



Building Cultural Bridges

Visual Prompt: How might people with many different cultural backgrounds support different approaches to solving the world's major issues?

Unit Overview

In previous units of this book, you have learned that literature can bring together people from different cultures. Yet one viewing of the nightly news proves that cultural harmony is far from a reality. Cultural clashes continue to afflict the world, and conflicts over environmental resources are increasingly a source of such clashes. In this unit, you will examine one issue in depth: global warming, or climate change, and the controversy that surrounds it. You will study this issue with two purposes in mind: one, to understand the issue and the conflicts to which it contributes; and two, as a model for a research project that you will present to your classmates. You will use your study of nonfiction film to design a short film to present your project.

GOALS:

- To examine how nonfiction texts (print and non-print) influence our perceptions of what is true
- To analyze how writers and speakers use evidence and appeals to support a claim
- To examine the credibility of a text or its author
- To explore a complex issue or problem from multiple perspectives and work with peers to present a solution
- To use media strategically to enhance a presentation

ACADEMIC VOCABULARY

- controversy
- documentary film
- imperative
- fallacies
- refutation
- stakeholder
- advocate
- objective
- subjective

Literary Terms

- dialogue
- diegetic sound
- non-diegetic sound
- logos
- pathos
- ethos
- tone
- storyboard

Contents

Activities

5.1	Previewing the Unit	310
5.2	The Call to Act	311
	Song: “I Need to Wake Up,” by Melissa Etheridge	
	*Video: “I Need to Wake Up,” by Melissa Etheridge (available online)	
5.3	Throwing Light on the Subject.....	315
	*Film: <i>Bend It Like Beckham</i> , directed by Gurinder Chadha	
5.4	That’s Just the Way It Is.....	317
	*Film: <i>Life in the Freezer: The Big Freeze</i> (1993), directed by Alastair Fothergill	
	*Film: <i>March of the Penguins</i> (2005), directed by Luc Jacquet	
5.5	Previewing <i>The 11th Hour</i>	320
	*Film: <i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	
5.6	The Nature of the Problem: Evaluating Causal Claims.....	323
	*Film: <i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	
5.7	The Art of Objectivity: Writing an Effective Summary	326
	*Film: <i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	
5.8	Questioning Appeals.....	329
	*Film: <i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	
5.9	The Ethics of Persuasion	331
	Article: “DiCaprio Sheds Light on 11th Hour,” by Scott Roxborough	
5.10	Refutation and Reputation	338
	*Film: <i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	
	Speech: Excerpt from “Global Warming Alarmism Reaches a ‘Tipping Point,’” by Senator James Inhofe	
	Article: “Global Warming: No Urgent Danger; No Quick Fix,” by Patrick J. Michaels	

	Article: “Jeremy Clarkson and Michael O’Leary Won’t Listen to Green Cliches and Complaints about Polar Bears,” by George Marshall	
5.11	Exploring One Conflict Together.....	349
	Article: “A Roaring Battle Over Sea Lions,” by Bill Hewitt	
5.12	A World of Conflicts.....	354
5.13	What’s at Stake?.....	357
	Press Release: “The HSUS and Wild Fish Conservancy File Suit to Stop Sea Lion Killing at Bonneville Dam,” by the Humane Society of the United States	
	Editorial: “Sea lions vs. salmon: Restore balance and common sense,” by Fidelia Andy	
5.14	What’s at Stake? Part Two.....	362
5.15	Crafting Your Position Paper	367
5.16	Language and Writer’s Craft: Documenting Your Claims	370
	Embedded Assessment 1: Presenting a Solution to an Environmental Conflict	375
5.17	Previewing Embedded Assessment 2 and Documentary Film	377
5.18	Setting the Mode and Tone	380
5.19	Documentary Film Techniques	383
5.20	Arguments with Film	388
	Embedded Assessment 2: Representing an Argument in a Documentary Film	391

Language and Writer’s Craft

- Embedding Quotations (5.10)
- Punctuating Adjective Clauses (5.11)
- Citation Styles (5.14)

**Texts not included in these materials.*

Previewing the Unit

LEARNING STRATEGIES:

Think-Pair-Share, QHT, Close Reading, Marking the Text, Paraphrasing

My Notes

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge required for success in Embedded Assessment 1.

Making Connections

In this unit, you will view the documentary film *The 11th Hour*, a film about climate change. This unit focuses on issues that cause cultural conflict. The controversy over climate change is an ongoing conflict, and you will study claims for both sides as well as the reasons and evidence that both offer to support their positions. You will learn several lenses through which to look at both sides of an issue to decide what is objective information and what is not.

Essential Questions

Based on your current knowledge, how would you answer these questions?

1. How do cultural differences contribute to conflicts over environmental issues?
2. In what ways do nonfiction texts influence perceptions of their subject?

Developing Vocabulary

Use the QHT chart to sort the Academic Vocabulary and Literary Terms. One academic goal is to move all words to the “T” column by the end of the unit.

Unpacking Embedded Assessment 1

Closely read the assignment for Embedded Assessment 1: Presenting a Solution to an Environmental Conflict.

Your assignment is to present a solution to the environmental conflict your group has researched. As a group, you will deliver a presentation designed to contextualize the conflict for your classmates and justify your approach to resolving it.

Work with your class to paraphrase the expectations and create a graphic organizer to use as a visual reminder of the required concepts (what you need to know) and skills (what you need to do).

After each activity, use this graphic to guide reflection about what you have learned and what you still need to learn in order to complete the Embedded Assessment successfully.

INDEPENDENT READING LINK

For your independent reading during this unit, explore nonfiction in both both print and non-print texts to enhance your understanding of how authors and directors use various techniques to engage and influence an audience. Find a variety of news articles, books, and/or documentaries about controversial issues that interest you and expand your knowledge of the topics under study.

Learning Targets

- Identify documentary film techniques in a music video.
- Analyze how various film elements contribute to theme and perspective.

Before Reading

1. Music videos have become an art form and a great source of entertainment, but they always start with the lyrics of the song. Often, it is surprising to see how much our interpretation of a song’s meaning may differ from the story or message established by its video version. Think of a song whose meaning changed for you after watching its video.

During Reading

2. Read the following lyrics once. Make a prediction in the margin of what images you would expect to see based on your interpretation of the text.

LEARNING STRATEGIES:
Brainstorming, Rereading,
Graphic Organizer, Marking
the Text

My Notes

Song

I Need to Wake Up

by Melissa Etheridge

Have I been sleeping?

I’ve been so still

Afraid of crumbling

Have I been careless?

- 5 Dismissing all the distant rumblings

Take me where I am supposed to be

To comprehend the things that I can’t see

’Cause I need to move

I need to wake up

- 10 I need to change

I need to shake up

I need to speak out

Something’s got to break up

I’ve been asleep

- 15 And I need to wake up

Now

And as a child

I danced like it was 1999

My dreams were wild



WORD CONNECTIONS

Roots and Affixes

Comprehend contains the root *-prehend-* from the Latin word *prehendere*, meaning “to seize.” This root also appears in *reprehend*, *apprehend*, and *misapprehension*. The prefix *com-* means “with or together.”

The Call to Act

GRAMMAR & USAGE

Anaphora

For style, rhythm, and emphasis, writers may use **anaphora** (the repetition of a word or words at the beginning of sentences). Etheridge uses anaphora in chorus of “I Need to Wake Up.” Six of the lines include the words “I need” followed by an infinitive:

“Cause I need to move
I need to wake up
I need to change
I need to shake up
I need to speak out ...
And I need to wake up ...”

The repetition of “I need to” creates a pattern that emphasizes the urgency of the message.

My Notes

- 20 The promise of this new world
Would be mine
Now I am throwing off the carelessness of youth
To listen to an inconvenient truth
That I need to move
- 25 I need to wake up
I need to change
I need to shake up
I need to speak out
Something's got to break up
- 30 I've been asleep
And I need to wake up
Now
I am not an island
I am not alone
- 35 I am my intentions
Trapped here in this flesh and bone
And I need to move
I need to wake up
I need to change
- 40 I need to shake up
I need to speak out
Something's got to break up
I've been asleep
And I need to wake up
- 45 Now
I want to change
I need to shake up
I need to speak out
Oh, something's got to break up
- 50 I've been asleep
And I need to wake up
Now

After Reading

3. What do the terms “climate change” and “global warming” mean to you? Which one seems to be a more **controversial** term? How do you respond to hearing the terms in the media or at school? Why do these terms provoke such strong reactions from some people?

4. Etheridge’s song won the 2007 Academy Award for Best Original Song for its use in the film *An Inconvenient Truth*, which argues that climate change poses a threat to humankind so severe that immediate action is needed. With that in mind, reread the text, looking for words or phrases that take on a more specific meaning relevant to this context. List some of these below—as well as your interpretations of what their new meaning might be.

Text	Meaning Based on Context

5. As you watch the video of the song, consider how the video’s images affect your understanding of the lyrics. In particular, observe how the video uses these documentary film elements:
 - **primary footage** (scenes shot by the director specifically for the film, including interviews or footage of the performer/filmmaker)
 - **archival footage** (scenes taken from other sources, such as news broadcasts or home video)
 - **still images** (photographs as opposed to video footage, although the camera may pan or zoom on the photo), and
 - **text** (subtitles, labels, graphics, etc.) to help support the video’s message

6. As you watch the video a second time, fill out the following graphic organizer, being as specific and detailed as possible with your descriptions of the video’s elements.

ACADEMIC VOCABULARY

A **controversy** is a public dispute about a topic that is debatable or arguable because it concerns an issue about which there is strong disagreement.

Literary Terms

Dialogue is the spoken words of characters or participants in a film.

Narration is the act of telling a story.

Diegetic sound is actual noises associated with the shooting of a scene, such as voices and background sounds.

Non-diegetic sound refers to voice-overs and commentary, sounds that do not come from the action on screen.

My Notes

The Call to Act

Nonfiction Film Viewing Guide

Director:

Title:

Year:

What Do You See (primary or archival footage, interviews, still images, the filmmaker)?

What Do You Hear (dialogue, narration, diegetic and non-diegetic sound)?

What Do You Read (subtitles, graphics, labels, etc.)?

How Is It Put Together (editing sequence, transition devices, etc.)?

What Is the Effect (what is the theme/message of the video, what “truth” does it convey)?

My Notes

Check Your Understanding

Describe one example of each of the four types of images listed (primary, archival, still, text) and explain its effect in the video.

Throwing Light on the Subject



WORD CONNECTIONS

Roots and Affixes

Objectivity and *subjectivity* contain the root *-ject-*, from the Latin word *jacere*, meaning “to throw.” This root also appears in *reject*, *injection*, *project*, and *ejection*. The prefix *ob-* means “toward,” and *sub-* means “under or from beneath.”

My Notes

4. After discussing the best examples from each perspective, decide what distinguishes the examples from the second and third perspectives from those in the first perspective.

5. Based on your observations, define objectivity and subjectivity.

Objectivity (fly on the wall)	
Subjectivity (Jes/Parents)	

6. Share your paragraph with peers. After listening to the paragraphs of your peers, underline or highlight the words, phrases, or details you included in your paragraph that might be considered subjective.

Writing Prompt: Rewrite your paragraph to transform it from objective to subjective or vice versa. Be sure to:

- Include or remove details that express an opinion rather than merely record.
- Start with a topic sentence that indicates an appropriate point of view.
- Select diction that denotes or connotes appropriately.

Check Your Understanding

Annotate your paragraph to explain the choices you made to transform it.



INDEPENDENT READING LINK

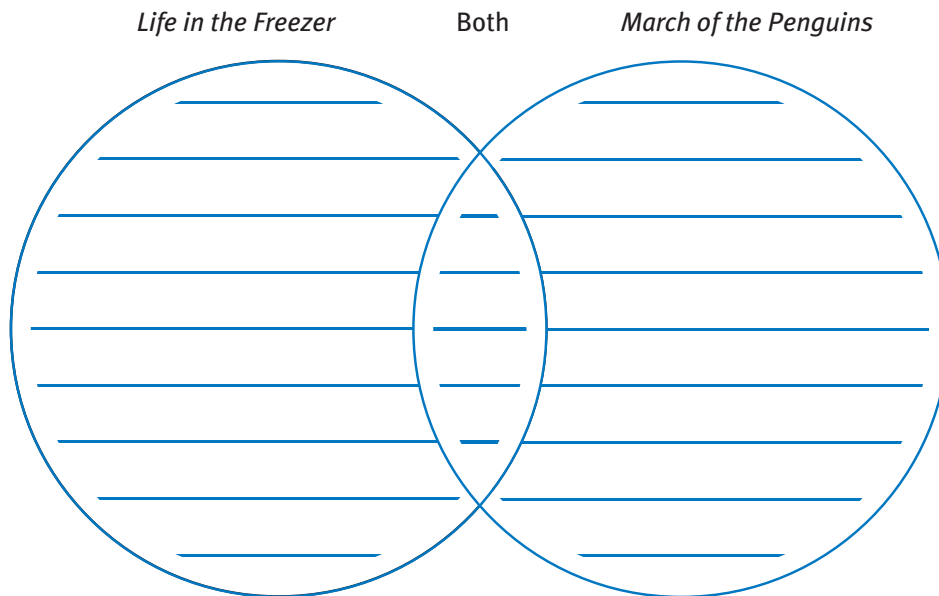
Evaluate one or more nonfiction texts that you have explored in your independent reading. Are these texts primarily objective or subjective? How can you tell?

Learning Targets

- Compare and contrast two documentary treatments of the same subject.
- Evaluate how a director uses rhetoric and details to advance a subjective point of view.

Comparing Films

1. You will next watch two film clips that cover very similar content in very different ways. Although both are considered to be documentary texts, a close reading of each reveals that some documentaries present a strongly subjective point of view towards their subject despite being nonfiction.
2. As you view the two clips, complete the viewing guides that follow. Note specific details, not just generalizations, so that you can use the details to support claims about the level of subjectivity.
3. Both of these clips come from films classified as **documentary films**. After watching both, complete the Venn diagram below to compare the films. Focus in particular on how the two films talk about the same subject in different ways. Is one more subjective than the other?



4. Now revisit your definitions of subjective and objective from the previous activity. Based on your definitions and the clips you just watched, how might documentary films blur the distinction between objectivity and subjectivity that we associate with the label “nonfiction”? How do they sometimes “teach” something more than just the facts?

LEARNING STRATEGIES:
Close Reading, Viewing
Guide

ACADEMIC VOCABULARY

A **documentary film** is a nonfiction film that provides a visual record of actual events using photographs, video footage, and interviews. Documentaries are used in many professional situations to convey information about a specific subject.

My Notes

WORD CONNECTIONS

Roots and Affixes

The word *documentary* contains the root *-doc-*, from the Latin word *docere*, meaning “to teach.” This root also appears in *document*, *docent*, *doctor*, *docile*, and *doctorate*. The suffix *-ary* indicates that the word is a noun.

That's Just the Way It Is

Nonfiction Film Viewing Guide

Director:

Title:

Year:

What Do You See (primary or archival footage, interviews, still images, the filmmaker)?

What Do You Hear (dialogue, narration, diegetic and non-diegetic sound)?

What Do You Read (subtitles, graphics, labels, etc.)?

How Is It Put Together (editing sequence, transition devices, etc.)?

What Is the Effect (what is the theme/message of the video, what “truth” does it convey)?

Nonfiction Film Viewing Guide

Director:

Title:

Year:

What Do You See (primary or archival footage, interviews, still images, the filmmaker)?

What Do You Hear (dialogue, narration, diegetic and non-diegetic sound)?

What Do You Read (subtitles, graphics, labels, etc.)?

How Is It Put Together (editing sequence, transition devices, etc.)?

What Is the Effect (what is the theme/message of the video, what “truth” does it convey)?

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Writing Prompt: Analyze the level of subjectivity in *March of the Penguins*. Support your analysis with descriptive details from the clip. Be sure to:

- Cite specific details that demonstrate a subjective point of view.
- Write a topic sentence that identifies the purpose of the text’s subjectivity.
- Quote or vividly describe images and sounds as evidence.

Check Your Understanding

In a single sentence, explain how documentaries can be both nonfiction and subjective.

My Notes

LEARNING STRATEGIES:

Manipulatives, Note-taking, SMELL, Fishbowl, Graphic Organizer

My Notes

Learning Targets

- Explain how filmmakers use juxtaposition for effect in documentary films.
- Analyze how a documentary establishes point of view and ethos.

Viewing a Documentary

1. Time to tell a story in three sentences. Your teacher will give you three note cards. Arrange them in every possible order of events, and write each variation below (there are six, but not all make sense). Then, identify the specific connotations or relationships suggested for each sequence of statements.

2. As you watch the sequence of images in the first two minutes of the film *The 11th Hour*, write down each of the images you see. Then, working with classmates, write an explanation of what relationships are suggested between the **juxtaposition** of each image and the one that follows it. What does the meaning of the sequence as a whole seem to be?

3. As you watch the opening scenes of *The 11th Hour*, take notes in the graphic organizer on the next page. Be sure to cite *specific* textual details. SMELL is a strategy for analyzing how a speaker constructs his or her text to connect with the target audience, building trust and appealing to them in the process.

4. Also take notes on the rhetorical appeals of **ethos**, **logos**, and **pathos**. Notice how these three types of appeals are embedded within the SMELL chart.



WORD CONNECTIONS

Roots and Affixes

Juxtaposition contains the Latin prefix *justa-*, meaning “near” or “beside,” and the root *-pos-*, meaning “to place.” The root also appears in *composition*, *compose*, *positive*, and *opposition*.

Literary Terms

Logos is the use of factual evidence and logical thought to appeal to an audience’s sense of reason. **Pathos** uses emotional language or images, while **ethos** works by establishing the writer as fair and open-minded.

SMELL

Sender-Receiver Relationship: Who are the senders and receivers of the message, and what is their relationship (consider the different audiences the film may be addressing and how the filmmakers wish to us to perceive DiCaprio)?

Message: What is a literal summary of the content? What is the meaning or significance of this information?

Emotional Strategies: What emotional appeals do the directors include? What seems to be their desired effect? How do they evoke pathos?

Logical Strategies: What logical claims and evidence does the director include? What is their effect? How persuasive is this use of logos?

Language: What specific language is used in the clip to support the message? How does it affect the film's effectiveness? Consider both visual language (images) and actual words (text).

Previewing *The 11th Hour*

My Notes

5. Consider the following issues connected to the clip you have just watched. Write a well-developed response to each prompt, and be prepared to discuss your response in front of your classmates.

A. *The 11th Hour* is a documentary film, but is it merely informational in its approach, or does it seem to be presenting some form of argument? In other words, how objective or subjective is its perspective on the issue of climate change? How does the level of subjectivity affect you as a viewer?

B. Now consider the impact of the opening scenes on your perceptions of DiCaprio's **ethos**—the sense that he is trustworthy, credible, fair, and open-minded. How effectively does the juxtaposition of images and scenes, in conjunction with the music, dialogue, and other sounds in the opening chapter establish his (and the film's) ethos?

C. Some critics attack *The 11th Hour* as being alarmist, using dire projections and visual images that amount to scare tactics. Make a list of details (images, claims made by DiCaprio, the music used, etc.) that could be considered sensationalistic, and consider the effect of how they are juxtaposed within the sequence. With these points in mind, how do you respond to the critiques of the film?

Check Your Understanding

How does juxtaposition affect meaning in a visual text?

The Nature of the Problem: Evaluating Causal Claims

ACTIVITY
5.6

Learning Targets

- Analyze the relationship between cause-effect claims and the use of supporting evidence.
- Evaluate how filmmakers use evidence and rhetorical appeals to support a claim.

LEARNING STRATEGIES:
Graphic Organizer, Note-taking

What Is Evidence?

1. With a partner, review what you know about the different types of evidence and how they can be used to support a debatable or controversial claim. Which types of evidence would you expect to see used to support a causal claim? Why? Which would not be used? Why not?

Type of Evidence/Support	Description	Used to . . .
Facts and Statistics		
Analogy (figurative or literal)		
Personal Experience/ Anecdote		
Illustrative Example (brief or extended)		
Expert/Personal Testimony		
Hypothetical Case		
Visual Aid		

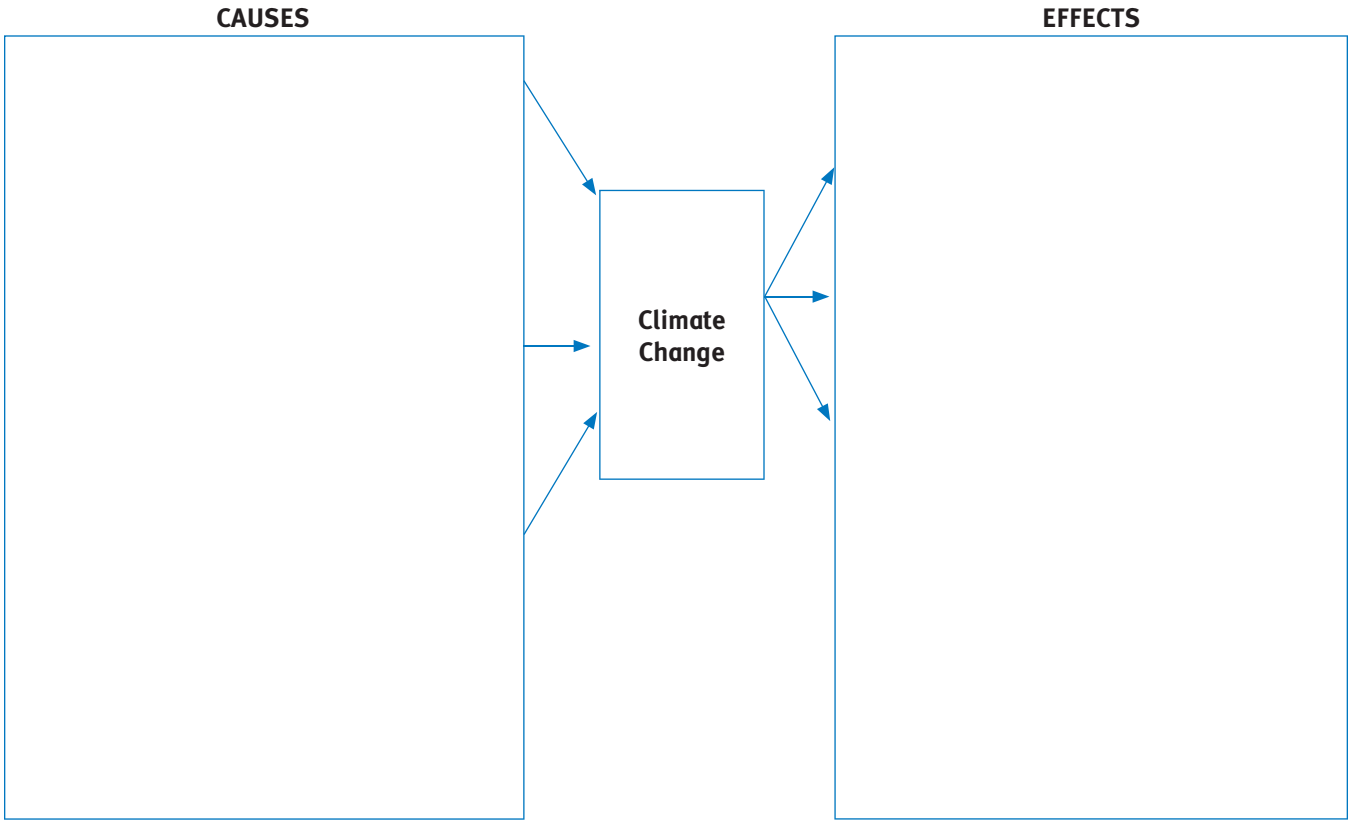
The Nature of the Problem: Evaluating Causal Claims

2. As you view the film, record comments about the film, questions about its function as a text, and a summary of the effectiveness of the argument it makes.

Questions/Commentary	Notes

Summary Section

3. Using your notes on this section of the film, fill in the chart by identifying the various cause-effect claims made thus far.



4. With your group, choose three of the cause-effect links to analyze. How is each causal claim supported in the film (statistics, expert testimony, hypothetical scenario, visual aid, etc.)? How persuasive is the claim as a result?

Writing Prompt: Evaluate how the filmmakers use evidence and rhetorical appeals to support the claim that climate change poses a real threat to human society. Be sure to:

- Identify the logical connections used to link the claim to reasons and reasons to evidence.
- Cite examples of specific evidence and how it affects persuasiveness.
- Use language that objectively presents information from the film.

Check Your Understanding

What types of evidence are most and least persuasive when used to support a causal claim? Why?

My Notes

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The Art of Objectivity: Writing an Effective Summary

LEARNING STRATEGIES:

Graphic Organizer, Discussion Groups, Marking the Text

My Notes

WORD CONNECTIONS

Roots and Affixes

Persuasion contains the root *-suad-*, from the Latin word *suadere*, meaning “to advise or urge.” This root also appears in *dissuade* and *persuadable*.

Learning Targets

- Write and revise an effective objective summary.
- Collaborate with a peer using effective speaking and listening skills.

Before Viewing

1. You will be assigned one of the focus areas below. With your group, discuss what the evidence relevant to your topic has looked like in previous viewings.

Ethos and Credibility: This film relies on the testimony of experts to make its argument regarding sustainable development. Keep track of each person interviewed in this segment.

- Which ones seem most/least credible and why?
- What types of evidence do the most credible speakers use?
- How does their appearance and their delivery affect their credibility?
- Based on your responses, what can you conclude about how a speaker can make him/herself credible to an audience?

Evidence and Persuasion: A number of negative effects of environmental development are identified in this segment. Make a list of these as they are presented.

- How persuasive is each of these as evidence that current approaches to development must end or be changed?
- How are visual information and sound used to support the claims speakers are making?
- What kinds of evidence and appeals (logical explanations, emotional appeals, the ethos of the speakers) make these claims persuasive?
- Based on your responses, what can you conclude about how to use visuals, documented evidence, and emotional appeals to support a claim?

Values and Perspectives: Look at the values the film supports.

- What does the film seem to support as the right way to feel about the issues?
- What perspectives does it criticize?
- What does it say, for example, about corporate and political attitudes in our culture?
- Is growth a means to an end or an end in itself?
- What perspectives are *not* presented except through the filter of others who disagree with them?
- Based on your responses, what biases dominate in the film? Does the film effectively speak to audience members who do not share those biases? Why or why not?

2. As you watch today's segment from *The 11th Hour*, fill out the viewing guide, looking specifically for details connected to your focus area. After finishing the segment, summarize your findings for your focus area in the space below the graphic organizer.

Nonfiction Film Viewing Guide		
Director:	Title:	Year:
What Do You See (primary or archival footage, interviews, still images, the filmmaker)?		
What Do You Hear (dialogue, narration, diegetic and non-diegetic sound)?		
What Do You Read (subtitles, graphics, labels, etc.)?		
How Is It Put Together (editing sequence, transition devices, etc.)?		
What Is the Effect (what is the theme/message of the video, what "truth" does it convey)?		
Summary:		

The Art of Objectivity: Writing an Effective Summary

My Notes

3. As you share information within your new groups, take notes on what one of your peers says so that you can write a summary and later report on the information. Each group member should summarize a different group member so that only one summary is being written of each presentation.

Writing Prompt: Write a summary of the information presented by your peer. Be sure to answer the key questions for that person’s topic (see previous page). Also be sure to:

- Record the central claim and major reasons provided in the source text without recording too much of the specific evidence.
- Includes all major points.
- Use enough author/speaker tags (such as “DiCaprio claims . . .” or “The writer argues . . .”) to make it clear that the ideas in the summary are those of the speaker/source.
- Report what the original speaker/text said in an objective way, rather than showing judgment of the information.

4. Exchange summaries with the person on whose presentation you focused. Read through the summary you receive and mark the draft with feedback on these criteria:

- How effectively has the person captured the central ideas without covering specific evidence?
- Has any key information been omitted?
- Is the summary objective or too subjective?
- Does the summary contain a sufficient number of source (author/speaker) tags?

Based on these areas, how should the person revise his/her summary to make it more comprehensive, accurate, and representative? Make notes on the paper to offer specific suggestions for how the person can revise the draft.

Check Your Understanding

Revise your own paragraph to reflect the feedback you receive. Annotate it to show how you have made it a better summary.

INDEPENDENT READING LINK

Practice writing an objective summary of one of the nonfiction texts you have explored through independent reading.

Learning Targets

- Analyze how rhetorical appeals are used to support a persuasive claim in a documentary film.
- Write a review evaluating the purpose and effectiveness of the film’s evidence and appeals.

LEARNING STRATEGIES:
Viewing Guide, Questioning the Text, Socratic Seminar

Viewing the Final Segment

1. You will watch the final segment of the film today. Before doing so, choose one of the three viewing strategies you have previously used to take notes on the film as you watch. Evaluate each strategy below. In the space provided, consider its purpose, its strengths, and its limitations. Based on your analysis, choose which approach to use for this final segment.

SMELL	Questions/Commentary and Notes	Viewing Guide

2. This closing chunk of the film presents the argument that taking action against climate change is a moral **imperative**. To support this position, the film attempts to use logos, ethos, and pathos to appeal to viewers and to call them to action. But how effective is this effort? As you watch the chapters in this chunk, be sure to record specific details regarding the people, images, text, sounds (including narration/quotes), and sequence of what is shown.
3. In what ways are the filmmakers trying to motivate viewers here: through logic, evidence, and reasoning? Through the credibility of experts and DiCaprio’s charisma? Through provocative images that provoke a wide range of emotions? Focus closely on which elements in this remaining chunk most strongly provoke a response (whether positive or negative) for you as a viewer.

ACADEMIC VOCABULARY

An **imperative** is something of vital or essential importance; for example, “It is imperative that you get to school on time.” A *moral imperative* is based on a person’s beliefs or principles that guide one to take an action.

Questioning Appeals

My Notes

4. **Levels of Questions:** After viewing the last segment of the film, use your notes and write some level 1 questions to review the key contents of the chunk. Follow those with level 2 questions that analyze the contents' purpose and evaluate their effectiveness. Finally, craft some level 3 questions that ask classmates to consider the implications of the issues in the scenes and their relevance in their own lives. An example of each is provided as a model.

<p>Level 1 Literal</p>	<p>Example: Who are the final three speakers featured?</p>
<p>Level 2 Interpretative</p>	<p>Example: Which of these three is most/least credible and persuasive? Why?</p>
<p>Level 3 Universal</p>	<p>Example: How do you respond to the discussion of such things as love and “healing power” in connection with environmentalism?</p>

5. Working with classmates, identify several questions that effectively guide analysis of details in the segment you viewed. Be prepared to ask your classmates to respond to these questions.

Writing Prompt: Write a review of *The 11th Hour* for your school newspaper in which you evaluate its effectiveness as a documentary. Be sure to:

- Identify criteria relevant to your target audience.
- End with a call to action to your target audience
- Use diction, imagery, and syntax appropriate to your target audience.

Check Your Understanding

What makes a call to action effective?

Learning Targets

- Analyze an interview to evaluate the impact of subjectivity on a text.
- Identify fallacies in order to evaluate a text’s credibility.

Before Reading

1. **Quickwrite:** Do you think it is ever okay to manipulate someone’s emotions in order to get something you want? Explain.

When planning a persuasive text, such as the one you and your group members will construct for Embedded Assessment 1, it is necessary to consider how to convince an audience to accept your conclusions. What information should you include or omit? What perspectives will be voiced or left silent? How much should you appeal to your audience’s emotions, and how? What is the relationship between these choices and constructing a positive ethos in the text?

In this activity, you will consider the choices of DiCaprio and the directors of *The 11th Hour*, specifically examining their deliberate choice to silence certain voices and to use ethos and pathos to influence their target audience. To do so, you need to step back from your personal beliefs about the film’s message for the moment and to focus only on how it is presented.

During Reading

2. As you read the following interview with Leonardo DiCaprio, mark the text for any statements he makes that might be considered controversial to those who are critics of his message. In particular, look for lines that reveal the choices he and the directors made about how to use logos, ethos, and pathos as persuasive tools in the film.

Article

DICAPRIO

Sheds Light on **11th Hour**

by Scott Roxborough

May 20, 2007

Leonardo DiCaprio sat down with *The Hollywood Reporter* and a handful of select film publications at the Hotel du Cap in Cannes on Saturday to discuss his upcoming environmental documentary “The 11th Hour.” The film, which premiered in a special Out of Competition screening Saturday at the Festival de Cannes, uses a barrage of images and reams of interviews with the world’s top environmental scientists to paint a bleak but still optimistic picture of the fate of our planet. “Hour” was directed by sisters Nadia Connors and Leila Connors Petersen, who wrote the script with DiCaprio.

LEARNING STRATEGIES:
Close Reading, Marking the Text, Graphic Organizer, SMELL, Discussion Groups, Fishbowl

My Notes

The Ethics of Persuasion

My Notes

KEY IDEAS AND DETAILS

DiCaprio concedes that being from Hollywood does not make him an expert. Why does he do so here? How does this connect to his purposes as a filmmaker? To the role his ethos plays in achieving that purpose?

Q: What was the most difficult thing for you in making this film?

DiCaprio: Trying to condense the vision of what these scientific experts are saying (about global warming) and trying to make it as clear and as emotionally moving as possible. Trying to condense a world of issues into an hour-and-a-half format in this film was the biggest challenge. But it was about giving them a platform where they didn't have to argue about the science. Because, and I keep stressing this, this is the overwhelming majority of the scientific community that believes in this. Not to have to be challenged about the science, about if their opinions were correct or if their opinions were valid. It was about them being able to express ideas and being able to give us, the public. Listen to the scientists and give us, the public, solutions for the future.

Q: With "The 11th Hour" are you hoping to reach a different audience than Al Gore's "An Inconvenient Truth" just because of who you are and the kind of attention this film will get because of your involvement with it?

A: Yes, I guess you could call it a different audience. I mean, I didn't want to make this an overly political film, where just because of your political affiliation, you think you are somehow responsible for this and are somehow to blame. There are political overtones in the movie, we do point the finger. But ultimately, it is not about preaching to the choir, about reaching an audience that already gets it and already wants to become active. It's about, I suppose—and this is just about me following the lead of what the scientists and the experts have been saying—it's the cultural transformation that needs to happen. It's a swelling up from the ground level from people that are going to have to demand action. It goes beyond whether you are a Democrat or Republican in the United States. It goes beyond that. It goes into the realm of every politician having to be responsible because there is such a cultural awareness about global warming and environmental issues that they have to deal with it.

Q: Are you worried that, because you are a celebrity, people could dismiss this movie simply because of who you are?

A: I am completely aware of the fact that being someone from quote-unquote Hollywood will garner [a] certain amount of skepticism and criticism as [to] why should we listen to this person? I wanted to pose myself as a concerned citizen, not as an expert. I ask the questions and allow these people (the scientists) to give the answers. But you can also talk about the Hollywood community and about how they have traditionally been a part of a lot of great movements in the United States, going back to the civil rights movement or the peace movement. I don't think there's nothing wrong with that. As long as I don't pretend to be somebody who does have a degree, you know what I mean? But rather as a concerned citizen. Hopefully a larger audience will watch the film as opposed to if I wasn't involved with it.

Q: The film doesn't pander to a populist level. You get into a lot of pretty complicated detail in the film.

A: Well, that comes down to the fact that these are extremely complicated issues and can't be put into a format of predigested baby food that is spoon-fed (to the audience). These are complicated issues to wrap your head around, and we knew that. But ultimately the most important thing to us was whether you were emotionally moved at the end of the movie. And on a personal level, I believe that has been accomplished. Yes, a lot of the science is very hard to wrap your head around. But I was very clear in the movie. I want the public to be very scared by what they see. I want them to see a very bleak future. I want them to feel disillusioned halfway through and feel hopeless. And then when we get into the entire section in the second half when we talk about cultural transformation and a new way of looking at things and the alternatives or green technology and all these things, you realize there is great hope and there are options on the table. And hopefully the audience is moved and galvanized to do something about it. Hopefully.

After Reading

- 3. After reading the article, use the space below to write down the three most controversial things DiCaprio says in the interview—statements that could be used against him by someone trying to attack his credibility.

My Notes

Handwritten note-taking area with horizontal lines.

Understanding Fallacies

Fallacies are ubiquitous in advertising, political discourse, and everyday conversations—and they will continue to be as long as they work as ways to persuade. However, by learning to recognize them when you see them, you can strip away their power. There are many different ways to categorize fallacies, and many different names for the various types. The following fallacies (adapted from Brooke Noel Moore and Richard Parker’s *Critical Thinking*, 8th ed, 2007), are some of the frequent offenders. Learn these and you’ll be ready to see through many of the rhetorical scams that come your way each day.

- **Post Hoc:** Literally meaning “after this,” *post hoc* is a causal fallacy in which a person assumes one thing caused another simply because it happened prior to the other. For instance, the high school soccer team loses an important game the day after they start wearing new uniforms. The coach blames the loss on the new uniforms.

ACADEMIC VOCABULARY

Fallacies are false or misleading arguments. Fallacies typically result from errors in reasoning, but can also come from replacing reasoning with emotional appeals or manipulative language.

Handwritten note-taking area with horizontal lines.

The Ethics of Persuasion

My Notes

- **Slippery Slope:** Half an appeal to fear and half a causal fallacy, a slippery slope occurs when someone suggests that one action will lead to an inevitable and undesirable outcome. To say that allowing murals to be painted on the sides of public walls and buildings means that graffiti will soon cover an entire city is a slippery slope argument.
- **Appeal to Pity:** If you have ever asked a teacher to give you a better grade or a second chance because things have been tough recently or because you worked so hard, you're guilty of this one. It refers to an attempt to use compassion or pity to replace a logical argument.
- **Inappropriate Appeal to Authority:** We often rely on experts when we lack our own expertise in a field. But expert testimony can be fallacious in several ways: if the "authority" is not an expert in the field being discussed; if the expert is not disinterested but is biased and/or stands to profit from the testimony; if the expert's opinion is not representative of other experts in the field. For example, Linus Pauling, who won Nobel prizes in chemistry and for peace, once said taking vitamin C daily could delay cancer—but his expertise is not in medicine.
- **Either/Or (or false dilemma):** This fallacy is a conclusion that oversimplifies the argument by suggesting there are only two possible sides or choices, instead of many that involve compromise or creative thinking. For example, a person might say "Either you're an environmentalist or you hate the planet." Or a person might argue, "Either we ease up on environmental protection or we will see our economy get worse."

Viewing the Film Again

4. As you re-watch chapter 5, "Climate Change," from *The 11th Hour*, keep in mind DiCaprio's words regarding his intentions. What does the clip illustrate about his intentional choices regarding rhetorical appeals? Does it cross the line into relying on fallacies? Use the SMELL graphic organizer on the next page to make notes.

Sender-Receiver Relationship: To whom are the filmmakers explicitly addressing their argument here? How do they seem to feel about that target audience?

Message: What is the clip's central claim? What content does it use to support that claim?

Emotional Strategies: What emotional appeals does the director include? What seems to be their desired effect? Are they fallacious?

Logical Strategies: What logical arguments/appeals does the director include? What is their effect? Are they fallacious?

Language: What specific language is used in the clip to support the message? How does it impact the film's effectiveness and credibility? Are they fallacious? Consider both images and actual words.

The Ethics of Persuasion

5. After viewing the film, work with your teacher and classmates to look for instances where the film may be using fallacious reasoning or appeals. Then evaluate the examples.

	<i>The 11th Hour</i> , Chapter 5	Fallacious or Fair?
Post Hoc		
Appeal to Pity		
Inappropriate Appeal to Authority		
Slippery Slope		
Either/Or		

6. After analyzing the use of reasoning and evidence in the clip, respond to the following prompt using the focus questions that follow. Cite details from the scene/film to support your responses. While you discuss, a partner group will evaluate your effectiveness based on your class norms for group discussions.

Discussion Prompt: Defend, challenge, or qualify the following statement: DiCaprio’s manipulation of viewers in this scene undermines the credibility of the film’s argument.

a. What cinematic techniques do the directors use to establish the dramatic tone of the chapter?

b. Does this sequence seem manipulative? If so, in what ways? Does it use fallacious reasoning or appeals? If so, which ones?

c. Is it ethical for a filmmaker to emotionally manipulate an audience in order to be persuasive? Explain.

7. Based on this analysis, craft a consensus response to the discussion prompt. Be prepared to share an outline of your response (claim, reasons, and concluding statement) with your classmates.

Check Your Understanding

How can you tell if an appeal or the use of a particular piece of evidence is fallacious?

My Notes

INDEPENDENT READING LINK

Look for examples of fallacious reasoning or audience manipulation in other nonfiction texts, both print and non-print. How does the absence or presence of fallacious reasoning and appeals affect your evaluation of a source’s credibility?

LEARNING STRATEGIES:

Discussion Groups, Marking the Text, Think-Pair-Share

My Notes

Learning Targets

- Compare and contrast three different approaches to refutation.
- Evaluate how refutation and ad hominem attacks affect an argument’s credibility.

Before Reading

1. The makers of *The 11th Hour* made the conscious decision to give their experts a “platform where they didn’t have to argue about the science.” Not all viewers share their assumptions about “the science” regarding climate change. What attitude might different viewers have toward the science of climate change?

Argument and Refutation

Consider the following two criticisms of Leonardo DiCaprio and his film by Senator James Inhofe. What is the difference between them? Which one seems like a stronger criticism?

“Children are now the number one target of the global warming fear campaign. DiCaprio announced his goal was to recruit young eco-activists to the cause.”

“We have seen global average temperatures flat line since 1998 and the Southern Hemisphere cool in recent years.”

The first statement is an example of an *ad hominem*, or “against the man,” attack. It is a type of fallacy where instead of attacking an assertion, the argument attacks the person who made the assertion. Inhofe attempts to discredit DiCaprio, but personal attacks do not challenge the argument.

On the other hand, the second statement offers evidence in support of a counterclaim—that global warming is not a fact. This statement offers evidence to dispute the facts rather than attacking the person; it serves to refute the position rather than to discredit the person who holds it.

The difference between *ad hominem* attacks and **refutation** is all-important when it comes to logic. However, *ad hominem* attacks can undermine a speaker’s ethos, and that can drag the person’s argument down with them.

During Reading

2. You will next read several articles that present contrasting positions regarding the arguments made in *The 11th Hour*. Individually, read your article and complete a SMELL chart, sniffing out (and highlighting) evidence of the values and beliefs central to the writer’s position.

ACADEMIC VOCABULARY

Refutation is reasoning used to disprove an opposing point. As an element of argument, it refers to logical analysis of why an argument is flawed or inaccurate, often introducing countering evidence in support of its claims.

3. As you read your assigned text, identify and evaluate the nature of the attacks made against others. Are the writers using *ad hominem* attacks, refutation, or a mixture? How do their attacks affect their own ethos—and their arguments? Keep your eyes open to other fallacies as well!

ABOUT THE AUTHOR

Senator James Inhofe (1934-), a Republican Senator from Oklahoma, is currently the ranking member of the Senate Armed Services Committee. He is former chairman and ranking member of the Senate Environment and Public Works Committee. He has been in politics since 1967, moving from state government in Oklahoma to the U.S. House of Representatives and then to the U.S. Senate. Prior to his life in politics, Senator Inhofe was a businessman and land developer.

Speech

from

**Global Warming Alarmism
Reaches a “Tipping Point”**

by Senator James Inhofe

We are currently witnessing an international awakening of scientists who are speaking out in opposition to former Vice President Al Gore, the United Nations, the Hollywood elitists and the media-driven “consensus” on man-made global warming.

We have witnessed Antarctic ice GROW to record levels since satellite monitoring began in the 1970’s. We have witnessed NASA temperature data errors that have made 1934—not 1998—the hottest year on record in the U.S. We have seen global averages temperatures flat line since 1998 and the Southern Hemisphere cool in recent years.

These new developments in just the last six months are but a sample of the new information coming out that continues to debunk climate alarm.

But before we delve into these dramatic new scientific developments, it is important to take note of our pop culture propaganda campaign aimed at children.

HOLLYWOOD TARGETS CHILDREN WITH CLIMATE FEARS

In addition to (Al) Gore’s entry last year into Hollywood fictional disaster films, other celebrity figures have attempted to jump into the game.

Hollywood activist Leonardo DiCaprio decided to toss objective scientific truth out the window in his new scarefest “The 11th Hour.” DiCaprio refused to interview any scientists who disagreed with his dire vision of the future of the Earth.

My Notes

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Refutation and Reputation

My Notes

KEY IDEAS AND DETAILS

Rather than refuting DiCaprio's logic, Inhofe tends to attack his use of emotional appeals in the film. How effective is this approach?

KEY IDEAS AND DETAILS

Why does Inhofe use the testimony of children here? Is this approach effective? Why or why not?

In fact, his film reportedly features physicist Stephen Hawking making the unchallenged assertion that “the worst-case scenario is that Earth would become like its sister planet, Venus, with a temperature of 25° centigrade.”

I guess these “worst-case scenarios” pass for science in Hollywood these days. It also fits perfectly with DiCaprio's stated purpose of the film.

DiCaprio said on May 20th of this year: “I want the public to be very scared by what they see. I want them to see a very bleak future.”

While those who went to watch DiCaprio's science fiction film may see his intended “bleak future,” it is DiCaprio who has been scared by the bleak box office numbers, as his film has failed to generate any significant audience interest.

Gore's producer to kids: 'Be activists'

Children are now the number one target of the global warming fear campaign. DiCaprio announced his goal was to recruit young eco-activists to the cause.

“We need to get kids young,” DiCaprio said in a September 20 interview with USA Weekend.

A Canadian high school student named McKenzie was shown Gore's climate horror film in four different classes.

“I really don't understand why they keep showing it,” McKenzie said on May 19, 2007.

In June, a fourth grade class from Portland Maine's East End Community School issued a dire climate report: “Global warming is a huge pending global disaster” read the elementary school kids' report according to an article in the Portland Press Herald on June 14, 2007. Remember, these are fourth graders issuing a dire global warming report.

And this agenda of indoctrination and fear aimed at children is having an impact.

Nine year old Alyssa Luz-Ricca was quoted in the Washington Post on April 16, 2007 as saying:

“I worry about [global warming] because I don't want to die.”

The same article explained: “Psychologists say they're seeing an increasing number of young patients preoccupied by a climactic Armageddon.”

I was told by the parent of an elementary school kid last spring who said her daughter was forced to watch “An Inconvenient Truth” once a month at school and had nightmares about drowning in the film's predicted scary sea level rise.

The Hollywood global-warming documentary “Arctic Tale” ends with a child actor telling kids: “If your mom and dad buy a hybrid car, you'll make it easier for polar bears to get around.” Unfortunately, children are hearing the scientifically unfounded doomsday message loud and clear. But the message kids are receiving is not a scientific one, it is a political message designed to create fear, nervousness and ultimately recruit them to liberal activism.

There are a few hopeful signs. A judge in England has ruled that schools must issue a warning before they show Gore's film to children because of scientific inaccuracies and "sentimental mush."

In addition, there is a new kids book called "The Sky's Not Falling! Why It's OK to Chill About Global Warming." The book counters the propaganda from the pop culture.

Objective, Evidence-based Science is Beginning to Crush Hysteria

My speech today and these reports reveal that recent peer-reviewed scientific studies are totally refuting the Church of Man-made Global Warming.

Global warming movement 'falling apart'

Meteorologist Joseph Conklin who launched the skeptical website <http://www.climatepolice.com/> in 2007, recently declared the "global warming movement [is] falling apart."

All the while, activists like former Vice President Al Gore repeatedly continue to warn of a fast approaching climate "tipping point."

I agree with Gore. Global warming may have reached a "tipping point."

The man-made global warming fear machine crossed the "tipping point" in 2007.

I am convinced that future climate historians will look back at 2007 as the year the global warming fears began crumbling. The situation we are in now is very similar to where we were in the late 1970's when coming ice age fears began to dismantle.

Remember, it was *Newsweek* magazine which in the 1970s proclaimed meteorologists were "almost unanimous" in their view that a coming Ice Age would have negative impacts. It was also *Newsweek* in 1975 which originated the eerily similar "tipping point" rhetoric of today.

Newsweek wrote on April 28, 1975 about coming ice age fears: "The longer the planners delay, the more difficult will they find it to cope with climatic change once the results become grim reality."

Of course *Newsweek* essentially retracted their coming ice age article 29 years later in October 2006. In addition, a 1975 National Academy of Sciences report addressed coming ice age fears and in 1971, NASA predicted the world "could be as little as 50 or 60 years away from a disastrous new ice age"

Today, the greatest irony is that the UN and the media's climate hysteria grow louder as the case for alarmism fades away. While the scientific case grows weaker, the political and rhetorical proponents of climate fear are ramping up to offer hefty tax and regulatory "solutions" both internationally and domestically to "solve" the so-called "crisis."

Skeptical climatologist Dr. Timothy Ball, formerly of the University of Winnipeg in Canada, wrote about the current state of the climate change debate earlier this month:

"Imagine basing a country's energy and economic policy on an incomplete, unproven theory—a theory based entirely on computer models in which one minor variable (CO₂) is considered the sole driver for the entire global climate system."

My Notes

KEY IDEAS AND DETAILS

Inhofe uses historical analogies here, comparing current concerns over climate change to concerns about a new ice age that emerged in the 1970s. How effective is this approach? Does it refute claims about current trends?

Refutation and Reputation

My Notes

And just how minor is that man-made CO₂ variable in the atmosphere?

Meteorologist Joseph D'Aleo, the first Director of Meteorology at The Weather Channel and former chairman of the American Meteorological Society's (AMS) Committee on Weather Analysis and Forecasting, explained in August how miniscule mankind's CO₂ emissions are in relation to the Earth's atmosphere.

"If the atmosphere was a 100-story building, our annual anthropogenic CO₂ contribution today would be equivalent to the linoleum on the first floor," D'Aleo wrote.

ABOUT THE AUTHOR

Patrick Michaels is an American climatologist. Michaels is a senior research fellow for Research and Economic Development at George Mason University, and a senior fellow in environmental studies at the Cato Institute. He has written a number of books and papers on climate change, including *Sound and Fury: The Science and Politics of Global Warming* (1992), *Meltdown: The Predictable Distortion of Global Warming by Scientists, Politicians, and the Media* (2004), and is the co-author of *Climate of Extremes: Global Warming Science They Don't Want You to Know* (2009).

Article

Global Warming:

No Urgent Danger;

No Quick Fix

by Patrick J. Michaels

Atlanta Journal-Constitution

August 21, 2007

It's summer, it's hot and global warming is on the cover of *Newsweek*. Scare stories abound. We may only have 10 years to stop this! The future survival of our species is at stake!

OK, the media aren't exactly nonpartisan, especially on global warming. So what's the real story and what do we need to know?

Fact: The average surface temperature of the Earth is about 0.8 C warmer than it was in 1900, and human beings have something to do with it. But does that portend an unmitigated disaster? Can we do anything meaningful about it at this time? And if we can't, what should or can we do in the future?

These are politically loaded questions that must be answered truthfully, especially when considering legislation designed to reduce emissions of carbon dioxide, the main global warming gas.

Unfortunately, they'll probably be ignored. Right now there are a slew of bills before Congress, and many in various states, that mandate massively reducing carbon dioxide emissions. Some actually propose cutting our CO₂ output to 80 percent or 90 percent below 1990 levels by the year 2050.

Let's be charitable and simply call that legislative arrogance. US emissions are up about 18 percent from 1990 as they stand. Whenever you hear about these large cuts, ask the truth: How is this realistically going to happen?

I did that on an international television panel two weeks ago. My opponent, who advocated these cuts, dropped his jaw and said nothing, ultimately uttering a curse word for the entire world to hear. The fact of the matter is he had no answer because there isn't one.

My Notes

KEY IDEAS AND DETAILS

Michaels uses exclamation points here. What is their effect on the tone in this opening paragraph?

Refutation and Reputation

My Notes

KEY IDEAS AND DETAILS

Michaels refutes the idea that increases in global temperature pose a threat by offering evidence that it hasn't harmed us. Where else does he use refutation in his essay?

Nor would legislation in any state or Washington, DC, have any standing in Beijing. Although the final figures aren't in yet, it's beginning to look like China has just passed the United States as the world's largest emitter of carbon dioxide. Like the United States, China has oodles of coal, and the Chinese are putting in at least one new coal-fired power plant a month. (Some reports have it at an astonishing one per week.) And just as it does in the United States, when coal burns in China, it turns largely to carbon dioxide and water.

What we do in the United States is having less and less of an effect on the concentration of carbon dioxide in the world's atmosphere.

We certainly adapted to 0.8 C temperature change quite well in the 20th century, as life expectancy doubled and some crop yields quintupled. And who knows what new and miraculously efficient power sources will develop in the next hundred years.

The stories about the ocean rising 20 feet as massive amounts of ice slide off of Greenland by 2100 are also fiction. For the entire half century from 1915 through 1965, Greenland was significantly warmer than it has been for the last decade. There was no disaster. More important, there's a large body of evidence that for much of the period from 3,000 to 9,000 years ago, at least the Eurasian Arctic was 2.5 C to 7 C warmer than now in the summer, when ice melts. Greenland's ice didn't disappear then, either.

Then there is the topic of interest this time of year—hurricanes. Will hurricanes become stronger or more frequent because of warming? My own work suggests that late in the 21st century there might be an increase in strong storms, but that it will be very hard to detect because of year-to-year variability.

Right now, after accounting for increasing coastal population and property values, there is no increase in damages caused by these killers. The biggest of them all was the Great Miami Hurricane of 1926. If it occurred today, it would easily cause twice as much damage as 2005's vaunted Hurricane Katrina.

So let's get real and give the politically incorrect answers to global warming's inconvenient questions. Global warming is real, but it does not portend immediate disaster, and there's currently no suite of technologies that can do much about it. The obvious solution is to forgo costs today on ineffective attempts to stop it, and to save our money for investment in future technologies and inevitable adaptation.

Patrick J. Michaels is a senior fellow in environmental studies at the Cato Institute and is on leave as research professor of environmental sciences at the University of Virginia.

ABOUT THE AUTHOR

George Marshall is the founder of the Climate Outreach Information Network, a climate change communications and training charity. His 20 years of experience in environmental campaigning includes government policy consultancies and senior management positions in Greenpeace and the Rainforest Foundation. He speaks and writes widely on climate change issues, including articles for *The New Statesman*, *The Guardian*, *New Scientist*, and *The Ecologist*. He is the author of *Carbon Detox*, a popular book offering “fresh ways to think about personal action to climate change” and is the creator of a website that examines psychological responses to climate change.

My Notes

Article

Jeremy Clarkson and Michael O’Leary Won’t Listen to Green Cliches and Complaints about Polar Bears

by George Marshall
The Guardian (UK)
March 9, 2009



Let’s talk about global warming in language deniers understand: energy independence and potential for new enterprise

Academics meeting in Bristol at the weekend for Britain’s first conference on the psychology of climate change argued that the greatest obstacles to action are not technical, economic, or political—they are the denial strategies that we adopt to protect ourselves from unwelcome information.

It is true that nearly 80% of people claim to be concerned about climate change. However, delve deeper and one finds that people have a remarkable tendency to define this concern in ways that keep it as far away as possible. They describe climate change as a global problem (but not a local one) as a future problem (not one for their own lifetimes) and absolve themselves of responsibility for either causing the problem or solving it.

Most disturbing of all, 60% of people believe that “many scientific experts still question if humans are contributing to climate change”. Thirty per cent of people believe climate change is “largely down to natural causes,” while 7% refuse to accept the climate is changing at all.

How is it possible that so many people are still unpersuaded by 40 years of research and the consensus of every major scientific institution in the world? Surely we are now long past the point at which the evidence became overwhelming?

If only belief formation were this simple. Having neither the time nor skills to weigh up each piece of evidence, we fall back on decision-making shortcuts formed by our education, politics, and class. In particular we measure new information against our life experience and the views of the people around us.

KEY IDEAS AND DETAILS
Marshall’s purpose is very different from that of Inhofe or Michaels. How does he try to refute the objections of those who say climate change is not a problem?

GRAMMAR & USAGE
Subjunctive Mood

The **subjunctive mood** indicates an uncertainty or something that is not real. Marshall uses the subjunctive in his statement: “If only belief formation were this simple.”

Refutation and Reputation

My Notes

KEY IDEAS AND DETAILS

Marshall uses third person in most of his essay, in contrast to Michaels's use of first person ("we"). How does this affect his relationship to his target audience?

George Lakoff, of the University of California, argues that we often use metaphors to carry over experience from simple or concrete experiences into new domains. Thus, as politicians know very well, broad concepts such as freedom, independence, leadership, growth, and pride can resonate far deeper than the policies they describe.

None of this bodes well for a rational approach to climate change. Climate change is invariably presented as an overwhelming threat requiring unprecedented restraint, sacrifice, and government intervention. The metaphors it invokes are poisonous to people who feel rewarded by free market capitalism and distrust government interference. It is hardly surprising that political world view is by far the greatest determinant of attitudes to climate change, especially in the US where three times more Republicans than Democrats believe that "too much fuss is made about global warming."

An intuitive suspicion is then reinforced by a deep distrust of the key messengers: the liberal media, politicians and green campaign groups. As Jeremy Clarkson says, bundling them all together: "... everything we've been told for the past five years by the government, Al Gore, Channel 4 News, and hippies everywhere is a big bucket of nonsense." Michael O'Leary, the founder of Ryanair, likens "hairy dungaree and sandal wearing climate change alarmists" to "the CND nutters of the 1970s". These cultural prejudices, however simplistic, align belief with cultural allegiance: "People like us," they say, "do not believe in this tripe."

However much one distrusts environmentalists, it is harder to discount the scientists ... depending, of course, on which scientists one listens to. The conservative news media continues to provide a platform for the handful of scientists who reject the scientific consensus. Of the 18 experts that appeared in Channel 4's notorious sceptic documentary "The Great Global Warming Swindle," 11 have been quoted in the past two years in the Daily and Sunday Telegraph, five of them more than five times.

Dr. Myanna Lahsen, a cultural anthropologist at the University of Colorado, has specialised in understanding how professional scientists, some of them with highly respected careers, turn climate sceptic. She found the largest common factor was a shared sense that they had personally lost prestige and authority as the result of campaigns by liberals and environmentalists. She concluded that their engagement in climate issues "can be understood in part as a struggle to preserve their particular culturally charged understanding of environmental reality."

In other words, like the general public, they form their beliefs through reference to a world view formed through politics and life experience. In order to maintain their scepticism in the face of a sustained, and sometimes heated, challenge from their peers, they have created a mutually supportive dissident culture around an identity as victimised speakers for the truth.

This individualistic romantic image is nurtured by the libertarian right think tanks that promote the sceptic arguments. One academic study of 192 sceptic books and reports found that 92% were directly associated with right-wing free-market think tanks. It concluded that the denial of climate change had been deliberately constructed "as a tactic of an elite-driven counter-movement designed to combat environmentalism."

So, given that scepticism is rooted in a sustained and well-funded ideological movement, how can sceptics be swayed? One way is to reframe climate change in a way that rejects the green cliches and creates new metaphors with a wider resonance. So out with the polar bears and saving the planet. Instead let's talk of energy independence, and the potential for new enterprise.

And then there is peer pressure, probably the most important influence of all. So, when dealing with a sceptic, don't get into a head to head with them. Just politely point out all the people they know and respect who believe that climate change is a serious problem—and they aren't sandal-wearing tree huggers, are they?

After Reading

- As you share your findings with one another, take notes on the positions and approaches in each text. Be sure to support your claims about the article's level of subjectivity by citing specific evidence from the text.

GRAMMAR & USAGE
Reciprocal Pronouns

One another and *each other* are reciprocal pronouns. Use *each other* to refer to two people and *one another* to refer to three or more people

The 11th Hour	
Inhofe	
Michaels	
Marshall	

Refutation and Reputation

My Notes

5. As a group, rank the four pieces based on which is most/least persuasive. Come to a consensus on your ranking, and be prepared to justify your opinions, both with your group and with the class as a whole.

Language and Writer's Craft: Embedding Quotations

When writers quote from other sources, they must surround the borrowed quotes with quotation marks.

Example: Patrick Michaels states a fact: "The average surface temperature of the Earth is about 0.8 C warmer than it was in 1900, and human beings have something to do with it."

Sometimes, however, a quotation includes words quoted from a different source or words already in quotation marks. These words should then be enclosed in single quotation marks.

Example: "In fact, his film reportedly features physicist Stephen Hawking making the unchallenged assertions that 'the worst-case scenario is that Earth would become like its sister planet, Venus, with a temperature of 250° centigrade.'"

Notice that the entire quotation is in double quotation marks, while the already quoted words are in single quotation marks.

Writing Prompt: Explain which of these three essays seems most or least credible and why. Be sure to:

- Examine how the article's use of refutation or *ad hominem* attacks affects its persuasiveness.
- Use criteria to organize your claims.
- Integrate quotes correctly.

Check Your Understanding

What is the relationship between how a source responds to other perspectives and its own credibility with various audiences?

Learning Targets

- Analyze stakeholder positions in order to understand their importance in a controversy.
- Collaborate to draft a policy proposal to resolve a conflict.

Before Reading

1. Imagine that someone has proposed eliminating a park near your home in order to replace it with a grocery store. Brainstorm a list of people who might be affected by this plan, and list reasons why each group might support or oppose the plan.

LEARNING STRATEGIES:
Brainstorming, Marking the Text, Quickwrite

ACADEMIC VOCABULARY

A **stakeholder** is a person or group that holds an interest in a particular issue. Such stakeholders may be directly or indirectly affected by the issue.

2. The newspaper article “A Roaring Battle Over Sea Lions” presents a range of stakeholder interests. **Stakeholders** are those motivated by various concerns. Use the explanations below to help you analyze the interests, impact, and involvement of stakeholders as you read the article.

- *Stakeholder values and interests* refers to concerns such as what values motivate the stakeholder; the project’s benefit(s) to the stakeholder; the changes that the project might require the stakeholder to make; and the project activities that might cause damage or conflict for the stakeholder.
- *Stakeholder impact* refers to how important the stakeholder’s participation is to the success of the proposed project. Consider:
 - The role the key stakeholder must play for the project to be successful, and the likelihood that the stakeholder will play this role.
 - The likelihood and impact of a stakeholder’s negative response to the project.

Assign A for extremely important, B for fairly important, and C for not very important. You will record these letters in the graphic organizer column “Assessment of Impact” after reading the article.

- *Stakeholder involvement* refers to the kinds of things that you could do to enlist stakeholder support and reduce opposition. Consider how you might approach each of the stakeholders. What kind of information will they need? Is there a limit to what changes they would support? Are there other groups or individuals that might influence the stakeholder to support your initiative? Record your strategies for obtaining support or reducing obstacles to your project in the last column in the matrix.

My Notes

Exploring One Conflict Together

My Notes

KEY IDEAS AND DETAILS

What different perspectives on sea lions are introduced in the first paragraph? To what extent are each of these linked to stakeholder groups? What explanations are stated or implied for the “strong emotions” that surround their presence in the Columbia River?

GRAMMAR & USAGE

Clauses

Relative (adjective) clauses can be restrictive or nonrestrictive. Examples:

Nonrestrictive: “For Andrea Kozil, *who regularly hikes along the river*, the creatures are ...”

Restrictive: “Because they prey on endangered wild salmon *that also inhabit the Columbia*, many locals ...”

Note the use of commas in each example.

During Reading

- The article, “A Roaring Battle Over Sea Lions,” presents perspectives on a conflict involving how to manage sea lions that are feeding on endangered salmon at the Bonneville Dam in Oregon. As you read, use the My Notes section to identify as many stakeholder groups as you can—both those that are obvious and those that may be involved even if they don’t seem to have a specific agenda.

Article

A Roaring Battle Over Sea Lions



by Bill Hewitt
People Magazine, June 9, 2008

At a dam outside Portland, Oregon, a controversy heats up over whether the animals should be removed—and even killed—in order to save the salmon.

Along the Columbia River, between Oregon and Washington, the sea lion stirs strong emotions. For Andrea Kozil, who regularly hikes along the river, the creatures, sleek and playful, are more like old friends than ordinary animals. “You can recognize them,” say Kozil. “Thousands of people come to see them; the kids name them.” But for fishermen and tribal members of the region, the sea lions, protected by federal law, are anything but cuddly. Because they prey on endangered wild salmon that also inhabit the Columbia, many locals see them as a threat to their way of life. “The sea lions are pretty much out of control,” complains Dennis Richey, executive director of Oregon Anglers. “Something has to be done.”

Feelings, already running high, have lately hit a new and more rancorous phase. Earlier this year, after winning approval from the federal government, wildlife officials in the area began a five-year program to remove as many as 85 of the California sea lions each year—by killing them if need be—from the waters around the Bonneville Dam, 40 miles east of Portland, where the creatures gorge on fish swimming upstream to spawn. Animal rights activists, including the Humane Society of the United States, have filed suit to stop the program, which was just getting under way when, on May 4, six sea lions were found dead in traps near the dam. Authorities said on May 14 that the animals had apparently died of heatstroke, but how the gates slammed closed remained a mystery. “Whether it was vigilantes or negligence, humans killed them,” says Sharon Young of the Humane Society.

Those in favor of ousting the sea lions insist that their measures are a modest response to a critical problem: The number of wild salmon are in sharp decline. Meanwhile, the California sea lion, hunted nearly to extinction in the last century, has made a remarkable recovery since being protected in 1972, now numbering 240,000. Sea lions have been drawn to the Bonneville Dam because the salmon must congregate around the fish ladders—a series of pools arranged like ascending steps—in order to proceed upriver, making them an easy lunch. The plan to remove the sea lions included the stipulation that efforts be made to find zoos or aquariums to take as many of the animals as possible. Only those left over could be euthanized—or shot if they eluded capture. “No one’s suggesting a scorched-earth policy,” says Charles Hudson, of the Columbia River Inter-Tribal Fish Commission. “There was no bloodlust.”

But animal rights activists maintain that the government’s own statistics, based on limited observation, suggest that the sea lions consume a relatively small percentage of the salmon. (State officials contend that the real percentage is far higher—and growing.) “The salmon are not going extinct because of the sea lions, but because of pollution, dams and overfishing,” says Kozil, who works for a great-ape rescue organization in Portland and is one of the plaintiffs in the pending lawsuit to block the removal. “The sea lions have been demonized.”

Hudson argues that it is the activists who have let their emotions get away from them, favoring the cute sea lions over the less attractive fish. “There seems to be a picking and choosing of one species over another,” he says. “It’s maddening.” After the six sea lion deaths, officials agreed to suspend the removal program for this season. But that will not lay to rest the strong emotions on either side. Says Young of the Humane Society: “This issue is not going to go away.”

KEY IDEAS AND DETAILS

Does Hewitt’s coverage seem to favor one side over the other, or does it seem fairly objective in its presentation of the different perspectives? What evidence supports your conclusions?

After Reading

- Using the chart below and the information from the beginning of the activity, choose three key stakeholders with very different positions and analyze their interests, impact, and involvement.

Stakeholder	Stakeholder’s Values and Interest(s) in the Project	Assessment of Impact	Stakeholder Involvement

Exploring One Conflict Together

My Notes

5. Based on the concerns of the stakeholders you and your classmates have chosen, what are some possible steps that could be taken to solve the conflict at Bonneville Dam?

Writing Prompt: Once you have considered different perspectives on the conflict at Bonneville Dam, collaborate to draft a policy proposal on how to resolve the conflict. Think about the questions that follow as you draft your proposal. Be sure to:

- Address the proposal to members of the stakeholder groups who ideally would act based on the proposal.
- End with a closing statement that predicts the benefits of resolving the conflict.
- Use an appropriately formal voice.
- Punctuate clauses correctly.

Policy Proposal Topic: What stakeholders are participating in establishing this proposal, and what is the problem being addressed?

Policy Statement: What will your proposal accomplish?

Reason: Why is your proposal needed?

Procedures: How will the proposal be translated into action? What specific actions are you proposing? When and where will they be implemented?

People: Who will do what? How will actions address the concerns of the stakeholders?

Impact: What will be accomplished through these actions?

Language and Writer's Craft: Punctuating Adjective Clauses

An **adjective clause**, sometimes called a relative adjective clause, functions as an adjective and contains a subject and a verb. In addition, it begins with a relative pronoun (who, whom, whose, that, which) or a relative adverb (when, why, where).

Relative adjective clauses can be **restrictive (essential)** or **non restrictive (nonessential)**. Notice the use and punctuation of the adjective clauses in the following examples:

Nonrestrictive: For Andrea Kozil, **who regularly hikes along the river**, the creatures are more like old friends.

Restrictive: Because they prey on endangered wild salmon **that also inhabit the Columbia**, many locals see them as a threat.

In your writing, consider whether your adjective clauses need commas (nonrestrictive) or not (restrictive).

Check Your Understanding

What sort of difficulties are encountered when trying to resolve a complex issue such as an environmental conflict? How can a stakeholder analysis help you to evaluate potential solutions to the problem? What kinds of limitations do you have to accept when working toward a solution acceptable to people with very different cultural perspectives?

My Notes

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, Note-taking, Discussion Groups

My Notes

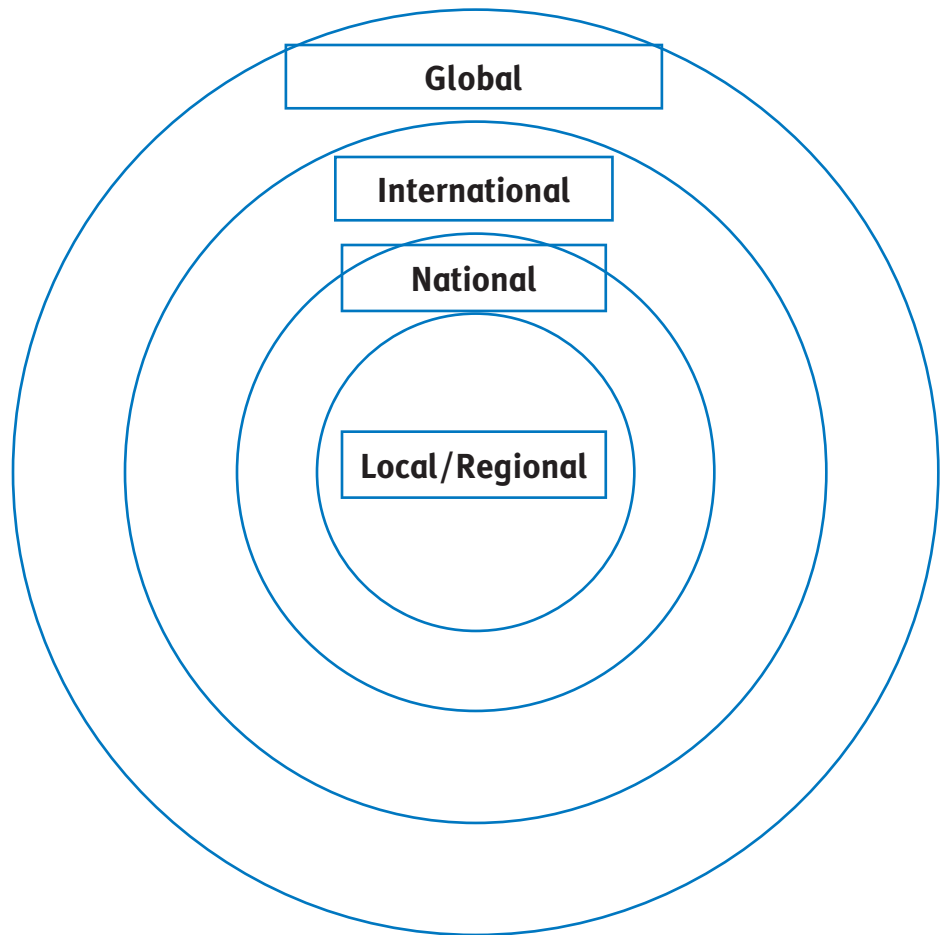
Learning Targets

- Collaborate to select an environmental issue for a research topic.
- Identify stakeholders in order to focus research and draft a preliminary topic proposal.

Identifying Environmental Issues

1. Using the chart below, brainstorm some environmental issues that you know of in the world. Then make a poster with a partner, charting the ideas you come up with. You may want to consult *Opposing Viewpoints* or some other online database to expand your list of ideas.

Environmental Issues that Link to Cultural Conflicts



2. After viewing other posters, work with your group members to identify a few topics in each category that might be worth choosing as the topic for your project. As a group, generate some notes on what you already know and would like to learn about each topic.

Regional	Notes	National	Notes
International	Notes	Global	Notes

A World of Conflicts

My Notes

3. As you look over the list of issues, which ones do you think you might be interested in examining closely? Share your opinions with your group members.

Planning for Research

4. As a group, choose one of the above issues and establish a preliminary list of stakeholders that may be involved in the conflict. Each group member can then conduct research with that stakeholder's position in mind, although your list may change as you research the conflict. With your group, fill out the chart below and submit it to your teacher for approval.

Preliminary Topic Proposal Form

- **Topic:** What is the problem being addressed?
- **Rationale:** Why is your proposal needed?
- **Stakeholders:** What groups can you initially identify as involved in the conflict?
- **Research Assignments:**
- **Deadlines:**

Source Evaluation Sheets:	_____	Presentation Draft:	_____
Annotated Bibliography:	_____	Formal Presentation:	_____
Individual Position Papers:	_____	Personal Reflections:	_____
Structured Discussion:	_____		

Learning Targets

- Apply criteria for evaluating potential sources to different articles on the same topic.
- Evaluate the use of evidence in support of a potential solution to a conflict.

Before Reading

1. While some news sources strive hard to present objective coverage of events of the day, other sources present a more subjective point of view, controlling what information is presented even if the article avoids being blatantly opinionated. When considering such articles—or any published or online text—as potential sources to support a claim, it's important to first evaluate those sources for their level of bias/credibility. The use of a heavily biased source without acknowledgement (or at least awareness) of their bias can greatly undermine your own ethos—especially if someone else challenges your source on the basis of its bias. Can you think of examples of news reporting that you thought might be biased? Why did you think that?

During Reading

2. Look for evidence of a subjective perspective in the two texts that follow. In the My Notes space, note how the writers use diction and selective information to create a relatively one-sided perspective on the issue.

Press Release

The HSUS and Wild Fish Conservancy File Suit to Stop Sea Lion Killing at Bonneville Dam

WASHINGTON (May 20, 2011) — The Humane Society of the United States, the Wild Fish Conservancy, and two individual citizens filed suit today in federal court, seeking to stop the National Marine Fisheries Service from authorizing the killing of as many as 255 sea lions at Bonneville Dam over the next three years.

In November 2010, the Court of Appeals for the Ninth Circuit overturned a prior attempt by the agency to authorize the killing of sea lions, finding that NMFS had not properly justified its decision and that salmon populations are at greater risk from overfishing and dam operations than they are from native sea lion predation. Sea lions have been consuming an average of 2.5 percent of the salmon over the past 3 years at the same time that permitted fisheries in the Columbia River have harvested as much as 17 percent of the record high salmon returns.

LEARNING STRATEGIES:
Marking the Text, Graphic Organizer

My Notes

What's at Stake

KEY IDEAS AND DETAILS

The two sources quoted in the press release are affiliated with the two organizations that brought the lawsuit—and authored this press release. How does noting this affect your perceptions of this article as a source?

My Notes

KEY IDEAS AND DETAILS

What is the author's purpose in introducing these "facts" and the information that follows? What kind of evidence is provided? Is it sufficient to support the central claim of the article?

"Federal law allows the killing of sea lions only in very limited circumstances, when the agency proves they are having a significant negative impact on salmon," said Jonathan R. Lovvorn, senior vice president and chief counsel for animal protection litigation for the HSUS. "The National Marine Fisheries Service's decision to kill hundreds of native marine mammals to reduce salmon losses by a couple of percentage points, while simultaneously authorizing much larger man-made sources of endangered salmon mortality, is both outrageous and patently illegal."

While blaming sea lions for eating salmon, the states and NMFS have largely ignored recommendations of government scientists to stop stocking non-native fish like bass and walleye and adopting angler regulations that perpetuate their high levels of predation on salmon. Experts have warned that curbing the impact of these non-native fish is imperative for salmon recovery.

"Blaming sea lions is nothing but a distraction," said Kurt Beardslee, executive director of Wild Fish Conservancy. "The National Marine Fisheries Service needs to look objectively at dam operation and over-harvest, hatchery practices and the stocking of non-native fish which together kill significantly more salmon and prevent them from reaching high-quality spawning habitat."

FACTS:

- While birds, other fish, sea lions and fishermen all kill salmon, the primary threats are from loss of quality spawning habitat and dams blocking their normal migratory routes up and down river.
- The plan to shoot sea lions coincides with estimates that this spring's Columbia River salmon run is likely to be the among the largest in almost 30 years while, as of May 2011, the daily number of sea lions at the dam is the lowest since 2003 and the time each animal spends at the dam has been steadily declining.
- The major causes of salmon losses are:

***Dams:** NMFS estimates the Federal Columbia River Power System kills 16.8 percent of adult Snake River Basin Steelhead and 59.9 percent of juveniles.

***Hatcheries:** In 2010, a Congressionally-mandated science panel found that current fish hatchery practices interfere with recovery and are in urgent need of reform.

***Fishing:** The states annually authorize the incidental take of between 4.5 and 17 percent of the Upper Columbia spring Chinook and Upper Snake River spring/summer Chinook. Additional salmon are killed in ocean fisheries.

***Other Predators:** NMFS estimated that bird predators consumed 18 percent of juvenile salmonids reaching the Columbia River estuary in 1998. NMFS scientists also estimate that non-native walleye eat up to 3 million juvenile salmon in the Columbia.

The Humane Society of the United States is the nation's largest animal protection organization—backed by 11 million Americans, or one of every 28. For more than a half-century, the HSUS has been fighting for the protection of all animals through advocacy, education and hands-on programs. Celebrating animals and confronting cruelty—On the Web at humanesociety.org.

Wild Fish Conservancy is a non-profit organization dedicated to the recovery and conservation of the Northwest region's wild-fish ecosystems, with about 2,400 members. Wild Fish Conservancy's staff of over 20 professional scientists, advocates, and educators work to promote technically and socially responsible habitat, hatchery, and harvest management to better sustain the region's wild fish heritage.

Editorial

Sea lions vs. salmon: Restore balance and common sense

by Fidelia Andy (chairwoman of the Columbia River Inter-Tribal Fish Commission and vice chairwoman of the Yakama Nation's Fish and Wildlife Committee)
February 15, 2008, *Seattle Times* (Opinion)

“The one that got away” is a bittersweet fisherman’s story. The one that “got away with it” is the bitter end—if we fail to deal with an exploding California sea lion population that is threatening endangered Columbia River salmon.

Our tribes strongly support the recent recommendation by NOAA Fisheries to allow limited lethal removal of problem California sea lions. The recommendation takes a significant step toward reconciling two conservation laws—the Marine Mammal Protection Act and the Endangered Species Act—that are increasingly at odds with one another.

Thirty-six years of unencumbered federal protection of California sea lions has produced profound success yet unanticipated consequences. The sea lions are at optimal sustainable population, according to NOAA estimates, but have gotten there at the direct expense of some endangered species.

Marine-mammal experts have warned that a particularly aggressive subpopulation of California sea lions will continue to exploit unnatural conditions—in this case, the fish ladder and its entrance at Bonneville Dam. They also warn that these behaviors will only get worse if left unmanaged.

We, as river people, remember a time when balance existed among all beings in a healthy and functioning ecosystem.

Dams have upset that balance. Tribal people were promised that while society reaped the benefits of dams, there would be a parallel acceptance of responsibility to mitigate and manage their impacts.

Survival, balance, integrity and dignity are cultural mandates for our tribes as we work to bring the wolf back to Idaho, eagles and other raptors to the Yakima Basin, and lamprey and freshwater mussels to the Columbia River. To that end, our tribes insist that all impacts to threatened and endangered salmon runs, throughout their life cycle, be addressed in their recovery.

My Notes

KEY IDEAS AND DETAILS

Andy’s piece is an editorial written to address a broad audience. How does that affect her approach to using evidence? Her use of diction?

KEY IDEAS AND DETAILS

Andy explicitly states the values and beliefs that underlie her position. How does this affect your perception of her ethos? How does it affect the persuasiveness of the article?

What's at Stake?

My Notes

KEY IDEAS AND DETAILS

How does Andy's use of statistics and sources contrast with those of the HSUS press release? Which article more persuasively presents its supporting case? Why?

KEY IDEAS AND DETAILS

How does Andy use pathos in this section? What diction and images contribute to her emotional appeals? How effective is this approach in supporting her argument?

A comprehensive recovery plan includes hydropower and habitat improvements, hatchery reforms, predator management and the most closely regulated fishery in the world.

On the Columbia River, tribal, state and federal biologists have done everything allowable under current law to give the salmon a chance. However, between 2002 and 2007, there has been a 382-percent increase in salmon being eaten by sea lions.

A joint request by Oregon, Washington and Idaho to lethally remove sea lions led to a legally required convening of diverse interests—independent scientists, conservationists, nonprofit leaders, and tribal, state and federal officials—to weigh evidence and make recommendations.

They concluded that California sea lions are having a “significant negative impact” on endangered fish and, by an overwhelming majority, recommended approval of the states’ application and developed two lethal removal scenarios as part of their package.

According to NOAA Fisheries’ environmental assessment, the most-aggressive 2008 management option could take 48,000 salmon out of the jaws of sea lions and pass them safely above Bonneville Dam. A total of only 66,646 chinook made it safely above Bonneville during the 2007 run.

Northwest salmon lovers can be pardoned for any sense of déjà vu. Last decade’s tragedy at Ballard Locks began with similar circumstances. Regrettably in that case, myopic interests impeded desperately needed management, resulting in the functional extinction of the Lake Washington winter steelhead.

It’s a heart-wrenching scene at Bonneville Dam for those who are devoting their lives to building sustainable fish populations. River watchers have reported schools of ancient sturgeon huddling in shallow water, looking for refuge from marauding sea lions. Sea lions patrol the entrance to, and even inside, the Bonneville fish ladder, thereby eliminating any normative predator-prey relationship.

In our view, this situation puts the integrity of both species in jeopardy.

Quasi-domesticated sea lions may be acceptable to the Pier 39 tourists in San Francisco, but not on the Columbia River. There is no nobility in one species squatting in a fish ladder and eating another into extinction.

Our Creator gave us the responsibility to protect the balance among all creatures in the ecosystem. Traditionally, we accept responsibility for the survival and prosperity of the resources that surround us.

Failure to accept this responsibility threatens a tragic loss of a cultural resource that is the symbol of the Northwest.

After Reading

4. As you investigate the issue of your choice, it will be important to monitor the sources you use for both the level of subjectivity and the types of appeals they use. Unlike most printed sources, information posted on websites does not have to go through a process of review to check for factual accuracy. Use the template below to practice evaluating a website.

Topics and Questions	Responses
<p>The URL: What is its domain? .com = a for-profit organization .gov, .mil, .us (or other country code) = a government site .edu = an educational institution .org = a nonprofit organization</p> <ul style="list-style-type: none"> • Is this URL someone’s personal page? Why might using information from a personal page be a problem? • Do you recognize who is publishing this page? If not, you may need to investigate to determine whether the publisher is an expert on the topic. 	<p>List website (title and URL):</p> <p>What can you tell from the URL?</p>
<p>Sponsor:</p> <ul style="list-style-type: none"> • Does the website easily give information about the organization or group that sponsors it? • Does it have a link (often called “About Us”) that leads you to that information? • What do you learn? 	<p>What can you learn about the page’s sponsor?</p>
<p>Timeliness:</p> <ul style="list-style-type: none"> • When was the page last updated (usually this is posted at the top or bottom of the page)? • How current a page is may indicate how accurate or useful the information in it will be. 	<p>What can you learn about the page’s timeliness?</p>
<p>Purpose:</p> <ul style="list-style-type: none"> • What is the purpose of the page? • What is its target audience? Does it present information or opinion? • Is it primarily objective or subjective? • How do you know? 	<p>What can you tell about the page’s purpose?</p>
<p>Author:</p> <ul style="list-style-type: none"> • What credentials does the author have? • Is this person or group considered an authority on the topic? 	<p>What else can you learn about the author?</p>
<p>Links:</p> <ul style="list-style-type: none"> • Does the page provide links? • Do they work? • Are they authoritative? • Are they helpful? • Are they objective or subjective? 	<p>What can you tell from the links provided?</p>

LEARNING STRATEGIES:
Marking the Text

My Notes

Learning Targets

- Prepare an annotated bibliography.
- Understand the link between careful documentation and ethos as a researcher.

Preparing for Research

1. The HSUS press release and Fidelia Andy's editorial present stakeholder positions on the Columbia River sea lion controversy. How do they achieve similar goals (though with very different agendas) in very different ways? How are their goals related to the genre of text being used (a press release compared to an editorial)? In your opinion, which more effectively advocates for its position, and how?

2. What are some guidelines you should use as you select sources for use in your upcoming project?

During Research

3. You and your group have selected a topic that you need to research in preparation for designing a presentation to your classmates. You will first each need to find at least **three sources**, keeping in mind that you are trying to identify a broad range of stakeholder positions relative to your topic.
- For each source you collect, you will use the MLA (Modern Language Association) format to create an *annotated bibliography* entry. Annotated bibliographies are tools for tracking and processing the research work you do.
 - Entries typically consist of two parts: a complete bibliographic citation for the source and an annotation (a brief summary/commentary presenting your response to the source).
 - For this task, the annotation part of the bibliography will (1) summarize the information you found in the source, (2) assess the degree to which the source was helpful in your research and (3) reflect on how reliable the source is given the level of subjectivity, its use of evidence, or the narrowness of the perspective it presents.
 - Following are sample entries. Your teacher will provide resources that have more examples.

What's at Stake? Part Two

My Notes

4. Use the following template to compile annotated entry drafts for each of your required sources. Once you have completed your annotated entries, compile a complete annotated bibliography as a group. The bibliography should be in alphabetical order. You will also need to complete a source evaluation sheet for each online resource you use.

Source 1:

Annotation:

Source 2:

Annotation:

Source 3:

Annotation:

5. You will now formally evaluate your sources and acknowledge their bias or potential limitations. This further establishes your ethos as a researcher by indicating you are aware of the bias and credibility of your sources. As you did with the class model, use the following questions and response sheet to evaluate the three sources you have chosen to use for your position paper.

The URL:

- What is its domain?
.com = a for-profit organization
.gov, .mil, .us (or other country code) = a government site
.edu = an educational institution
.org = a nonprofit organization
- Is this URL someone's personal page?
- Why might using information from a personal page be a problem?
- Do you recognize who is publishing this page?
- If not, you may need to investigate further to determine whether the publisher is an expert on the topic.

Sponsor:

- Does the web site easily give information about the organization or group that sponsors it?
- Does it have a link (often called "About Us") that leads you to that information?
- What do you learn?

Timeliness:

- When was the page last updated (usually this is posted at the top or bottom of the page)?
- How current a page is may indicate how accurate or useful the information in it will be.

Purpose:

- What is the purpose of the page?
- What is its target audience?
- Does it present information or opinion?
- Is it primarily objective or subjective?
- How do you know?

Author:

- What credentials does the author have?
- Is this person or group considered an authority on the topic?

Links:

- Does the page provide links?
- Do they work?
- Are they helpful?
- Are they objective or subjective?

What's at Stake? Part Two

My Notes

6. Use the response sheet below as a template to create a similar sheet for each of your sources. Respond to the questions on the previous page.

Evaluating Your Sources – Response Sheet

List website (title and URL):

What can you tell from the URL?

What can you learn about the page's sponsor?

What can you learn about the page's timeliness?

What can you tell about the page's purpose?

What else can you learn about the author?

What can you tell from the links provided?

Check for Understanding

Based on your evaluation, explain the potential impact of using this source on your credibility.

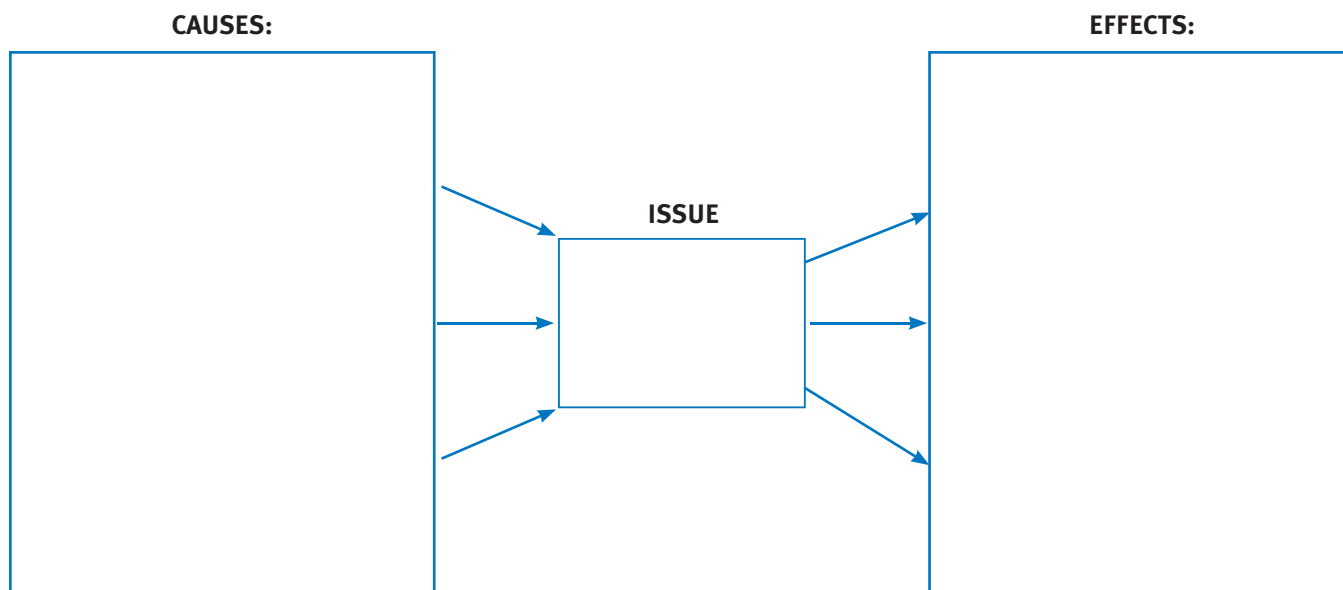
Learning Targets

- Analyze a model position paper for rhetorical appeals and the elements of an effective argument.
- Construct a position paper by incorporating research on a stakeholder position.

LEARNING STRATEGIES:
Graphic Organizer,
Discussion Groups, Drafting,
Marking the Text, Revising,
Adding

Preparing to Write

1. As you prepare to write a position paper, it is important to put yourself in the position of the stakeholder you plan to represent. Begin by generating a list of major points in support of your stakeholder position. In particular, look for evidence to establish/refute key causal claims. Consider what information you may wish to quote in your paper (remember, you must cite three sources) and be sure to document each piece of information you plan to use.



2. Now revisit Fidelia Andy's position paper on pages 359–360. Her piece provides a real-world example of the type of paper you need to produce. Read through her piece and annotate it for the elements of argument and her use of logos, ethos, and pathos.

My Notes

Crafting Your Position Paper

Components of My Argument

Element of Argument	Key Points/Information to Include
<p>Hook: Grab your audience’s attention and establish your subject.</p>	
<p>Claim: State your basic position.</p>	
<p>Reasons and Evidence:</p> <ul style="list-style-type: none"> • Present reasons that support your position on the issue. • Provide sufficient supporting evidence from your sources, including background information that explains your concerns. 	
<p>Counterclaims:</p> <ul style="list-style-type: none"> • Build credibility by objectively discussing the other side. • Concede common ground on which you can agree. • Refute central claims held by the other side. 	
<p>Call to Action:</p> <p>Propose the solutions you support and suggest what the benefits of adopting them might be—or the consequences of failing to do so.</p>	

Writing Prompt: Write a position paper representing your stakeholder’s position regarding your group’s conflict. Be sure to:

- Cite quotes and details from your sources to develop your claims.
- Organize your points to present a clear argument, using the components of argumentation as a general outline.
- Choose an appropriate structure for your position paper.
- Write in first person, since you will be role playing a representative of this stakeholder position in your collaboration with your group.
- Consult a style guide, if needed, to help you format your paper correctly and use citations correctly.
- Check your final draft for errors in grammar, punctuation, spelling, or conventions.

Check Your Understanding

Annotate your draft, labeling the elements of argument in your paper. Also mark edits for corrections in grammar and other conventions.



INDEPENDENT READING LINK

Identify the elements of an argument in one of your independent reading texts. Summarize how the author used at least three different elements.

My Notes

Language and Writer's Craft: Documenting Your Claims

LEARNING STRATEGIES:
Marking the Text, Revising

My Notes

Learning Targets

- Avoid plagiarism and maintain accuracy by properly citing research in writing and speech.
- Use a variety of source integration strategies to maintain the flow of ideas.

Working with Sources in an Academic Essay

To build credibility for their claims, writers need to document their supporting evidence, whether they're using statistics, expert testimony, or even ideas taken from other sources. While different publications and professions use their own style guides for how to do this, the Modern Language Association (MLA) guidelines are typically used in language arts classes. MLA style also provides writers with a system for referencing their sources through parenthetical citation in their essays and in Works Cited pages.

Most importantly, the use of MLA style can protect writers from accusations of **plagiarism**, which is the purposeful or accidental use of source material by other writers without giving credit. Consider the following excerpt from page 10 of a U.S. Army Corps of Engineers report.

Total estimated salmonid catch has ranged from about 4,000 to 6,000 per year since 2008. The relative impact on the 1 January to 31 May run has varied with the number of fish passing each spring, which has risen each year from 2008 to 267,194 in 2010. An estimated 4,466 adult salmonids (2.9% of the run) were consumed by pinnipeds in the tailrace of Bonneville Dam during the 2008 1 January to 31 May period. An estimated 4,489 adult salmonids (2.4% of the run) were consumed in 2009, and an estimated 6,081 adult salmonids (2.2% of the run) were consumed in 2010. Presence and predation by CSL [California sea lions] was first observed in the fall of 2008 and has been noted each fall since. Additional salmonids were caught by pinnipeds but escaped and swam away with unknown injuries (3.3%, 2.3%, and 2.6% of total salmonid catch escaped in 2008, 2009, and 2010, respectively). (Stansell 10)

Stansell, Robert J.; Karrie M. Gibbons and William T. Nagy. "Evaluation of Pinniped Predation on Adult Salmonids and other Fish in the Bonneville Dam Tailrace, 2008-2010." U.S. Army Corps of Engineers. 14 Oct. 2010. Web 2 Aug. 2012.

1. Which of the following would be considered plagiarism if it did not include a source citation? Why or why not?
 - An estimated 4,466 adult salmonids (2.9% of the run) were consumed by pinnipeds in the tailrace of Bonneville Dam during the 2008 1 January to 31 May period.
 - About 4500 salmon were eaten by sea lions at Bonneville Dam during the spring of 2008.
 - Sea lions eat thousands of salmon each spring at the Bonneville Dam.

Options for Citing Sources

If you determine that a source citation is needed, you have options for how to document the source. Be sure to vary your source integration to maintain good flow in your writing.

Option A: Use the parenthetical citation to cover the source information.

Example: About 4,500 salmon were eaten by sea lions at Bonneville Dam during the spring of 2008 (Stansell 10).

Option B: Start with some of the source information.

Example: A study by Robert Stansell et al. found that about 4,500 salmon were eaten by sea lions at Bonneville Dam during the spring of 2008 (10).

Option C: End with some of the source information.

Example: About 4,500 salmon were eaten by sea lions at Bonneville Dam during the spring of 2008, according to the US Army Corps of Engineers (Stansell 10).

Option D: Insert some of the source information somewhere mid-sentence.

Example: About 4,500 salmon, a US Army Corps of Engineers report found, were eaten by Sea Lions at Bonneville Dam during the spring of 2008 (Stansell 10).

Option E: Insert an appositive or adjectival phrase to add credentials or clarify information.

Example: Robert Stansell, chief biologist of the US Army Corps of Engineers, found that approximately 4,500 salmon — roughly 2.4% of the total population — were eaten by sea lions in 2009 (10).

2. Revise the following sentence to incorporate appropriate source information using at least two different options.

Original text: An estimated 4,489 adult salmonids (2.4% of the run) were consumed in 2009, and an estimated 6,081 adult salmonids (2.2% of the run) were consumed in 2010.

Paraphrased text:

Version 1:

Version 2:



WORD CONNECTIONS

Foreign Words and Phrases

You may see *ibid.* and *et al.* in source citations. *Ibid.* is the abbreviation for the Latin word *ibidem*, which means “in the same place.” It is used to cite the same source as the previous entry. *Et al.* is the abbreviation for *et alia*, which means “and others.” *Et al.* is commonly used to refer to multiple authors of the same source.

My Notes

Language and Writer's Craft: Documenting Your Claims

My Notes

Citing Sources Accurately

Another key ethical issue when using sources is the accuracy of the information being presented. Consider the information in the following table.

Annual Salmonid Passage and Estimated Consumption by Pinnipeds, Bonneville Dam

Year	Bonneville Dam Salmonid Passage	Expanded Salmonid Estimated Consumption	% of Run (Jan 1–May 31)	Adjusted Salmonid Estimated Consumption	% of Run (Jan 1–May 31)
2002	284,733	1,010	0.4%	-	-
2003	217,185	2,329	1.1%	-	-
2004	186,804	3,533	1.9%	-	-
2005	82,006	2,920	3.4%	-	-
2006	105,063	3,023	2.8%	3,401	3.1%
2007	88,474	3,859	4.2%	4,355	4.7%
2008	147,543	4,446	2.9%	4,927	3.2%
2009	186,060	4,489	2.4%	4,960	2.7%
2010	267,194	6,081	2.2 %	6,321	2.4

Source: Stansell, Robert A. and Karrie M. Gibbons. "Pinniped Predation in the Bonneville Dam Tailrace, 2002-2010." US Army Corps of Engineers. 2010. Web. 8 Aug. 2012. PDF file.

3. Using texts you have read in this unit and the information above, how ethical is each of the following references?

Example: "However, between 2002 and 2007, there has been a 382-percent increase in salmon being eaten by sea lions" (Andy).

Example: Sea lions have been consuming an average of 2.5 percent of the salmon over the past 3 years ...

Example: The impact of sea lions on the salmon run has decreased over the past three years from 2.9% to 2.2%.

Revise each of these examples and add a source citation. Paraphrase or use direct quotations to ensure you are ethically crediting your source.

Working with Sources in an Oral Presentation

While using evidence in an argument is crucial to its effectiveness, the information has to be cited so that the source is evident. In speaking, this tends to take a different form than in writing. Since you do not include parenthetical citations when speaking, what information should you include to indicate that your information is reliable?

As a speaker, it is particularly important that you give a *thorough* citation of your source. Audience members may want to find the source for further investigation, and they have no way to do so except by using information offered in your speech.

General tips on citing sources within your speech or oral presentation:

- Do not say “quote, unquote” when you offer a direct quotation. Use brief pauses to frame the quote, instead. You may say “quote” if you are trying to emphasize the quote.
- Provide enough information about each source so that your audience could, with a little effort, find it.
- If your source is unknown to your audience, provide enough information about the source for the audience to perceive it as credible. Typically, you would provide this credentialing of the source by stating the source’s expertise and qualifications to discuss the topic.

EXAMPLES

From a book with one author:

Typically include: Author, brief credentials, date, and title

“Dr. Derek Bok, President Emeritus of Harvard University, in his 2005 book, “Our Underachieving Colleges,” wrote...

From a website:

Typically include: Site title, credentials, and date last updated (some websites may not be updated on a regular basis)

“One of the most active developers of neurotechnology, Cyberkinetics, claims on their website last updated on March 24, 2006 that...”

From a TV or radio Show:

Typically include: Name of show, date it aired, title of story, and name of reporter

“On March 24, 2006, National Public Radio’s Morning Edition aired a story by reporter Christopher Joyce entitled, ‘Greenland glaciers moving more quickly to the ocean.’ In the story, experts claimed ...”

My Notes

Language and Writer's Craft: Documenting Your Claims

My Notes

From an interview you performed:

Typically include: Name, date, credentials

"In a personal interview conducted on February 12, 2006 with Charlotte Maddux, director of the local chapter of the American Cancer Society, she told me..."

From a print magazine:

Typically include: Name of publication, name of reporter, and date

"According to a feature article written by reporter Kelli Brown about the rising costs of medicine in the March 27, 2006 issue of Time magazine ..."

From a newspaper:

Typically include: Name of reporter, name of publication, date, and version (i.e. print or electronic version). Providing additional information may give credibility to the source.

"In a front page article in the January 17, 2006 edition of the Washington Post which looked ahead to President Bush's second term, reporter Dana Milbank quoted White House Chief of Staff, Andrew H. Card, Jr., who said, 'President Bush...'"

From a reference work:

Typically include: Title, credentials, and date of publication

"The 2005 edition of Simmons Market Research, considered by most to be the nation's leading authority on the behavior of the American consumer, notes ..."

4. With your group members, identify specific pieces of evidence you are taking from sources in your research. For each, decide which type of source citation is most appropriate to establishing credibility and reliability. Revise to cite each source, using the models above.

Check Your Understanding

Exchange position papers with a partner and highlight all references to specific evidence, quotes, or ideas from sources. Add editing suggestions for accurate citation of sources, where needed. Be sure to vary the use of direct and indirect quotations, and vary your syntax to enhance the flow of the writing.

Select key evidence that you will use to present your stakeholder's concerns to your group. Make a plan for how you will integrate oral source citations for this evidence.

Assignment

Your assignment is to present a solution to the environmental conflict your group has researched. You will deliver a group presentation designed to contextualize the conflict for your classmates and justify your approach to resolving it.

Planning: Collaborate with your group to evaluate stakeholder positions and potential solutions.

- How will you use logic, evidence, and rhetorical appeals to advocate your stakeholder's concerns?
- How will you integrate oral source citations to cite your research?
- How will your group identify common ground, significant obstacles, and potential solutions—and evaluate which solutions might actually work?

Drafting and Organizing: Draft a policy proposal and organize a collaborative presentation.

- How will you work cooperatively to bridge gaps and meld arguments together into a policy proposal? (Use the policy proposal modeled in Activity 4.13.)
- How will your group create a joint presentation that explains the process and the resulting conclusions to the rest of the class?
- What background information will you provide to give a context for the conflict?
- How will you engage your audience with a hook and provide an effective conclusion with a clear call to action?
- What organizational structure will you select?
- Which stakeholder positions will you present to the class (use at least three)?
- What evidence and citations will you include to develop claims, counterclaims, and reasons?
- How will you argue for a proposed solution to the problem, one that respects the wishes of all stakeholders as completely as possible and that has a positive impact?

Rehearsing and Presenting: Use effective speaking and listening to prepare, present, and observe.

- How can you apply the speaking skills you practiced in Unit 3 to rehearse effective delivery?
- How will you involve all group members in the presentation?
- How can you use maps, visual aids, or other media to engage your audience?
- How will you take notes to demonstrate your understanding, questioning, and evaluating of your peers' presentations?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- What conflicting cultural values or beliefs contribute to the debate surrounding your topic—and how much did these play into your own reaction to it?
- How persuasive was your own proposal compared to others? What content, organization, delivery, or media enhanced their persuasiveness or credibility?

My Notes

Technology TIP:

You might use PowerPoint, Prezi, or another media tool to engage your audience, using principles you learned through your study of documentary film.

Presenting a Solution to an Environmental Conflict

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The presentation</p> <ul style="list-style-type: none"> • supports a strong policy proposal with a clear explanation of a variety of stakeholder positions • argues persuasively for an insightful potential solution • develops claims, counterclaims, and reasons with evidence and citations from a variety of credible sources. 	<p>The presentation</p> <ul style="list-style-type: none"> • supports a policy proposal with an adequate explanation of several stakeholder positions • argues persuasively, for the most part, for a logical potential solution • develops claims, counterclaims, and reasons with sufficient evidence and citations from reliable sources. 	<p>The presentation</p> <ul style="list-style-type: none"> • has an inadequate policy proposal; includes partial explanation of stakeholder positions • uses an inconsistently persuasive argument; solution is illogical • develops claims, counterclaims, and reasons insufficiently; may use limited or unreliable sources. 	<p>The presentation</p> <ul style="list-style-type: none"> • has no policy proposal and/or lacks stakeholder positions • does not propose a potential solution • does not develop an argument and/or provides little or no evidence of research.
Structure	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates extensive evidence of collaboration and preparation • has an engaging introduction that thoroughly explains the conflict • follows a smooth and effective organizational structure • concludes with a clear call to action. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates adequate evidence of collaboration and preparation • has an introduction that explains the conflict • follows a logical organizational structure • includes an adequate conclusion. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates insufficient or uneven collaboration and/or preparation • has a weak introduction • uses a flawed or illogical organizational structure • includes a weak or partial conclusion. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates a lack of collaboration or preparation • lacks an introduction • has little or no organizational structure • lacks a conclusion.
Use of Language	<p>The presentation</p> <ul style="list-style-type: none"> • uses persuasive language and precise diction • demonstrates command of the conventions of standard English grammar, usage, and language • cites and evaluates sources thoroughly in an annotated bibliography • integrates oral citations smoothly. 	<p>The presentation</p> <ul style="list-style-type: none"> • uses appropriate language and some precise diction • demonstrates adequate command of the conventions of standard English • cites and evaluates sources in an annotated bibliography • includes adequate oral citations. 	<p>The presentation</p> <ul style="list-style-type: none"> • uses inappropriate language; may use basic diction • demonstrates partial command of the conventions of standard English • begins to cite and/or evaluate sources in an annotated bibliography; may use improper format • includes inadequate oral citations. 	<p>The presentation</p> <ul style="list-style-type: none"> • does not communicate; vague or confusing • has frequent errors in standard English grammar, usage, and language • lacks an annotated bibliography • lacks oral citations.

Previewing Embedded Assessment 2 and Documentary Film

ACTIVITY
5.17

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully.
- Revise, refine, and reflect on an understanding of vocabulary words and the essential questions.

Making Connections

In the first part of this unit, you have looked at claims and evidence surrounding a controversial issue. You have learned that it is essential to evaluate evidence for its objectivity or subjectivity and to consider the source of information and how a stakeholder’s position may affect how an issue is presented. In the next part of this unit, you will continue exploring argumentative techniques presented in documentary film as you prepare to choose an issue and create your own documentary advocating for your position on the issue.

Essential Questions

Based on your study of the first part of this unit, how would you answer the questions now? Which activities in the first half of the unit helped inform your response?

1. How do cultural differences contribute to conflicts over environmental issues?

2. In what ways do nonfiction texts influence perceptions of their subject?

Developing Vocabulary

Review the Academic Vocabulary and Literary Terms you have studied so far in this unit. Which words/terms can you now move to a new category on a QHT chart? Which could you now teach to others that you were unfamiliar with at the beginning of the unit?

Unpacking Embedded Assessment 2

Closely read the assignment and examine the Scoring Guide criteria for Embedded Assessment 2: Representing an Argument in a Documentary Film.

Your assignment is to transform your presentation from the first Embedded Assessment into a documentary film **advocating** for a particular solution to the issue. Use research-based evidence, persuasive appeals, and documentary film techniques to engage an audience and convince them of your argument.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

LEARNING STRATEGIES:

QHT, Close Reading, Metacognitive Markers, Close Reading, Marking the Text

My Notes

ACADEMIC VOCABULARY

To **advocate** for something is to speak or write in favor of it by publicly recommending or supporting it through some action. In an argument, you are **advocating** for a specific claim.

INDEPENDENT READING LINK

To become familiar with documentary film styles and conventions, analyze and evaluate a variety of documentary films. Your teacher or school media specialist can help you find documentaries, many of which you can view online for free.

Previewing Embedded Assessment 2 and Documentary Film

My Notes

ACADEMIC VOCABULARY

Objective and **subjective** are commonly used terms to describe the point of view or perspective adopted when presenting information. It is important to understand that if something is subjective, it is informed by opinion, bias, and feelings; whereas an objective point of view tries to be impartial, balanced, and factual in its presentation.

So You Want to Be a Director

During the first part of this unit, you explored the techniques through which filmmakers and writers explore their subjects and present their positions, sometimes seemingly **objectively**, in the form of an informational text, but sometimes very **subjectively**, with the intent of making an explicit argument.

Put your knowledge of film to work representing an argument in favor of one position on the issue you explored during Embedded Assessment 1. Instead of mediating, your group will advocate in favor of one solution. You will use the content—images, text, narration, music—and the appeals—the use of logos, ethos, and pathos—to support a message in a documentary film.

Previewing Documentary Modes and Styles

When we watch films and television shows that are fictional, we are aware that the creators/writers are not showing us reality. However, when we watch nonfiction films and television shows, we tend to assume that what we see is absolute reality and truth. Yet nonfiction films and television shows, as well as nonfiction books and articles, are shaped by their creators.

One way to analyze nonfiction films and television shows is to look at the documentary modes, or methods, that the creators use to shape their creation. One critic has identified four modes—expository, observational, interactive, and reflexive—that the creators of nonfiction films and television shows use. Read the explanation of each mode below and consider the questions that follow each explanation. (Adapted from *Reading in the Reel World*, by John Golden, NCTE, 2006)

3. Have each group member read about a different mode before defining it for the group. Work together to create a poster that defines and includes the key elements of each mode.

Expository Mode: The film explains a subject to the viewer. Think of a historical documentary or nature show. In “Direct Address,” a voice-over narrative tells us information about the subject. In “Indirect Address,” no central narrator talks directly to the audience, but we are shown (or hear) other people talking about the subject as we look at images of it. With either form of address, the filmmaker/creator is making choices about what to explain and how to explain it, but the viewer is not necessarily aware of those choices.

- How does the speaker’s tone influence perception of the subject?
- What do you notice when comparing what is heard with what is being shown at the same time?

WORD CONNECTIONS

Multiple Meaning Words

Mode is a word that has many academic applications. Here it refers to a manner or method by which something is done or is experienced. *Mode* is also used in mathematics, where it refers to the most frequent number in a set of data.

Observational Mode: This is a “fly on the wall” mode, in which the camera seems to follow the subject without commenting on it. This mode features minimal editing or cutting, little or no use of non-diegetic sound, and no voice-over or interaction between the filmmaker and what is being filmed. It comes across as exclusively “showing,” rather than “telling,” which suggests extreme objectivity. The camera is merely recording reality instead of constructing it. Nevertheless, the filmmaker/creator chooses what reality the camera will record.

- What is not shown?
- How do framing, angle, and lighting potentially influence our perceptions of the subject?

Interactive Mode: The filmmaker/creator’s presence is evident; we may hear the questions being asked or see the filmmakers engaging with the subjects. We also get the sense that those on film are aware of being filmed and are perhaps modifying how they present themselves as a result of this awareness. Think of reality TV: the situations themselves only exist because the film/show is provoking them into existence. Again, the filmmaker/creator is making the choices, though the viewer may be a little more aware that those choices are being made.

- Is the filmmaker provoking reactions for the sake of entertainment or to make a persuasive point? Or both?
- How much does the filmmaker’s presence affect our sense of reality?

Reflexive Mode: The text calls attention to itself as a constructed text through deliberate editing or sound effects or satirical self-examination. It may expose its own apparatus via shots of the film crew at work. When using this mode, the filmmaker/creator is saying “Look, I’m creating this film/show. Watch me.” The viewer is aware of some, if not all, of the choices being made.

- How does the text’s reflection on itself impact our willingness to consider the film’s message?
- Can a text be reflexive and still claim to be objective? Truthful?

Check Your Understanding

Which mode do you think you will want to use in your own documentary film script, and why?

My Notes



WORD CONNECTIONS

Multiple Meaning Words

The word *reflexive* has somewhat different meanings depending on its use. In the context here, *reflexive* relates to the word *reflect*, meaning to look at oneself and one’s actions. *Reflexive* also refers to actions performed without thinking, such as automatically closing a car door. *Reflexive* also describes pronouns (such as *ourselves*) that refer back to a previously named noun.

LEARNING STRATEGIES:

Visualizing, Role Playing,
Note-taking

My Notes

Literary Terms

Tone is a writer's or speaker's (or filmmaker's) attitude towards a subject.

Learning Targets

- Identify and distinguish between different modes used by documentary filmmakers.
- Write to explain how a director's mode influences the film's tone and subjectivity.

Documentary Versus Fiction Film

1. As you may have noticed throughout this unit, documentary films break a lot of rules that fiction films usually follow. Most importantly, perhaps, in fiction films—with few exceptions—the camera represents a silent observer of the lives of people who do not know they're being watched. Think back on the various types of film texts you have watched in this unit. What are some ways in which the line between director and subject is crossed?

2. Review the posters you made to explore the **Documentary Modes and Styles** in the previous activity. While a single film may move in and out of various modes, a director's choice to break into a more obviously biased mode will have a big impact on tone, as these modes more openly reveal the director's perspective on the subject. It is similar to how an essay that breaks into highly subjective descriptions and the use of first person takes on a more transparent tone than one that sticks to more objective language and third person.

Viewing the Film

3. As you watch the four film clips, take notes on how the narrative point of view is constructed. Once you have identified the mode used in the clip, consider how the narration, editing, and sound help create the tone. Use the graphic organizer on the next page.

Text: <i>Life in the Freezer</i>	Director:	Mode:
Text: <i>March of the Penguins</i>	Director:	Mode:
Text: <i>The 11th Hour</i>	Director:	Mode:
Text: "I Need to Wake Up"	Director:	Mode:

Setting the Mode and Tone

My Notes

Writing Prompt: Analyze how the mode of one of the clips affects the tone.

Be sure to:

- Begin with a topic sentence that establishes your claim.
- Cite specific details from the clip (narration, image, sound, sequence).
- Add commentary that explain the connotations and tone created by the images or sounds.

Independent Practice

Watch at least four documentary film trailers. Use the graphic organizer below to take notes as you make predictions about each film and reflect on the effectiveness of the trailer.

Documentary Film Title	Predict the Mode: Does it appear subjective or objective? Explain	Rate your interest level from 1–10 (low to high). Explain.

Check Your Understanding

Rank the four modes from most objective to most subjective, then explain your rankings.

Learning Targets

- Analyze documentary film techniques in short films.
- Collaborate to storyboard the exposition for a documentary film.

Previewing Film Techniques

1. Read the text that follows, which explains the various film techniques used to create documentary films. Mark the text as follows:
 - Put a “Q” next to terms that you have questions about (unfamiliar).
 - Put a “H” next to terms that you have heard of (somewhat familiar).
 - Put a “T” next to terms you could teach (very familiar).
2. Make a display card for one of the terms. Include the name of the technique, a brief description, and at least two of the following:
 - One purpose or possible effect of the technique
 - A visual representation of the technique
 - An example of how the technique was used in a documentary film
3. Post your display card in the correct category on a bulletin board. Find the cards for terms that you marked with a “Q” in Step 1. Use the cards to become familiar enough to at least change your Q’s to H’s.

Documentary Film Techniques

Framing and Angles

Shot: A single piece of film uninterrupted by cuts.

Establishing Shot: Often a long shot or a series of shots that sets the scene, it is used to establish setting and to show transitions between locations.

Long Shot (LS): A shot from some distance; if filming a person, the full body is shown (also called a Full Shot).

Medium Shot (MS): The most common shot; the camera seems to be a medium distance from the object being filmed.

Close Up (CU): The object or subject takes up most of the frame and so the viewer is forced to look at what the director intends the viewer look at.

Two Shot: A scene between two people shot exclusively from an angle that includes both characters more or less equally.

Eye Level: A shot taken from a normal height; most shots seen are eye level because it is the most natural angle.

High Angle: The camera is above the subject, making the subject look small, weak, powerless, and trapped.

Low Angle: The camera films the subject from below, making the subject look larger, strong, powerful, and threatening.

LEARNING STRATEGIES:
Think-Pair-Share, QHT,
Marking the Text, Drafting,
Graphic Organizer

My Notes

Documentary Film Techniques

My Notes

Movement and Transitions

Pan: A stationary camera moves from side to side along a horizontal axis.

Tilt: A stationary camera moves up or down along a vertical axis.

Zoom: A stationary camera where the lens moves to make an object seem to move closer to or further away from the camera.

“Ken Burns” Effect: A technique in which the camera slowly zooms in on a still photograph and pans from one image to another.

Montage: Transitional sequences of rapidly edited images, used to suggest the lapse of time or the passing of events.

Dolly/Tracking: The camera is on a track that allows it to move with the action. The term also refers to any camera mounted on a vehicle.

Cut: The most common editing technique; two pieces of film are spliced together to “cut” to another image.

Fade: A scene that can begin in darkness and gradually assume full brightness (fade-in) or the image may gradually get darker (fade-out).

Dissolve: A kind of fade in which one image is slowly replaced by another. It can create a connection between images.

Wipe: A new image wipes off the previous image. A wipe is more fluid than a cut and quicker than a dissolve.

Shot-Reverse-Shot: A shot of one subject, then another, then back to the first. It is often used for conversation or reaction shots.

Visual Elements

Color/Black and White/Sepia: A film can be shot partly or entirely in color, black and white, or sepia tones (a brownish pigment.)

Charts and Graphs: A pie chart, bar graph, or line graph to emphasize a statistic or help the audience visualize data.

Photographs: Still images used to emphasize a point or illustrate a time in history before video was available.

Interview: Expert or celebrity interviews can be used to enhance a film’s ethos or present opposing views.

Real People: “Man on the street”-type polls and reactions can illustrate a commonly held belief.

Reconstruction/Re-enactment: Filming actors as they recreate a true event. This technique is controversial and should be clearly labeled.

Documentary Film Techniques

Category 1: Framing and Angles

Film Title:

Film Techniques Observed:

Category 2: Movement and Transitions

Film Title:

Film Techniques Observed:

Category 3: Visual Elements

Film Title:

Film Techniques Observed:

Category 4: Vocals and Sound

Film Title:

Film Techniques Observed:

Independent Reading Link: What documentary film techniques have you observed in the films you have viewed independently? Which might be useful to the purpose of your documentary film?

Storyboard Your Exposition

6. Work with your group to plan how you will transform the introduction from your presentation into film using a variety of techniques. You might use the graphic organizer below or an online storyboard to plan your film. Several **storyboard** tools are available online. If you decide to use one, search until you find one that you like.

Literary Terms
A **storyboard** shows images and sequencing for the purpose of visualizing a film.

Shot, Framing, Angle (Describe or Sketch)	Movement and Transitions	Visual Elements	Vocals and Sound

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Check your Understanding

Explain how storyboarding can help writers and directors create a clear plan for filming. Why might it difficult to storyboard an entire documentary film in advance?

Arguments with Film

LEARNING STRATEGIES:

Graphic Organizer, Sharing and Responding, Outlining, Drafting

Learning Targets

- Analyze the elements of arguments and appeals in film.
- Collaborate to draft a documentary film proposal.

Before Viewing the Film

1. Review the elements of an argument that you analyzed in Activity 5.15. In the first column of the graphic organizer below, paraphrase each of the elements listed.
2. As you view the film, take notes on how each of the elements is represented in a short documentary film.

Elements of Argument	Film Title:
Hook:	
Claim:	
Support:	
Concessions/Refutations:	
Call to Action:	

3. Use the SMELL strategy to independently analyze the argument in another documentary film.

Sender-Receiver Relationship: To whom are the filmmakers explicitly addressing their argument here? How do they seem to feel about that target audience?

Message: What is the clip's central claim? What content does it use to support that claim?

Emotional Strategies: What emotional appeals does the director include? What seems to be their desired effect? Are they fallacious?

Logical Strategies: What logical arguments/appeals does the director include? What is their effect? Are they fallacious?

Language: What specific language is used to support the message? How does it impact the film's effectiveness and credibility? Are they fallacious? Consider both images and actual words.

Check Your Understanding

Compare notes with a student who analyzed a different documentary. Which film had the most persuasive and effective argument? How can you use similar strategies to represent your own argument in a documentary film?

Arguments with Film

My Notes

Planning a Documentary Film

Documentary films, by their very nature, rarely begin with a script. Part of the process of making this kind of film is the unpredictability of capturing what happens when you are out in the field. However, that does not mean that you go out and film without a plan.

To get funding to make a documentary, filmmakers begin with a proposal outlining the topic of the film, where and how it will be made, who will be in the film, and perhaps an estimated cost. Although there is no one correct way to organize a documentary, there are key elements you will need to include.

- **Title and Logline:** Brainstorm a creative title and engaging logline for your documentary film. Think of the logline as the one sentence that would appear on your film's poster. It should tell a prospective audience what the film is about and make them want to see it.
- **Overview:** Write a brief summary of your film, including the issue or conflict and the solution your group has chosen. Identify a specific audience and goal and explain how your documentary film will use logical, emotional, and ethical appeals to persuade the audience.
- **Outline:** Draft an outline to represent the film's sequencing. Include an introduction and all of the elements of an argument, as well as estimates for how much you will spend on each section. Note that your outline may change later when you actually shoot and edit your film.
- **Production Elements:** Make a list of the materials you will need to gather and assign preliminary tasks to different group members. Include a variety of interviews, archival footage, photographs, animation, music, and charts/graphs. Locate needed supplies such as a camera and editing software.

4. Collaborate with your group to create a documentary film proposal.

Check Your Understanding

When you have finished writing your documentary proposal, pitch (sell) your ideas to another group. As you listen to the other group's ideas, give them feedback about the following questions:

- What elements of the film sound the most engaging, and why?
- What parts of their plan sound the most difficult or troublesome? How might they overcome these challenges?
- What questions do you have about the issue that weren't answered in their documentary film proposal?

Representing an Argument in a Documentary Film

Assignment

Your assignment is to transform your presentation from the first Embedded Assessment into a documentary film advocating for a particular solution to the issue. Use research-based evidence, persuasive appeals, and documentary film techniques to engage an audience and convince them of your argument.

Planning and Preparing: Take time to make a plan for transforming your presentation into a documentary film.

- Which proposed solutions in your presentation were the most engaging and/or persuasive?
- How will your film present the problem or conflict and advocate for a solution?
- How will your film seek to fairly and objectively present opposing or diverse points of view?
- Who is your target audience, and what do you want your target audience to think or do after viewing your film?
- How can you use your documentary film proposal and introduction storyboard to aid your planning?

Creating and Editing: Use a variety of documentary film techniques and appeals to present your argument.

- What documentary film mode or style will you use, and how subjective will your film be as a result?
- How will you organize your film to include exposition, research-based evidence, and the elements of an argument?
- How can you use logical, emotional, and ethical appeals (logos, pathos, and ethos) to persuade your audience?
- How will you integrate a variety of documentary film techniques for specific effects?
- How will you use the Scoring Guide criteria to guide you in refining your documentary film?

Screening and Viewing: Share your film with an audience and evaluate other students' documentary films.

- How will you share your film with an audience?
- How will you evaluate the effective use of documentary and persuasive techniques in other student films?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How was the process of creating a documentary film different than planning a class presentation? Which did you prefer, and why?
- Compare and contrast your film to another documentary you've seen, such as *The 11th Hour*. Which elements did you have in common? Which did you avoid, and why?

My Notes

Technology TIP:

To produce your film, you will need to access a video, slideshow, or animation program such as MovieMaker, PhotoStory, iMovie, Animoto, or Adobe Flash. When your film is complete, consider publishing it online at a website such as Vimeo, YouTube, or TeacherTube.

Representing an Argument in a Documentary Film

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The film</p> <ul style="list-style-type: none"> establishes the conflict clearly in an engaging manner advocates persuasively for a solution presents an opposing point of view fairly and objectively incorporates a variety of documentary film techniques purposefully includes an effective call for action. 	<p>The film</p> <ul style="list-style-type: none"> establishes the nature of the conflict adequately advocates for a logical solution presents an opposing point of view fairly and objectively for the most part includes sufficient documentary film techniques includes a call for action. 	<p>The film</p> <ul style="list-style-type: none"> establishes the nature of the conflict inadequately advocates for an illogical or undeveloped solution or solutions presents an opposing point of view unfairly or subjectively includes insufficient documentary film techniques has an ineffective call for action. 	<p>The film</p> <ul style="list-style-type: none"> does not establish the nature of the conflict does not advocate for a solution presents no opposing points of view includes minimal documentary film techniques lacks a call for action.
Structure	<p>The film</p> <ul style="list-style-type: none"> demonstrates extensive evidence of collaboration and preparation has an engaging and effective introduction and conclusion follows a smooth and effective organizational structure uses transitions and juxtaposition of ideas and images for effect. 	<p>The film</p> <ul style="list-style-type: none"> demonstrates adequate evidence of collaboration and preparation has an adequate introduction and conclusion follows a logical organizational structure uses transitions between ideas and images for clarity and cohesion. 	<p>The film</p> <ul style="list-style-type: none"> demonstrates insufficient or uneven collaboration and/or preparation has a weak introduction and/or conclusion uses a flawed or illogical organizational structure uses inadequate or awkward transitions. 	<p>The film</p> <ul style="list-style-type: none"> demonstrates a failure to collaborate or prepare lacks an introduction and/or conclusion has little or no organizational structure lacks transitions.
Use of Language	<p>The film</p> <ul style="list-style-type: none"> communicates to a target audience clearly with a strong sense of purpose demonstrates command of the conventions of standard English grammar, usage, and language uses logical, ethical, and emotional appeals effectively. 	<p>The film</p> <ul style="list-style-type: none"> communicates to a target audience with a sense of purpose demonstrates adequate command of the conventions of standard English grammar, usage, and language uses sufficient logical, ethical, and emotional appeals. 	<p>The film</p> <ul style="list-style-type: none"> communicates inappropriately; may use basic diction demonstrates partial command of the conventions of standard English grammar, usage, and language uses insufficient logical, ethical, and emotional appeals. 	<p>The film</p> <ul style="list-style-type: none"> does not communicate clearly; may use vague or confusing language has frequent errors in standard English grammar, usage, and language does not include persuasive appeals.