywriter), Everyday Text 1</p> <p><i>Warning Labels for Bloggers</i> (humor writer), Everyday Text 2</p> <p><i>Students on Strike</i> by John A. Stokes, LA p. 12</p> <p><i>Grand Avenue Comic Strip</i> (cartoonist), Everyday Text 3</p> <p><i>UFOs: What Scientists Say May Shock You!</i> By N. B. Grace, LA p. 16</p> <p><i>Two Miserable Presidents</i> by Steve Sheinkin, LA p. 18</p> <p><i>Dave’s Killer Bread Package</i> (entrepreneur), Everyday Text 4</p> <p>“<i>Lost Generation</i>” Video Transcript (video author), Everyday Text</p> <p><i>Chasing Lincoln’s Killer</i> by James L. Swanson, LA p. 21</p> <p><i>G is for Googol: A Math Alphabet Book</i>, by David M. Schwartz, LA p. 22</p>

*World War II Posters* (public affairs writer), Everyday Text 6  
*The Adventures of Marco Polo* by Russell Freedman, LA p.23  
*All in the Family! A Look-It-Up-Guide to the In-Laws, Outlaws, and Offspring of Mythology* by Steven Otfinoski, LA p.26  
 “*Ballad of a Teenage Queen*” (songwriter), Everyday Text 7  
*How Strong is It?* by Ben Hillman, LA p. 28  
*TED Talk: Adora Svitak* (public speaker), Everyday Text 8  
*The Danger Box* by Blue Baillelt, LA p. 29

Students explore key ideas and details in informational texts throughout Traits Writing, as follows:

Students review the Cranium WOW Board Game Box, analyzing the elements of writing, word choice and organization while discussing what they can infer from the text and design. TG p. 58-59; Everyday Text 1; SH p. 28

Students cite textual evidence supporting an analysis of the text, “Chasing Lincoln’s Killer.” TG p. 206-207; SH p. 131

Students analyze fictitious warning labels for overzealous bloggers, thus analyzing how a text makes connections between ideas in the Mentor Text Lesson: *Warning Labels for Bloggers*. TG p. 82-83; Everyday Text 2; SH p. 45

Students compare how “killer taste and texture” is a play on words and how “Just say ‘no’ to bread on drugs” is a funny twist on a familiar slogan. TG p. 168, Everyday Text 4

**Craft and Structure**

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

6. Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

Students determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings. See the following:

Students examine how the cartoonist two illustrations and a few words to deliver a funny, thought-provoking message. TG p. 120; Everyday Text 3

Students analyze how author Mark Teague’s craft of writing when examining his sentence fluency in *The Doom Machine*. TG p. 130-131; SH p. 74, 79

Students analyze figurative word play, TG p. 304-305; SH p. 196

Students analyze the exquisite language full of historical information to convey what happened in the historical text, *The Adventures of Marco Polo*, TG p. 244-245; LA p. 23; SH p. 157

Students explore the craft and structure of informational text, as follows:

Students explore the organization and structure of *Two Miserable Presidents*,

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	<p>including how the author used sequence and transition words to help the reader determine the play of events. TG p. 158-159; LA p. 18; SH p. 97          Students analyze the structure of <i>G is for Googol: A Math Alphabet Book</i>. TG p. 216-217; LA p. 22; SH p. 139          Students explore and analyze sentence structure in excerpt from <i>TED Talk: Adora Svitak</i> (public speaker) and discuss fluency of writing. TG p. 320-321; Everyday Text 8</p>
<p><b>Integration of Knowledge and Ideas</b>          7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.          8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.          9. Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.</p>	<p>Each week in Traits Writing, students have the opportunity to watch a brief video interview with the author of that week’s mentor text. These unique and inspiring video clips introduce students to the author’s process and often contain advice students can apply to their own writing. The mentor videos bring authors to life with fascinating anecdotes, writing process suggestions, personal experiences and inspiration. Teachers are encouraged to extend the students’ study of an author by making more books by the author available in the classroom, and by encouraging them to research more about the author’s life through available resources, including authors’ websites. IG p. 54</p> <p>Students explore author’s logic in the integration of ideas, as follows:          Students analyze how author David Schwartz uses logic in <i>G is for Googol: A Math Alphabet Book</i>, TG p. 216-217; LA p. 22          Students discuss whether speaker Adora Svitak’s argument is sound. TG p. 320-21; Everyday Text 8          Students discuss whether Lincoln is the real hero of the story and compare this opinion to others they have read, heard or thought to be true. TG p. 206-2-7; SH p. 131</p>
<p><b>Range of Reading and Level of Text Complexity</b>          10. By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.</p>	<p>Traits Writing promotes a well-stocked classroom library of reading materials across genre that can be used as mentor texts for writing. Teachers are encouraged to stock the library with a variety of books ranging in text complexity appropriate for grade 6-8. IG p. 27</p>
<p><b>Language</b>  <b>Conventions of Standard English</b>          1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.          Explain the function of verbals (gerunds, participles,</p>	<p>Conventions is an editing trait of writing that identifies the mechanical correctness of the piece. During the seven core units in Traits, students focus on one aspect of conventions each week, either word study (spelling/vocabulary) or grammar and usage. Other conventions (punctuation, paragraphing, and capitalizing) are reviewed as needed. Students note the use of conventions in</p>

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infinitives) in general and their function in particular sentences.  
Form and use verbs in the active and passive voice.  
Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.  
Recognize and correct inappropriate shifts in verb voice and mood.\*  
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.  
Use punctuation (comma, ellipsis, dash) to indicate a pause or break.  
Use an ellipsis to indicate an omission.  
Spell correctly.

writing, identify and practice using editing symbols, learn basic editing rules, and learn to apply the rules of standard English to correct their work to ensure their writing is clear and easy to read. IG p. 52

In Unit 1, teachers introduce Editing as one of the Steps in the Writing Process. Students apply rules of standard English to correct errors in conventions – spelling, punctuation, paragraphing, capitalization, and grammar usage. TG 63-72; SH p. 32-35; LA p. 9

Day 2 of each lesson (in Units 2-8) includes a Conventions Focus activity, in which students learn about and practice particular editing skills such as spelling and vocabulary or grammar and usage. On Day 5, students self-assess their understanding of the week’s concept by carrying out a Partner Conventions Check with a classmate. Students focus on one aspect of conventions each week. These skills spiral throughout the year within the units. TG p. 13; IG p. 17, 52

Students demonstrate command of the conventions of standard English grammar and usage, specifically active and passive voice. TG p. 79, 84, 307, 312, SH p. 42, 198

Students demonstrate command of the conventions of standard English grammar and usage, specifically learning to recognize and correct inappropriate shifts in verb voice and tense. TG p. 155, SH p. 94

Students demonstrate command of the conventions of standard English grammar and usage, specifically the incorrect use of adverbs and irregular verbs. TG p. 203, 324; SH p. 128, 212

In addition, see the following Conventions Focus activities: Grammar and Usage, TG p. 79, 99, 127, 132, 203, 231, 251, 279, 307, 327; Partner Grammar and Usage Check, TG p. 84, 104, 132, 160, 180, 208, 236, 256, 284, 312, 332; SH p. 34, 42, 58, 76, 110, 128, 146, 162, 180; Word Study, TG p. 89, 117, 137, 165, 193, 213, 241, 269, 289, 317; Partner Word Study Check, TG p. 94, 122, 142, 170, 198, 218, 246, 274, 294, 322

If time allows, teachers can distribute Practice Questions (in downloadable format from *Traitspace*) to help students prepare for standardized writing tests. Teachers allow students a limited amount of time to answer five multiple-choice questions related to related to punctuation, spelling, capitalization, and grammar and usage skills. Teachers can use these test practice questions to measure each

	student's knowledge of grade-level conventions. (IG p. 61) See specifically Reality Check: TG p. 111, 149, 187, 225, 263, 301
<p><b>Knowledge of Language</b></p> <p>3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).</p>	<p>Students demonstrate their knowledge and competency of language and its conventions in the writing products of Traits Writing. Students study the use of active and passive voice.</p> <p>The Voice trait explores the tone of a piece of writing revealing the feelings and attitudes of the author. Students experiment with language to add power and clarity to writing revealing their style and purpose and creating a connection to the audience. See specific instruction:</p> <p>Students establish tone to connect to readers and keeping their interest. TG p. 95-104; SH p. 56-62, LA p. 12</p> <p>Students explore using strong, vivacious, active verbs and discuss importance of word choice in writing. TG p. 114-122; SH p. 66-71</p> <p>Students convey purpose in their writing. TG p. 161-170; SH p. 98-105, 234</p> <p>Students create a connection to the audience to relay the message. TG p. 227-236; SH p. 100-105, 234</p> <p>Students take risks to create voice. TG p. 285-294; SH p. 186-191, 234</p>
<p><b>Vocabulary Acquisition and Use</b></p> <p>4. Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede). Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. Verify the preliminary determination of the meaning of a</p>	<p>Students acquire and use new vocabulary throughout Traits Writing. Word Choice lessons in Traits Writing explore the vocabulary the writer uses to convey meaning and enlighten the reader. Teachers guide students to examine and use rich, colorful, and precise language to communicate. Students explore striking words and phrases and begin to use literary techniques such as alliteration, simile, and metaphor to produce clear and powerful writing. See specific instruction:</p> <p>Students search for words with Latin or Greek roots in the segment called <i>Word Study</i>, TG p. 89, 117, 137, 165, 193, 213, 241, 269, 289, 317; SH, p. 50, 68, 84, 102, 120, 136, 172, 188, 206</p> <p>Students discuss striking words and phrases used in writing. TG p., 172, 173, 174, 176, 177, 178, 179, 180; SH p. 108, 109</p> <p>Students explore using strong, active verbs and discuss importance of word choice in writing. TG p. 114, 115, 116, 117, 118, 120, 121, 122; SH p. 66, 67, 68, 70, 71</p> <p>Students explore using specific and accurate words for good writing. TG p.</p>

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<p>word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p> <p>5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. Interpret figures of speech (e.g. verbal irony, puns) in context. Use the relationship between particular words to better understand each of the words. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).</p> <p>6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>238, 239, 240, 242, 243, 244, 245, 246; SH p.152, 153, 154, 156, 157</p>
<p><b>Writing</b> <b>Text Types and Purposes</b></p> <p>1. Write arguments to support claims with clear reasons and relevant evidence. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. Establish and maintain a formal style. Provide a concluding statement or section that follows from and supports the argument presented.</p> <p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader</p>	<p>Traits Writing is a systematic, core, full-year (36 week) writing curriculum based on the Trait Model. It is an effective, research-based tool for assessing and teaching writing. The fundamental principles are conducting high-quality assessment that leads to focused, differentiated instruction, establishing clear goals for teaching and learning, using a shared vocabulary to talk about writing, and weaving revision and editing together seamlessly and strategically to give students voices and skills to write efficiently, effectively, confidently and successfully.</p> <p>The Trait Model consists of seven traits of writing: Ideas, Organization, Voice, Word Choice, Sentence Fluency, Conventions and Presentation. Each trait of writing is divided into four key qualities that are spiraled throughout the program, building upon each, providing clear and concrete skills to be developed for students to become lifelong, successful writers. IG p. 4-5</p> <p>Interweaved with the core units are six Reality Checks with lessons on the modes of writing. Teachers preview the writing mode that is going to be the focus of the next unit and assign the unit writing project to supports that mode. Throughout the year, students write and apply the traits in three basic modes of writing: narrative, expository and persuasive. They establish a purpose and learn to make that purpose clear to the reader. The ultimate goal of Traits Writing is to give students the tools, skills, experience and practice that result in competency</p>



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categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

Use precise language and domain-specific vocabulary to inform about or explain the topic.

Establish and maintain a formal style.

Provide a concluding statement or section that follows from and supports the information or explanation presented.

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.

Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

Provide a conclusion that follows from and reflects on the narrated experiences or events.

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across the modes of writing and gives them the confidence and experience to see themselves as writers. IG p. 7

**Units 2, 5, and 8 focus on persuasive writing.** Students write opinion pieces to support claims based on specific topics or texts using valid reasoning and relevant evidence. Students are encouraged to construct an argument that takes a clear position, offers good and sound reasoning, backs up argument with solid, logically ordered facts and details, reveals weaknesses in other arguments and positions, and uses voice to add credibility and show confidence. Options are provided for the format of the unit writing project. Teachers can choose from the suggested options or another format based on curricular needs, state standards, or student preferences. Typical persuasive formats include advertisements, blogs or Web pages, editorials, speeches, persuasive essays, reviews and critiques, debate outlines/notes, memos and emails, commercials and infomercials, contest entries, consumer guides or reports, and letters of reference, application, or complaint. TG p. 72, 182-183, 296-297

Focused persuasive unit writing projects include the following:

Students write a position paper that centers on the theme of responsibility, a written declaration of where a person stands on a controversial issue as part of a three-week unit focusing on Ideas, Organization, and Voice. The student must choose a position he or she feels passionately about, take a position, and argue that position, using solid reasoning and evidence. TG p. 72

Students write a persuasive essay centering on the theme of hope as part of a three-week unit focusing on Sentence Fluency, Ideas, and Organization. The essay should include a topic that he/she feels strongly and confident about in which the writer clearly states his or her opinion about the topic, offers reasons why opinion is valid, defends the opinion with facts and examples, and uses a strong, confident tone to convince the reader. TG p. 182-183

Students write a motivational speech based on a topic that he or she feels strongly about in order to persuade, or convince, listeners to change a belief or behavior as part of a three-week unit focused on Word Choice, Sentence Fluency and all the traits together. Students should choose a topic that is important to them, explain exactly what they want their listeners to do, and when; relate the topic to their listeners by drawing them in with direct questions, facts, figures, stories from their own experiences and quotes from well-known people. Finally, they should share why they feel so strongly about the topic or how listeners will benefit from accepting their argument.

TG p. 297

Students work independently on their persuasive unit writing projects, paying special attention to the following key qualities: Selecting a clear topic, p. 77, 78, 83; Creating the lead, p. 87, 93; Establishing a Tone, p. 97, 103; Varying Sentence Types, p. 191, 197; Developing the Topic, p. 201, 207; Structuring the Body, p. 211, 217; Choosing Words that Deepen Meaning, p. 305, 311; Breaking Rules to Create Fluency, p. 315, 321; Paying Attention to one or two traits in particular, p. 325, 331

See additional persuasive writing activities:

Students create persuasive posters on topics for a show called “Teen Talk.”

TG, p. 77

Students draft a proposal for their boss to persuade him or her to book a singer or band that they suggest. TG p. 78; SH p. 41

Students create three humorous warning labels about the dangers of cell phone addiction. TG p. 83, SH p. 45

Students write a persuasive letter. TG p. 109

Students create a short piece of writing to convince someone to listen to their favorite type of music, such as folk, country, hip-hop, rock and roll and rhythm and blues. TG, p. 191

Students write a contest entry paragraph to convince others to choose the No. 1 Teen Car of the Year. TG p. 192; SH p. 119

Students write a paragraph to persuade other students to vote for the best and most enjoyable writing sample of figurative language. TG p. 305

Students, from the point of view of either a crow or a mountain lion, craft a pitch to have themselves elected the new sovereign of the forest animals. TG p. 306; SH p. 197

Students create an advertisement for super sticky glue made from bacteria to persuade consumers. TG p. 310-11; SH p. 201

Students write a paragraph in which they argue in favor of sometimes breaking the rules in writing in order to create special effects. TG p. 314-315; SH p, 204

Students, from the point of view of a famous vocal artist, write a song (or rap) to promote a cause that they deeply believe in to communicate a message to their fans. TG p. 316; SH p. 205

Students write a 30-second speech for adults to dispel some stereotype about teenagers. TG p. 321, SH p. 209

Students write pep talks about how the traits will help them with writing to first graders. TG p. 325; SH p. 212  
Students create bumper stickers. TG p. 223  
Students create a well-crafted packaging copy for a new premier product, Friend-in-a-Box. TG p. 326; SH p. 213

In addition, students write Key Quality Quickwrites (nonstop writing for 3 minutes) for persuasive writing are presented in Reality Checks 1, 4 and 6. Students choose one of three photos from the Unit's weekly introductions in the Student Handbook and answer the question posed in caption by connecting to the key quality they studied during that week. TG p. 109, 223, 29; SH p. 39, 47, 55, 91, 99, 107, 151, 159, 169

Practice Prompts are also provided within each Reality Check to help prepare students for standardized writing tests. Teachers choose a prompt and instruct students to write for allotted amount of time (usually 20 minutes). Persuasive writing prompts are in Reality Checks 3 and 6, including the following:

Choose someone to honor with a holiday and explain why. TG p. 186

Take and defend a position on whether you would want to attend an online school. TG p. 186

Describe taking a test that you were not prepared for. Explain why you were unprepared, the testing experience and the outcome. TG p. 186

Take a position on doing chores and defend your position with facts and examples. TG p. 300

Describe a first time experience and explain how you felt about it. TG p. 300

Write a dialogue you might share on visiting day to rising middle schoolers. TG p. 300

**Units 3 and 6 focus on expository writing.** Students focus on deliberate and spiraled instruction developing competency in expository, informative, and explanatory writing. Students' writing should inform the reader about a topic, explain something interesting or curious about a topic, focus on making the topic clear, anticipate and answer the reader's questions, and include details that add information, support key ideas, and help the reader make connections. Options are provided for the format of the unit writing project. Teachers can choose from the suggested options or another format based on curricular needs, state standards, or student preferences. Typical expository formats include personal or business letters, blogs or web pages, how-to manuals, online user forums, news

stories, interviews, essays or research reports, applications and forms, board game instructions, e-mails, blurbs or summaries, and lists of directions. TG p. 106-107, 219.

Focused expository unit writing projects include the following:

Students write a magazine article with the theme of mysteriousness as part of a three-week unit focusing on the Word Choice, Sentence Fluency and Ideas traits. Students should act like good detectives, breaking their topics into parts, carefully explaining each one, and then putting the parts back together that make sense. To choose a topic, they should do research and also brainstorm unusual situations such as unusual natural phenomena like the aurora borealis or historical mysteries such as the settlers at Roanoke Island. TG p. 106-107.

Students write a research report about a person or group that exhibits or exhibited strength to overcome odds as part of a three-week unit focusing on the Voice, Word Choice, and Sentence Fluency traits. TG p. 220-221.

Students work independently on their expository unit writing projects, paying special attention to the following key qualities: Applying Strong Verbs, TG p. 113-122; Crafting Well-Built Sentences, TG p. 123-132; Focusing the Topic, TG p. 133-142; Creating a Connection to the Audience, TG p. 227-236; Using Specific and Accurate Words, TG p. 237-246; Capturing Smooth and Rhythmic Flow, TG p. 247-256

See additional expository writing activities:

Students replaced passive and boring verbs for strong verbs. TG p. 115; SH p. 66

Students pretend they are country songwriters and craft the first stanza of a song using strong verbs. TG p. 116; SH p. 67

Students create a cartoon of cafeteria life, TG p. 121; SH p. 71

Students write six- to eight- sentence description of an activity, a place, or a person. TG p. 125-125; SH p. 74

Students, playing the role of an astronomer, write an announcement proclaiming a discovery of a previously unidentified moon orbiting Jupiter. TG p. 126; SH p. 75

Students write a paragraph about how a “Doom Machine” works using techniques for crafting well-built sentences. TG p. 130-131; SH p. 74; 79

Students write about an unusual or mysterious place. TG p. 134-135; SH p. 82

Students, writing from the point of view of a ferret who likes hiding his owners' belongings, create a series of anonymous clues. TG p. 136; SH p. 83

In addition, students write Key Quality Quickwrites (nonstop writing for 3 minutes) for Expository Writing Reality Checks 1 and 4. Students choose one of three photos from the Unit's weekly introductions in the Student Handbook and answer the question posed in caption by connecting to the key quality they studied during that week. TG p.109, 223; SH p. 65, 73, 81, 143, 151, 159

Practice Prompts are also provided within each Reality Check to help prepare students for standardized writing tests. Teachers choose a prompt and instruct students to write for allotted amount of time (usually 20 minutes). Expository writing prompts found in Reality Checks 1 and 4 include:

Write an e-mail to a friend about one current issue that you think kids should be concerned about. TG p. 110

Write about their role model and explain why you admire him or her. TG p. 110

Write about the best gift you have ever received. TG p. 110

Choose a name for your community's new recreation center and write an entry for a contest, offering the reasons why your suggested name should be the winner. TG p. 224

Explain what you could do if you could spend tomorrow doing anything you wanted. TG p. 224

Write a fantasy story for two children you are going to babysit. TG p. 224

**Units 4 and 7 focus on narrative writing.** Students apply the target trait and key quality highlighted in each unit to tell a story that offers a clear, well-developed story line, includes characters that grow and change over time, conveys time and setting effectively, presents a conflict and resolution, and entertains the reader. Options are provided for the format of the unit writing project. Teachers can choose from the suggested options or another format based on curricular needs, state standards, or student preferences. Typical narrative formats include historical accounts, journal entries or blog entries, short stories, skits, personal essays, autobiographical sketches, biographical sketches, myths or legends, screenplays, science fiction or fantasy stories, and song lyrics. TG p. 144-145, 258-259

Focused narrative unit writing projects include the following:

Students write a fictional short story centered on the theme of success as part of a three-week unit focusing on the Organization, Voice and Word Choice traits. The story should include a credible setting, characters described in detail, a well-developed plot including a conflict and resolution, a logical sequence of events and a satisfying ending. TG p. 144-145

Students write a nonfiction biography with the theme of truth as part of a three-week unit focusing on Ideas, Organization, and Voice traits. The biography is about a person who interests them, explains significant things the person said and did, discuss any obstacles or risks, and draw from reliable reference sources. TG p. 258-259

Students work independently on their narrative unit writing projects, paying special attention to the following key qualities: Using Sequence Words and Transition Words, TG p. 152-160; Conveying the Purpose, TG p. 161-170; Selecting Striking Words and Phrases, TG p. 171-180; Using Details, TG p. 265-274; Ending with a Sense of Resolution, TG p. 276-284; Taking Risks to Create Voice, TG p. 286-294

See additional narrative writing activities:

Students write a story to accompany a wordless picture book using sequence and transition words. TG p. 153; SH p. 92

Students write a newspaper article detailing a casino robbery using sequence and transition words. TG p. 154; SH p. 92, 93

Students write a journal entry or letter describing a slave's escape plan. TG p. 159; SH p. 92, 97

Students write a paragraph, paying special attention to tone of voice. TG p. 163; Tone of Voice Strip, *Traitspace*

Students write a script of well-crafted dialogue between a parent and teen regarding studying versus going to the mall, TG p. 164; SH p. 101

Students redesign a product package and write a paragraph using voice that will capture the imagination of consumers. TG p. 169; SH p. 105

Students write a well-crafted monologue about a presentation of an invention using striking words and phrases. TG p. 174

Students write a speech. TG p. 179; SH p. 113

Students write a description of an apple, including as many details as possible. TG p. 266

Students write a short narrative piece homing in on details. TG p. 267; SH p.

	<p>170</p> <p>Students craft an opening narration of a documentary. TG p. 268; p. 170, 171 Students create a profile inspired by the mentor text. TG p. 273; SH p. 170, 175</p> <p>In addition, students write Key Quality Quickwrites (nonstop writing for 3 minutes) presented in Reality Checks 2 and 5. Students choose one of three photos from the Unit’s weekly introductions in the Student Handbook and answer the question posed in caption by connecting to the key quality they studied during that week. TG p. 147, 261; SH p. 91, 99, 107, 169, 177, 185</p> <p>Practice Prompts are also provided within each Reality Check to help prepare students for standardized writing tests. Teachers choose a prompt and instruct students to write for allotted amount of time (usually 20 minutes). Narrative writing prompts include:</p> <p>Write a response to your friend stating your position on social media. TG p. 148 Write a story about a favorite item of clothing. TG p. 148 Write about the pros and cons of the saying, “Patience is a virtue.” TG p. 148 Tell a story about something you and a good friend did together. TG p. 262 Write about something that is valuable to you that was not purchased from a store. TG p. 262 Write a letter to a friend or family member to convince him not to proceed in doing something unsafe, unwise or illegal. TG p. 262</p>
<p><b>Production and Distribution of Writing</b></p> <p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.</p> <p>6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.</p>	<p>On Day 2 of each week, students do a Whole-Class R.A.F.T.S. activity where they write a short piece based on “role,” “audience,” “format,” “topic,” and “strong verbs” provided in the Student Handbook and Teaching Guide. (also available on <i>Traitspace</i>). These activities are designed to give students focused practice in drafting and revising. They require original writing and each one is based on one key quality of one trait, making that trait more manageable. IG p. 17, 50</p> <p>See the following R.A.F.T.S. activities: TG p. 78-81, 88-91, 98-101, 116-119, 126-129, 136-139, 154-157, 164-167, 174-177, 192-195, 202-205, 212-215, 230-233, 240-243, 250-253, 268-271, 278-281, 288-291, 306-309, 316-319, 326-329; SH p. 41, 42, 49, 50, 57, 58, 67, 68, 69, 75, 76, 77, 83, 84, 85, 93, 94, 95, 101, 102, 103, 109, 110, 111, 119, 120, 121, 127, 128, 129, 135, 136, 137, 145, 146, 147, 153, 154, 155, 161, 162, 163, 171, 172, 173, 179, 180, 181, 187, 188, 189, 197, 198, 199, 205, 206, 207, 213, 214, 215</p>

Students produce additional writing that focuses on developing the topic, organizing the body, and creating a connection to the audience, as follows:

- Students work in small groups to develop a recipe that will create a connection to the audience, considering the audience needs and desires. TG p. 228-229; SH p. 144
- Students, writing from the point of view of a pet, write an owner’s manual aimed at their teenage owners. TG p. 230; SH p. 145
- Students create an invitation to a school-wide celebration for their championship soccer team, making their invitation connect to the audience – their school. TG p. 232-233; SH p. 147
- Students rewrite slogans of WWII era posters, analyzing how their new slogans connect to the audience. TG p. 234
- Students write a bumper sticker slogan to motivate their readers to “Stick With It.” TG p. 235; SH p. 149

Students can use the Publishing Checklists provided in the Student Handbook to check writing for completeness before going public. See: Narrative Publishing Checklist, SH p. 192, 218; Expository Publishing Checklist, SH p. 88, 166; Persuasive Publishing Checklist, SH p. 62, 140, 218

Deliberate and specific instruction on the writing process gets students started on their writing journey in the Traits Writing curriculum. Unit 1 covers instruction over a five week period engaging and clarifying for students the steps of the writing process: prewriting, drafting, revising, editing and publishing. Students learn routines and write a beginning-of-year benchmark paper. Teachers use the writing traits as an assessment tool and instructional tool to support students’ writing as they learn to apply the writing process. IG p. 21; TG p. 23-72

See specific instruction:

- Students write before and after journal entries about being part of the Lewis and Clark expedition. TG p. 29; SH p. 10

- Students plan their work using a prewriting technique of selecting a favorite topic. TG p. 39, SH p. 16

- Students prewrite and draft a beginning-of-the-year benchmark paper. TG p. 42, 52

- Students draft a school announcement that contains a strong voice after listening to John F. Kennedy’s Inaugural Address. TG p. 46; SH p. 21

- Students extend a story inspired by the mentor text, *Click*. TG p. 48-9; LA p. 7,



SH p. 22

Students write their own version of a draft. TG p. 51; SH p. 23

Students prewrite and then revise their predictions of what a screenwriter might say about writing. TG p. 55; SH p. 26

Students radically revise the description of a board game by putting a contemporary spin on it. TG p. 59; SH p. 28

Students sketch a box using the editing traits of conventions and presentation to create truly eye-catching packaging. TG p. 61; SH p. 29

Students revise their beginning-of-the-year benchmark paper. TG p. 62

Students edit student writing bloopers. TG p. 65; SH p. 32

Students create rules for “No Excuses” about the conventions for eighth grade writers. TG p. 66; SH p. 33

Students write create a conventions collections. TG p. 69; SH p. 34

Students complete their beginning-of-the-year benchmark papers. TG p. 70

In Units 2–8, students revise and edit their writing as needed, applying what they learn as they learn it, leading to thoughtful and polished final pieces. Students store key pieces of writing they complete each week in their writing folder to be used in a two-part Writing Folder Application activity.

On Day 1 of each lesson, students will select one piece in their writing folder that would benefit from being revised based on the week’s focus trait and key quality. Students apply their knowledge of the new trait and identify aspects of their writing to revise. Students can meet with partner to discuss their revision ideas and get additional feedback.

On Day 4, students continue revising their selected piece using what they’ve learned about the trait and key quality throughout the week. Students save their revision in writing folder for possible revision in subsequent weeks. (IG p. 56)  
See specific instruction on editing and revising writing: TG p. 77, 83, 87, 93, 97, 103, 115, 121, 125, 131, 135, 141, 153, 159, 163, 169, 173, 179, 191, 197, 201, 207, 211, 217, 229, 235, 239, 245, 249, 255, 267, 273, 277, 283, 287, 293, 305, 311, 315, 321, 325, 331; SH p. 36

Traits Writing embodies a wealth of technology resources that extend students learning. The Technology Activities feature at the end of units 2-7 within the Reality Check provides print and technology-related activities. Teachers engage students in highly motivating print and electronic publishing activities, such as creating e-books to collaborating on video conferences. These activities expose

	<p>students to the latest technologies and help them develop their skills in using them. Most activities use available software programs or child-friendly websites. IG p. 35; TG p. 61</p> <p>See specific technology activities:</p> <ul style="list-style-type: none"> <li>Students create video recordings of their persuasive unit projects. TG p. 108</li> <li>Students use a computer program that includes hyperlinks. TG p. 108</li> <li>Teachers organize pen-pal e-mail exchanges. TG p. 146</li> <li>Students create their own television news program. TG p. 146</li> <li>Students write and publish their own e-books. TG p. 184</li> <li>Students create their own digital stories, combining their narrative with audio and visual content, using free downloadable programs such as Microsoft Photo Story 3. TG p. 184</li> <li>Students peruse their persuasive unit projects for significant details to turn into sound-bite quotes. Using software for “moving mouth,” students create their own sound-bites. They then share their creations by posting it on-line or by downloading the URL to include in an e-mail. TG p. 222</li> <li>Students create striking “word clouds.” TG p. 222</li> <li>Students work in teams to create a wiki, a website on which multiple contributors can work on a single piece of writing collaboratively. TG p. 260</li> <li>Students create a class website to post their work. TG p. 260</li> <li>Students create their own video presentations. TG p. 298</li> <li>Students create multimedia posters that could include text, images, graphics and sounds. TG p. 298</li> </ul>
<p><b>Research to Build and Present Knowledge</b></p> <p>7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.</p> <p>8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.</p>	<p>Writing in the expository mode includes engaging students in researching and gathering information with peers or independently to build knowledge on a topic. Expository formats include: letters, guidebooks, how-to-manuals, magazine articles, news stories, research papers, menus, brochures, directions and lists. Students produce a variety of writing products to share with class or others that inform the reader about the topic. See the following:</p> <ul style="list-style-type: none"> <li>Students work on a research report for their unit 6 expository writing project.</li> <li>Students brainstorm possible topics of interest, look for information about the topic using reliable print and online sources, paraphrase information, and cite sources. Teachers can provide examples of reliable websites and print sources that students might use for their research. TG p. 221</li> </ul>

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9. Draw evidence from literary or informational texts to support analysis, reflection, and research. Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”). Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).

High quality mentor texts inspire extended learning and further research which engages students with additional classroom or library resources to extend their knowledge on a person, events or period in history. The following excerpts from books inspire students to extend their reading about topics including the founding Civil War, the Civil Rights Movement, UFOs, Marco Polo, and mythology:

- Students on Strike* by John A. Stokes, LA p. 12
- UFOs: What Scientists Say May Shock You!* By N. B. Grace, LA p. 16
- Two Miserable Presidents* by Steve Sheinkin, LA p. 18
- Chasing Lincoln’s Killer* by James L. Swanson, LA p. 21
- G is for Googol: A Math Alphabet Book*, by David M. Schwartz, LA p. 22
- The Adventures of Marco Polo* by Russell Freedman, LA p.23
- All in the Family! A Look-It-Up-Guide to the In-Laws, Outlaws, and Offspring of Mythology* by Steven Otfinoski, LA p.26
- How Strong is It?* by Ben Hillman, LA p. 28
- The Danger Box* by Blue Baillelt, LA p. 29

In addition, within the Independent Activities each week students reflect on and respond to preview questions about an author in preparation for the Mentor Text Lesson. Students can look up information about the author on the internet and share with the class. See the following Independent Activities and Previews: TG p. 81, 91, 101, 119, 129, 139, 157, 167, 177, 195, 205, 215, 233, 243, 253, 271, 281, 291, 309, 319, 329; SH p. 44, 52, 60, 70, 86, 96, 104, 112, 122, 130, 138, 148, 156, 164, 174, 182, 190, 200, 208, 216

**Range of Writing**

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Students write routinely throughout Traits Writing for a range of tasks, purposes and audience. Students write independently for extended periods of time, five days a week, to implement what they have learned and to develop strong writing muscles. Student use independent writing time to work on the mode-specific unit project over the course of three weeks. On days 1 and 4 of each week, teachers guide students to apply all their newly acquired and established trait-focused skills to their unit writing project. (IG p. 57) Day 2’s Whole-Class R.A.F.T.S, activities are designed to give students focused practice in drafting and revising their own writing. (IG p. 50) On Day 5 of each week, students write a six-word summary or example of the unit’s theme and record it on the board. (IG p. 49)

	<p>Within the Reality Check at the end of each unit, students produce Key Quality Quickwrites (non-stop writing for 3 minutes) connecting their writing to the key quality studied that week. Additionally, three sample writing prompts representative of the types of writing students will face on state assessments are provided. Teachers choose a prompt and instruct students to write for twenty minutes or the allotted amount of time for their state’s test. (IG p. 61)</p> <p>Throughout the year, students write and apply the traits in three basic modes of writing: narrative, expository and persuasive. They establish a purpose and learn to make that purpose clear to the reader. The Voice trait explores the tone of a piece of writing revealing the feelings and attitudes of the author. Students experiment with language to add power and clarity to writing revealing their style and purpose and creating a connection to the audience. For example: Students convey purpose in their writing. TG p. 161-170; SH p. 98-105 Students create a connection to the audience to relay the message. TG p. 227-236; SH p. 142-149</p>
<p><b>Speaking and Listening</b> <b>Comprehension and Collaboration</b></p> <p>1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.</p> <p>2. Analyze the purpose of information presented in diverse</p>	<p>Opportunities for students to engage in a range of collaborative discussions are provided throughout the week for each lesson in Traits Writing. Teachers review speaking and listening routines to enhance the discussions. Teachers discuss with the students how they can use the mentor texts presented in each lesson as a model for their writing and students to apply what they learn to their writing.</p> <p>On Day 1 of each lesson, teachers introduce the key quality of the target trait being taught and lead a Focus Lesson by gathering the students and exploring together. Teachers allow students to share their responses and discuss issues raised in the lesson and end with a Wrap Up discussion with the students. (IG p. 49)</p> <p>On Day 2, teachers lead a Whole-Class R.A.F.T.S. Activity designed to give students focused practice in revision. Teachers project the R.A.F.T.S. page (available on TraitSpace and in Students Handbook) and discuss the Think About questions with the students. (IG p. 50)</p> <p>On Day 3, students are placed in differentiated small groups that will change from week to week as students’ different strengths and weaknesses on the various traits are revealed. These flexible groupings are the hallmark of</p>

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media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

successful differentiation. Teachers work with one group at a time, while the other groups complete independent activities. (IG p. 55)

On Day 4 of each lesson, teachers conduct a Mentor Text Lesson. Each lesson is linked to a mentor text, located in the Literature Anthology, which shows good use of a focus trait, key quality, modes, and theme and serves as a marvelous fiction or nonfiction model for student writers. In addition to mentor texts, Everyday Texts, which include speeches, product labels, travel brochures, comic strips, and game instructions, are presented as posters and used to broaden the scope of writing for the students.

Teachers show a video clip of the author (available in *Traitspace*). These unique and inspiring video clips introduce students to the author's process and often contain advice students can apply to their own writing. The mentor videos bring authors to life with fascinating anecdotes, writing process suggestions, personal experiences and inspiration. Teachers are encouraged to extend the students' study of an author by making more books by the author available in the classroom, and by encouraging them to research more about the author's life through available resources, including authors' websites. (IG p. 54)

Teachers then read the text aloud. Students listen strategically and purposefully to the excerpts and are immediately engaged in responding to the text. Students listen for deliberate identification of a trait of key quality represented by the text and discuss the text and how it represents the trait as the model of exceptional writing. (IG p. 53)

On Day 5 of each lesson in Traits Writing, teachers conduct one-on-one conferences with the students. While students continue working on their unit writing project, revising and editing on their own or getting feedback from a partner, the teacher can circulate and carry out one of the following types of conferences: The Quick Stop for students who are working well and don't have questions; The Stop and Chat for students who have a quick question or straightforward problem; or The Stop and Stay for students who need a lot of help. (IG p. 58)

At the end of each lesson, teachers gather students to reflect on how they are growing as writers in a Whole-Class Reflection. Teachers ask open-ended questions to spark conversation among the students and prompt students to

provide examples from their work that illustrate what they have learned. Teachers should review speaking and listening routines to enhance the conversation and provide time for all students to share their ideas. (IG p. 59) See specific instruction: TG p. 32, 42, 52, 62, 72, 84, 94, 104, 122, 132, 142, 160, 170, 180, 198, 208, 218, 236, 246, 256, 274, 284, 294, 312, 322, 332

Students listen to the teacher read aloud from the exemplary Traits Writing’s Mentor Texts:

*Undaunted Courage* by Stephen E. Ambrose, LA p. 4

*Taking Sides* by Gary Soto, LA p. 6

*Click* by Linda Sue Park, LA p. 7

*The Skin I’m In* by Sharon G. Flake, LA p. 9

*Peeled* by Joan Bauer, LA p. 10

*Students on Strike* by John A. Stokes, LA p. 12

*The Doom Machine* by Mark Teague, LA p. 14

*UFOs: What Scientists Say May Shock You!* By N. B. Grace, LA p. 16

*Two Miserable Presidents* by Steve Sheinkin, LA p. 18

*Football Hero* by Tim Green, LA p. 20

*Chasing Lincoln’s Killer* by James L. Swanson, LA p. 21

*G is for Googol: A Math Alphabet Book* by David M. Schwartz, LA p. 22

*A Picture of Freedom: The Diary of Clotee, a Slave Girl, Belmont*

*Plantation, 1859* by Patricia C. McKissack, LA p. 25

*The Adventures of Marco Polo* by Russell Freedman, LA p.23

*All in the Family! A Look-It-Up-Guide to the In-Laws, Outlaws, and*

*Offspring of Mythology* by Steven Otfinoski, LA p.26

*A Long Way From Chicago* by Richard Peck, LA p. 27

*How Strong is It?* by Ben Hillman, LA p. 28

*The Danger Box* by Blue Balliet, LA p. 29

Students listen to the teacher read aloud from the exemplary Traits Writing’s Mentor Every Day Texts:

Cranium Wow Board Game Box (copywriter)

Warning Labels for Bloggers (humor writer)

Grand Avenue Comic Strip (cartoonist)

Dave’s Killer Bread Package (entrepreneur)

“Lost Generation” Video Transcript (video author)

World War II Posters (public affairs writer)

“Ballad of a Teenage Queen” (songwriter)

TED Talk: Adora Svitak (public speaker)

**Presentation of Knowledge and Ideas**

- 4. Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.
- 5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
- 6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Presentation and publication are the final steps of the writing process. Traits Writing provides specific instruction on the presentation and publishing step of the writing process within the Reality Checks. Print and technology-related activities are provided. Students can present their writing in oral presentations and readings, sharing visual displays when appropriate. Students engage in discussion about their products, their writing process, and express their ideas and observations in different contexts. See specific presentation activities:

- Students create video recordings of their persuasive unit projects. TG p. 108
- Students use a computer program that includes hyperlinks. TG p. 108
- Teachers organize pen-pal e-mail exchanges. TG p. 146
- Students create their own television news program. TG p. 146
- Students write and publish their own e-books. TG p. 184
- Students create their own digital stories, combining their narrative with audio and visual content, using free downloadable programs such as Microsoft Photo Story 3. TG p. 184
- Students peruse their persuasive unit projects for significant details to turn into sound-bite quotes. Using a software program for “moving mouth,” students create their own sound-bites. They then share their creations by posting it online or by downloading the URL to include in an e-mail. TG p. 222
- Students create striking “word clouds.” TG p. 222
- Students work in teams to create a wiki, a website on which multiple contributors can work on a single piece of writing collaboratively. TG p. 260
- Students create a class website to post their work. TG p. 260
- Students create their own video presentations. TG p. 298
- Students create multimedia posters that could include text, images, graphics and sounds. TG p. 298

In addition, within each lesson students can present their writing in oral presentations and readings, sharing visual displays when appropriate. Students engage in discussion about their products, their writing process, and express their ideas and observations in different contexts. For example:

- Students read the story books they have written to the class. TG p. 153; SH p. 92
- Students present the speeches they have written to the class. TG p. 179; SH p. 113

Students post or project their cartoons and share them with the class. TG p. 121; SH p. 71