



AN EDUCATOR GUIDE FOR

NON FIC TION W RIT ERS S H A R E

YA AUTHORS SHARE
PERSONAL MOMENTS
OF INSPIRATION

FE EL E M E N T A R Y

- ATIA ABAWI
- RENÉE AHDIEH
- LIBBA BRAY
- HOWARD BRYANT
- ALLY CARTER
- ALLY CONDIE
- CHRISTINA DIAZ GONZALEZ
- GAYLE FORMAN
- ROMINA GARBER
- I. W. GREGORIO
- KATE HART
- BRENDAN KIELY
- DAVID LEVITHAN
- ALEX LONDON
- MARIE LU
- JULIE MURPHY
- JASON REYNOLDS
- AISHA SAEED
- NIC STONE
- ANGIE THOMAS
- JENNY TORRES SANCHEZ
- NICOLA YOON
- JEFF ZENTNER

Edited by ROSE BROCK

DEAR READER,

When I first began reading *Hope Nation*, edited by Dr. Rose Brock, I didn't expect to be so inspired. Like some of you, I've been feeling pretty hopeless as of late, especially when I watch the news and read the headlines, and live in our new pandemic reality. Like others, I didn't always feel hopeless. In fact, life has been pretty good to me. I love what I do, which is more than many can say. I am relatively healthy, and I am surrounded by supportive family and friends. But as I read each essay written by the authors I strive to emulate, whose stories immerse me completely, I was struck by their intricately crafted purpose, and the writer's moves that led to their argument. My mind kept returning to the same question.

What are we to do when we feel hopeless?

As I read, my teacher's brain took over. I began to question and, ultimately, to plan.

Either we can be paralyzed by the grim outlook of our world, or we can do something. In this case, I challenged my students: showcase that **"hope is a decision,"** especially for those **"who have been left feeling disempowered and hopeless"** (Brock 3). As a class, we spent time reading, annotating and analyzing structure and craft in essays by featured beloved authors, including Nic Stone, Libba Bray, Gayle Forman, and Jason Reynolds. Then, I encouraged students to join the conversation.

This is my small way of responding to what I saw as the call to action in *Hope Nation*. It is my small way of telling my students: I see you, and I hear you.

Each of them has a story to tell, and each voice is worthy of sharing. Even when they have felt disempowered and hopeless in their short lives thus far, they have found ways to make the decision to hope.

This is a celebration of their hope, and a reminder to all of us: hope is a decision. I hope you join us with your class as you, too, decide to hope.



KIM HERZOG
WESTPORT, CT

REINTRODUCING HOPE

Begin by providing background on poet Emily Dickinson. Many students may know of her now, due to the Apple TV+ show based on her life and inspired by her poetry. Note that her poems are often riddling and filled with craft, and that together, you will work as a class to decipher the meaning of the riddle in the following poem.

READ: “Hope Is the Thing with Feathers”
(Appendix A)

DISCUSS: Encourage students to annotate for the speaker, the intended audience, and the situation, or conflict, of the poem. Have them point to lines to determine how they know this. If they have the language of craft (and even if they don’t), have them not only point out these writer moves, but their purpose. Then, determine the theme: what is the speaker’s point of view regarding hope?

WRITE: Respond in writing: Do you agree with the speaker’s view about hope? Why or why not? What is your view of hope?

DISCUSS: For a follow-up, have students share their thinking. I like to track student discussions in a document to model note taking and to use for reference later, but also encourage them to take independent notes.

READ: Together, read the introduction of Dr. Rose Brock’s *Hope Nation*, written by her. Have students take notes on her purpose in creating this text.

WRITE: After, ask them to compare it to their ideas, and to Dickinson’s ideas, regarding hope. What parallels can they draw? What differences, and what may account for those differences?

DISCUSS: You can follow up with this discussion by having students respond to the following:

How can we maintain hope?

They can do this independently, in groups, or as a full class; however, I like to allow for some independence so students can determine their thinking before being influenced by others.

READ: Next, have students read the poem, “*In This Place (An American Lyric)*” by Amanda Gorman. Feel free to [show the powerful choral reading](#) of this poem by Mass Poets. You can choose to have them do this as a class, in small groups, or independently.

WRITE: In the same way they annotated Dickinson’s poem, they should annotate this one, looking for speaker, audience, situation, writer’s craft moves, and purpose.

DISCUSS: What is Gorman suggesting about hope in our world now? How does this compare to Brock’s ideas? To Dickinson’s ideas? What do you think accounts for this?

WRITE: In Brock’s introduction to *Hope Nation*, she writes, “**Hope is a decision**” (Brock 3). For the next fifteen minutes, write about a time where you decided to hope—tell us the *entire* story, including all details. Feel free to use any of the writer’s moves from the poems we have studied.

REINTRODUCING HOPE

CONTINUED

READ: Introduce the **Graphic Organizer** students can use while reading *Hope Nation*. Then, as a class, read Nic Stone’s essay in the text, “**Always,**” which will be used as a class model. Students are to use the Graphic Organizer for notes while reading. Also, ask them to note where they see shifts in Stone’s mood, tone, and thinking (Appendix B).

MODEL AND DISCUSS: Next, model teacher annotations of *Hope Nation*. Be sure to discuss:

- The difference between circumstance, purpose, and argument

Circumstance: the device or event used to reveal something about the topic

Purpose: why an author needs to state their argument (explains why they feel this way)

Argument: can include bias and opinion

- Shifts in tone and mood to establish argument
- Personification
- Use of font changes (**bold**, *italics*)
- Purposeful creation of proper nouns

READ: After reviewing the model in depth, and determining the circumstance, purpose, and argument, students will choose three more to read and annotate in a similar fashion. After each reading, group students to share their findings. It is fine if students are grouped with others who read the same essay, or with other students—they can either compare their thinking and add to it, or be inspired to read their next story.

SHARE: After the third round of small group sharing, come together as a group to share comparisons between the pieces. What do the authors do similarly to establish circumstance, purpose, and argument? What is different? What works BEST?

DISCUSS: You can also discuss any of the following:

- Add writer moves with quotes (what worked best and why?)
- Compare with Stone’s piece
- What were the shifts? Were they in tone, mood, or thinking and how do you know?
- Purpose?
- Argument?
- Look at topics or circumstances covered

How is the purpose based around the topic?

How is the argument based around the topic?

Are either ever explicitly stated?

WRITE: Then, spend ten minutes writing another sample of choosing hope. This time, try to shift the tone and add your favorite writer moves from the pieces you read.

The next day is usually when I introduce that we will be writing our own *Hope Nation* anthology, and why writing about hope is more important now than ever (Appendix C).

REINTRODUCING HOPE

CONTINUED

MODEL: Before I assign students a piece of writing, especially one that will be personal, I always try to write a model for them, using my own experiences. For this particular assignment, I created a slideshow of pictures, and told them a brief story of what the circumstance was that I planned on basing my hope essay around. This allows them to see how I was inspired to write, and is a nice entry point into their brainstorming.

READ: Then, as exposed as I may feel, I read my piece aloud to them, sharing that it is still in draft form and that I am looking for feedback from them.

MODEL AND DISCUSS: After I read, I begin by saying the areas I am still having trouble with, and ask them to share what they saw as the circumstance, purpose, and argument. I annotate as they share, doing my best to let them lead the discussion. If the class goes quiet, I might lead them to a particular part to help.

Then, I ask which writer moves seem most effective to the audience, and why. I do the same thing about the weakest ones, and ask how I could improve them, taking notes on their feedback the whole time.

The next step is for them to use my piece as a model. I ask them to share their circumstance, purpose, and argument with me, and provide feedback to each student. I do this on a public document so they can all see each other's ideas and be inspired by one another.

WRITE: Students then spend time writing their piece and conferencing with me.

PEER REVIEW: After a few days, students will engage in peer review, again using the class review of my sample as a model. Each writer notes one aspect of their writing they are proud of, and two areas they would like feedback on, as this allows for specific support of the writers in the room. I also ask the reviewers to complete a worksheet review for the writer (Appendix D).

REVISE: Students then have about three days to make revisions and continue to meet with me. Before turning in their pieces, I ask each student individually and privately if they are comfortable sharing their writing for our class anthology.

PUBLISH: Based on their responses, I create a class anthology of their writing, including a cover with their names and an introduction like Dr. Rose Brock. Each student receives an e-book, which I also send to families. I have also sent copies of this e-book to Dr. Brock and even some authors! In this way, students are writing for an authentic audience and can recognize the power of their stories, and of their voices, in building a future filled with hope.

HOPE is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all,

And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I've heard it in the chillest land,
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.

ESSAY TITLE & AUTHOR	TOPIC/S	FAVORITE LINES AND/OR WRITER MOVES	SHIFTS (IN TONE, MOOD, AND/OR THINKING)	PURPOSE	ARGUMENT
"Always" by Nic Stone					

WRITING OUR *HOPE NATION*

Now that we have read and studied a variety of essays from Dr. Rose Brock's *Hope Nation*, use those essays as models as you write your personal *Hope Nation* essay.

TASK: WRITE YOUR *HOPE NATION* ESSAY

WHAT IS *HOPE NATION*? According to Dr. Rose Brock, the editor of this collection, *Hope Nation* is:

“Stories of resilience, resistance, hardship, loss, love, tenacity, and acceptance—stories that prove that sometimes, hope can be found only on the other side of adversity” (Brock 2).

AUDIENCE

“It's for the teens closest to me who have been left feeling disempowered and hopeless” (Brock 3).

GOAL

Showcase that “**Hope is a decision**” (Brock 3).

INCLUDE

- AT LEAST ONE MAJOR SHIFT IN TONE, MOOD, AND/OR THINKING
- YOUR PURPOSE
- YOUR ARGUMENT
- AT LEAST TWO “WRITER MOVES” NOTED IN YOUR GRAPHIC ORGANIZER

Use the essays we read from *Hope Nation* as your model to determine how to establish shifts and how to integrate “writer moves” into your piece!

PEER REVIEW: *HOPE NATION*

DIRECTIONS

FOR THE WRITER: Please write 2–3 aspects you would like your peer editor to specifically focus on as they review your essay. Be sure to remove your message at the top of the page BEFORE sharing your document—put the message in another document so you can verify that what your intended message was indeed what your reviewer understood as your message. Then, share away.

FOR THE EDITOR: Copy and paste these questions into the document that you are reviewing and answer after reading.

PEER REVIEWER'S NAME:

1. What is the purpose of the essay as it appears to you, the peer editor?
2. Is the argument of the essay clear? (Write it.) What might the author add to clarify their message or position?
3. Does it follow a structure, as determined by samples and as a class? Note any structural features here.
4. Does the lead introduce the topic and conflict? State it here. If not, provide support as to where it can be introduced.
5. Does each paragraph develop the argument? Note the progression of the position.
6. Are the paragraphs organized logically? If not, please provide suggestions.
7. Is the essay interesting? Provide specific lines that stand out to you.
8. Is the writing clear?
9. Does the essay maintain its focus?
10. What are creative writer moves the author uses to establish the message? Provide specific examples.
11. What might they add to contribute to this piece and their message?