

Fahrenheit 451 Unit Resources

Student Resource	Location
Section 1: Lessons 1-3	
Text: "The Joy of Reading and Writing: Superman and Me" by Sherman Alexie	Unit Reader
Lesson handouts	Pages 3 – 14
Section 2: Lessons 4-8	
Text: ""Chapter VII"" from <i>Narrative of the Life of Frederick Douglass, an American Slave</i> by Frederick Douglass	Pages 15 – 19
Lesson handouts	Pages 20 – 32
Section 3: Lessons 9-16	
Text: <i>Fahrenheit 451</i> by Ray Bradbury	Purchased text
Text: "Burning a Book" by William Stafford	Unit Reader
Lesson handouts	Pages 33 – 47
Section 4: Lesson 17-22	
Text: <i>Fahrenheit 451</i> by Ray Bradbury	Purchased text
Text: "The Great Imagination Heist" by Reynolds Price	Unit Reader
Text: "Barter" by Sara Teasdale	Page 50
Text: "The Joy of Reading and Writing: Superman and Me" by Sherman Alexie	Unit Reader
Lesson handouts	Page 48 – 57
Section 5: Lessons 23-25 Practice Cold-Read Task	
Text: <i>Fahrenheit 451</i> by Ray Bradbury	Purchased text
Lesson handouts	Page 58 – 59
Section 6: Lessons 26-30	
Text: <i>Fahrenheit 451</i> by Ray Bradbury	Purchased text
Text: Original Cover Art from <i>Fahrenheit 451</i>	Digital access
Text: "I Am Very Real" by Kurt Vonnegut	Unit Reader
Lesson handouts	Pages 60 – 61
Section 7: Lessons 31-32 Culminating Writing Task	
Text: <i>Fahrenheit 451</i> by Ray Bradbury	Purchased text
Lesson handouts	Pages 62 – 66
Section 8: Lessons 33-35 Extension Task Part 1	
Text: "Video Games and the Future of Storytelling" by Salman Rushdie from <i>Big Think</i>	Digital access
Text: "The Country That Stopped Reading" by David Toscana from The New York Times	Digital access
Text: "The Science of Storytelling: Why Telling Story is the Most Powerful Way to Activate Our Brains" by Leo Widrich	Digital access
Lesson handouts	Pages 67 – 69
Section 9: Lessons 36-37 Cold-Read Task	
Section 10: Lessons 38-40 Extension Task Part 2	
Text: "Video Games and the Future of Storytelling" by Salman Rushdie from <i>Big Think</i>	Digital access
Text: "The Country That Stopped Reading" by David Toscana from The New York Times	Digital access

Times	
Text: “The Science of Storytelling: Why Telling Story is the Most Powerful Way to Activate Our Brains” by Leo Widrich	Digital access
Lesson handouts	Page 70 – 77
Section 11: Lessons 41-42 Extension Task Part 3	
Lesson handouts	Page 78

Reading Protocol, Conversation Stems, and Discussion Tracker

Text Analysis Protocol

Throughout this unit, we will reread excerpts from texts and analyze texts to gain meaning. This means we will spend time thinking about what the author is doing in the excerpt and why the author is doing it. We will use the following as a guideline for our analysis:

1. Paraphrase this excerpt.
2. What do you notice about the author's craft, literary devices, and literary elements in this excerpt?
3. How do the author's craft, literary devices, and literary elements contribute to the meaning of the excerpt?
4. How does the language of the text reveal the author's point of view?
5. How does the language of the text reveal a theme or central idea?

Conversation Stems for Class Discussion

As you engage in class discussion, it is important to consider the other side, expressing understanding for those who have a different point of view. To do this, you can insert a **concession** in your comments. You can also use the templates in the chart to help frame your answers.

Concession Stems

- Although I grant that __, I still maintain that __.
- While it is true that __, it does not necessarily follow that __.
- On one hand I agree with X that __. But on the other hand, I insist that __.
- It cannot be denied that __; however, I believe__.
- Certainly __, but
- It goes without saying...
- Perhaps __, yet....

TO DISAGREE	TO AGREE--WITH A DIFFERENCE	TO QUALIFY
<ul style="list-style-type: none"> • I think X is mistaken because she overlooks ____. • X's claim that ____ rests upon the questionable assumption that ____. • I disagree with X's view that ____ because in the text, ____. • X contradicts herself. On the one hand, she argues _____. But on the other hand, she also says _____. • By focusing on _____, X overlooks the deeper problem of _____. 	<ul style="list-style-type: none"> • X is surely right about _____ because, as she may not be aware, recent studies have shown that _____. • X's theory of _____ is extremely useful because it sheds insight on the difficult problem of _____. • I agree that _____, a point that needs emphasizing since so many people believe _____. • Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____. 	<ul style="list-style-type: none"> • Although I agree with X up to a point, I cannot accept his overall conclusion that _____. • Although I disagree with much that X says, I fully endorse his final conclusion that _____. • Though I concede that _____, I still insist that _____. • X is right that _____, but I do not agree when she claims that _____. • I am of two minds about X's claim that _____. On the one hand I agree that _____. On the other hand, I'm not sure if _____.

Analyzing Figurative Language in “The Joy of Reading and Writing: Superman and Me” by Sherman Alexie

Rhetorical Appeals		
Ethos	Pathos	Logos
<p>appeal to credibility</p> <p><i>You may want to think of ethos as related to "ethics," or the moral principles of the writer: ethos is the author's way of establishing trust with his or her reader.</i></p>	<p>appeal to emotion</p> <p><i>You may want to think of pathos as "empathy," which pertains to the experience of or sensitivity toward emotion.</i></p>	<p>appeal to logic</p> <p><i>You may want to think of logos as "logic," because something that is logical "makes sense"—it is reasonable.</i></p>

-From <http://writingcommons.org>

Example of figurative language in the text	Paraphrase the sentence	What effect does this example have on the reader?	What rhetorical appeal is Alexie using in this example?
“We lived on a combination of irregular paychecks, hope, fear, and government surplus food.”			
“I didn’t have the vocabulary to say ‘paragraph,’ but I realized that a			

<p>paragraph was a fence that held words ... Now, using this logic, I can see my changed family as an essay of seven paragraphs: mother, father, older brother, the deceased sister, my younger twin sisters, and our adopted little brother.”</p>			
<p>“They look at me with bright eyes and arrogant wonder. They are trying to save their lives. Then there are the sullen and already defeated Indian kids who sit in the back rows and ignore me with theatrical precision ... ‘Books,’ I say to them. ‘Book,’ I say. I throw my weight against their locked doors. The door holds. I am smart. I am arrogant. I am lucky. I am trying to save our lives.”</p>			

Vocabulary Chart

Keep a list of words you have learned throughout the unit.

Word	Part of Speech	My Definition	Synonyms, Antonyms, and Similar Words (Word Family)	Source Sentence

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Central Idea and Theme Tracker

Text	Central Idea(s) or Theme(s)	Literary Device(s) or Element(s) that Supports the Central Idea or Theme	Text Evidence and Reasoning
"The Joy of Reading and Writing: Superman and Me" by Sherman Alexie			
<i>Narrative of the Life of Frederick Douglass, an American Slave</i> by Frederick Douglass			
<i>Fahrenheit 451</i> by Ray Bradbury	See separate organizer		
"Burning a Book" by William Stafford			
"Barter" by Sara Teasdale			

"The Great Imagination Heist" by Reynolds Price			
"I Am Very Real" by Kurt Vonnegut			

Fishbowl Discussion

Question	Response/Claim	Evidence	Reasoning
<p>What is the significance of the text Sherman Alexie used to learn to read?</p> <p>What is the significance of the process he used to learn to read?</p>			
<p>How does the language Alexie uses, the examples he provides, and the way he structures the text convey a central idea?</p>			
<p>What does Alexie value? How do you know?</p> <p>What is Alexie's purpose in writing the text?</p>			

Discussion Reflection

1. What is one strength you showed in the discussion today?

2. What is one thing you want to improve on in the next discussion?

From Narrative of the Life of Frederick Douglass

Frederick Douglass

CHAPTER VII

I lived in Master Hugh's family about seven years. During this time, I succeeded in learning to read and write. In accomplishing this, I was compelled to resort to various stratagems. I had no regular teacher. My mistress, who had kindly commenced to instruct me, had, in compliance with the advice and direction of her husband, not only ceased to instruct, but had set her face against my being instructed by anyone else. It is due, however, to my mistress to say of her, that she did not adopt this course of treatment immediately. She at first lacked the depravity indispensable to shutting me up in mental darkness. It was at least necessary for her to have some training in the exercise of irresponsible power, to make her equal to the task of treating me as though I were a brute.

My mistress was, as I have said, a kind and tender-hearted woman; and in the simplicity of her soul she commenced, when I first went to live with her, to treat me as she supposed one human being ought to treat another. In entering upon the duties of a slaveholder, she did not seem to perceive that I sustained to her the relation of a mere chattel, and that for her to treat me as a human being was not only wrong, but dangerously so. Slavery proved as injurious to her as it did to me. When I went there, she was a pious, warm, and tender-hearted woman. There was no sorrow or suffering for which she had not a tear. She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach. Slavery soon proved its ability to divest her of these heavenly qualities. Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. The first step in her downward course was in her ceasing to instruct me. She now commenced to practise her husband's precepts. She finally became even more violent in her opposition than her husband himself. She was not satisfied with simply doing as well as he had commanded; she seemed anxious to do better. Nothing seemed to make her more angry than to see me with a newspaper. She seemed to think that here lay the danger. I have had her rush at me with a face made all up of fury, and snatch from me a newspaper, in a manner that fully revealed her apprehension. She was an apt woman; and a little experience soon demonstrated, to her satisfaction, that education and slavery were incompatible with each other.

From this time I was most narrowly watched. If I was in a separate room any considerable length of time, I was sure to be suspected of having a book, and was at once called to give an account of myself. All this, however, was

too late. The first step had been taken. Mistress, in teaching me the alphabet, had given me the *inch*, and no precaution could prevent me from taking the *ell*.

The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street. As many of these as I could, I converted into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent of errands, I always took my book with me, and by going one part of my errand quickly, I found time to get a lesson before my return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome; for I was much better off in this regard than many of the poor white children in our neighborhood. This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge. I am strongly tempted to give the names of two or three of those little boys, as a testimonial of the gratitude and affection I bear them; but prudence forbids;—not that it would injure me, but it might embarrass them; for it is almost an unpardonable offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey's ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men. "You will be free as soon as you are twenty-one, *but I am a slave for life!* Have not I as good a right to be free as you have?" These words used to trouble them; they would express for me the liveliest sympathy, and console me with the hope that something would occur by which I might be free.

I was now about twelve years old, and the thought of being *a slave for life* began to bear heavily upon my heart. Just about this time, I got hold of a book entitled "The Columbian Orator." Every opportunity I got, I used to read this book. Among much of other interesting matter, I found in it a dialogue between a master and his slave. The slave was represented as having run away from his master three times. The dialogue represented the conversation which took place between them, when the slave was retaken the third time. In this dialogue, the whole argument in behalf of slavery was brought forward by the master, all of which was disposed of by the slave. The slave was made to say some very smart as well as impressive things in reply to his master—things which had the desired though unexpected effect; for the conversation resulted in the voluntary emancipation of the slave on the part of the master.

In the same book, I met with one of Sheridan's mighty speeches on and in behalf of Catholic emancipation. These were choice documents to me. I read them over and over again with unabated interest. They gave tongue to interesting thoughts of my own soul, which had frequently flashed through my mind, and died away for want of utterance. The moral which I gained from the dialogue was the power of truth over the conscience of even a slaveholder. What I got from Sheridan was a bold denunciation of slavery, and a powerful vindication of human rights. The reading of these documents enabled me to utter my thoughts, and to meet the arguments brought forward to sustain slavery; but while they relieved me of one difficulty, they brought on another even more painful than the one of which I was relieved. The more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I loathed them as being the meanest as well as the most wicked of men. As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the remedy. It opened my eyes to the horrible pit, but to no ladder upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trump of freedom had roused my soul to eternal wakefulness. Freedom now appeared, to disappear no more forever. It was heard in every sound, and seen in every thing. It was ever present to torment me with a sense of my wretched condition. I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm.

I often found myself regretting my own existence, and wishing myself dead; and but for the hope of being free, I have no doubt but that I should have killed myself, or done something for which I should have been killed. While in this state of mind, I was eager to hear any one speak of slavery. I was a ready listener. Every little while, I could hear something about the abolitionists. It was some time before I found what the word meant. It was always used in such connections as to make it an interesting word to me. If a

slave ran away and succeeded in getting clear, or if a slave killed his master, set fire to a barn, or did anything very wrong in the mind of a slaveholder, it was spoken of as the fruit of *abolition*. Hearing the word in this connection very often, I set about learning what it meant. The dictionary afforded me little or no help. I found it was "the act of abolishing;" but then I did not know what was to be abolished. Here I was perplexed. I did not dare to ask anyone about its meaning, for I was satisfied that it was something they wanted me to know very little about. After a patient waiting, I got one of our city papers, containing an account of the number of petitions from the north, praying for the abolition of slavery in the District of Columbia, and of the slave trade between the States. From this time I understood the words *abolition* and *abolitionist*, and always drew near when that word was spoken, expecting to hear something of importance to myself and fellow-slaves. The light broke in upon me by degrees. I went one day down on the wharf of Mr. Waters; and seeing two Irishmen unloading a scow of stone, I went, unasked, and helped them. When we had finished, one of them came to me and asked me if I were a slave. I told him I was. He asked, "Are ye a slave for life?" I told him that I was. The good Irishman seemed to be deeply affected by the statement. He said to the other that it was a pity so fine a little fellow as myself should be a slave for life. He said it was a shame to hold me. They both advised me to run away to the north; that I should find friends there, and that I should be free. I pretended not to be interested in what they said, and treated them as if I did not understand them; for I feared they might be treacherous. White men have been known to encourage slaves to escape, and then, to get the reward, catch them and return them to their masters. I was afraid that these seemingly good men might use me so; but I nevertheless remembered their advice, and from that time I resolved to run away. I looked forward to a time at which it would be safe for me to escape. I was too young to think of doing so immediately; besides, I wished to learn how to write, as I might have occasion to write my own pass. I consoled myself with the hope that I should one day find a good chance. Meanwhile, I would learn to write.

The idea as to how I might learn to write was suggested to me by being in Durgin and Bailey's ship-yard, and frequently seeing the ship carpenters, after hewing, and getting a piece of timber ready for use, write on the timber the name of that part of the ship for which it was intended. When a piece of timber was intended for the larboard side, it would be marked thus—"L." When a piece was for the starboard side, it would be marked thus—"S." A piece for the larboard side forward, would be marked thus—"L. F." When a piece was for starboard side forward, it would be marked thus—"S. F." For larboard aft, it would be marked thus—"L. A." For starboard aft, it would be

marked thus—"S. A." I soon learned the names of these letters, and for what they were intended when placed upon a piece of timber in the ship-yard. I immediately commenced copying them, and in a short time was able to make the four letters named. After that, when I met with any boy who I knew could write, I would tell him I could write as well as he. The next word would be, "I don't believe you. Let me see you try it." I would then make the letters which I had been so fortunate as to learn, and ask him to beat that. In this way I got a good many lessons in writing, which it is quite possible I should never have gotten in any other way. During this time, my copy-book was the board fence, brick wall, and pavement; my pen and ink was a lump of chalk. With these, I learned mainly how to write. I then commenced and continued copying the Italics in Webster's Spelling Book, until I could make them all without looking on the book. By this time, my little Master Thomas had gone to school, and learned how to write, and had written over a number of copy-books. These had been brought home, and shown to some of our near neighbors, and then laid aside. My mistress used to go to class meeting at the Wilk Street meetinghouse every Monday afternoon, and leave me to take care of the house. When left thus, I used to spend the time in writing in the spaces left in Master Thomas's copy-book, copying what he had written. I continued to do this until I could write a hand very similar to that of Master Thomas. Thus, after a long, tedious effort for years, I finally succeeded in learning how to write.

This text is in the public domain.

Douglass Text Glossary

Jigsaw Reading:

- Section 1: page 100 to page 101 (stop at “taking the ell”)
- Section 2: page 101 (start with “the plan”) to page 103 (stop at “every storm”)
- Section 3: page 103 (start with “I often found”) to page 104 (stop at “learn to write”)
- Section 4: page 104 (start with “the idea”) to page 105 (the end of the text)

Word	Definition
brute	<ul style="list-style-type: none">• a savagely violent person or animal
commence	<ul style="list-style-type: none">• to begin
console	<ul style="list-style-type: none">• to try to make someone feel less sadness or disappointment
divest	<ul style="list-style-type: none">• deprive of a particular quality
indispensable	<ul style="list-style-type: none">• extremely important and necessary
unabated	<ul style="list-style-type: none">• without any reduction in intensity or strength

Analyzing Language in *Narrative of the Life of Frederick Douglass, an American Slave* by Frederick Douglass

Example of imagery from text	Paraphrase the example	What effect does this example have on the reader?

SODA strategy for assessing claims:

•	Is the claim <u>s</u> pecific?
•	Is the claim <u>o</u> riginal?
•	Is the claim <u>d</u> efensible?
•	Is the claim <u>a</u> rguable?

Claim in the text	<u>S</u>	<u>O</u>	<u>D</u>	<u>A</u>	Is the author's reasoning valid? Is there any false or fallacious reasoning?
	Is the claim <u>s</u> pecific?	Is the claim <u>o</u> riginal?	Is the claim <u>d</u> efensible?	Is the claim <u>a</u> rguable?	

Writing an Analysis Paragraph with a Claim, Counterclaim, and Rebuttal

I. Analyze the Prompt

What does Douglass value?

Determine and explain Douglass's point of view based on his word choice, claims, and evidence. Cite strong and thorough textual evidence, including direct quotations. Use grade-appropriate words and phrases, grammar, punctuation, and spelling.

1. Underline the main task(s) and box other directions of the prompt.
2. Fill in the following statement:

I must _____ a paragraph that determines and explains _____ and how
_____, _____, and _____ contribute to
_____. I should include _____ and use
_____ in the paragraph.

II. Determine point of view and how word choice, claims, and evidence contribute to it

Douglass's Point of View	What claims support this point of view?	What word choices support this point of view?	What text evidence supports this point of view?

III. Planning the paragraph

CLAIM:			Respond to the prompt here
Evidence 1	Evidence 2	Evidence 3	What evidence from the text supports this claim?
Reason 1	Reason 2	Reason 3	How does this evidence support the claim?

IV. Writing a Precise Claim

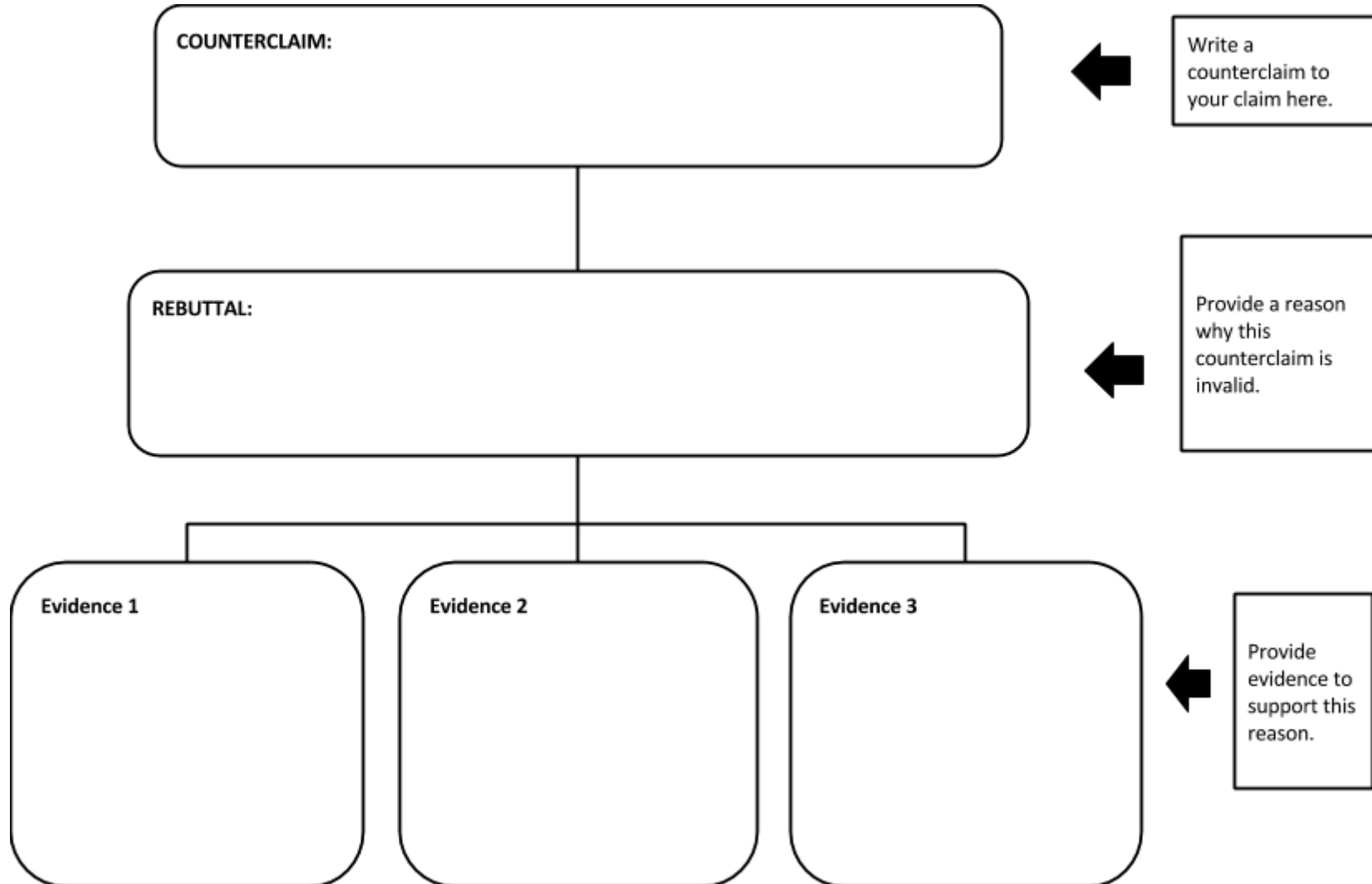
Sample:

Douglass utilizes imagery that evokes strong emotions and examples from his own life
(author) (strong verb) (type of language) (type of claim)
to develop his point of view that learning to read led him to fight for his freedom.
(Douglass's point of view)

Your claim

_____	_____	_____
(author)	(strong verb)	(type of language)
And _____ to develop his point of view that		
(type of claim)		
_____.		
(Douglass's point of view)		

V. Writing a counterclaim and rebuttal



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graph TD; A[Write a counterclaim to your claim here.] --> B[COUNTERCLAIM:]; B --> C[REBUTTAL:]; C --> D[Provide a reason why this counterclaim is invalid.]; D --> E[Provide evidence to support this reason.]; E --> F[Evidence 1]; E --> G[Evidence 2]; E --> H[Evidence 3];
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The diagram is a vertical flowchart with three main sections. The top section consists of a large rounded rectangle labeled "COUNTERCLAIM:" on the left, and a smaller rectangle to its right containing the text "Write a counterclaim to your claim here." with a black arrow pointing left towards the counterclaim box. The middle section consists of a large rounded rectangle labeled "REBUTTAL:" on the left, and a smaller rectangle to its right containing the text "Provide a reason why this counterclaim is invalid." with a black arrow pointing left towards the rebuttal box. The bottom section consists of three rounded rectangles labeled "Evidence 1", "Evidence 2", and "Evidence 3" arranged horizontally. A single black arrow points from a box to the right of these three evidence boxes, containing the text "Provide evidence to support this reason.".

COUNTERCLAIM:

Write a counterclaim to your claim here.

REBUTTAL:

Provide a reason why this counterclaim is invalid.

Evidence 1

Evidence 2

Evidence 3

Provide evidence to support this reason.

VI. Writing a Counterclaim and Rebuttal

Sample:

Some might argue Douglass values the innate quality of humans to persevere over obstacles.
(counterclaim)

This is invalid because without the experiences and knowledge Douglass gained from reading, he
(rebuttal)
would not have had the motivation to fight for his freedom.

Your counterclaim and rebuttal:

Some might argue _____.
(counterclaim)

This is invalid because _____.
(rebuttal)

VII. Writing the claim and counterclaim paragraphs

Claim paragraph

- Write the claim -Use the claim you developed in Part IV of this handout.
- Include Evidence and Reasoning #1, #2, #3 - Use the information you included in the graphic organizer in Part III of this handout.

Possible sentence stems for evidence:

- In the text it says, “_____.”
- For example, “_____.”

Possible sentence stems for reasoning:

- This shows that _____.

Counterclaim paragraph

- Write the counterclaim - Use the counterclaim you developed in Part VI of this handout.
- Write the rebuttal - Use the rebuttal you developed in Part VI of this handout.
- Include Evidence #1, #2, #3 - Use the information you included in Part V of this handout.

Mentor Sentences

Parallel Structure

Excerpt from “The Joy of Reading and Writing: Superman and Me” by Sherman Alexie:

I refused to fail. I was smart. I was arrogant. I was lucky. I read books late into the night, until I could barely keep my eyes open. I read books at recess, then during lunch, and in the few minutes left after I had finished my classroom assignments. I read books in the car when my family traveled to powwows or basketball games. In shopping malls, I ran to the bookstores and read bits and pieces of as many books as I could. I read the books my father brought home from the pawnshops and secondhand. I read the books I borrowed from the library. I read the backs of cereal boxes. I read the newspaper. I read the bulletins posted on the walls of the school, the clinic, the tribal offices, the post office. I read junk mail. I read auto-repair manuals. I read magazines. I read anything that had words and paragraphs. I read with equal parts joy and desperation. I loved those books, but I also knew that love had only one purpose. I was trying to save my life.

- What patterns do you notice in this paragraph?
- How does this pattern impact the meaning in the paragraph?
- How does this pattern influence the reader?

Practice

When I was in kindergarten, we learned the letters of the alphabet, but we did not learn to read. At some point in the spring, a teacher pulled me and a few of my classmates out of our regular classroom and led us down the tiled hallway, through the auditorium, past the front office and the nurse’s office, and finally to a room off the main hallway that I had never even known existed. In the room was a long table with chairs and an easel with white lined poster paper. We sat down. We waited. The teacher, Mrs. A., brought out a book. But this wasn’t a normal book; this book seemed as tall as I was at the time. Mrs. A propped the book on the easel. She opened the book to the first page. I think it had a mouse on it. And then we began to learn to read.

Adverbial Phrases

Excerpt from *Narrative of the Life of Frederick Douglass, an American Slave*:

“I have had her rush at me with a face made all up of fury, and snatch from me a newspaper, ***in a manner that fully revealed her apprehension***. She was an apt woman; and a little experience soon demonstrated, ***to her satisfaction***, that education and slavery were incompatible with each other.”

- What do the highlighted phrases describe?
- What impact do they have on the reader?

Adverbial Phrase - modifies information and ideas in a meaningful way

•	An adverb modifies a verb and answers the questions “how?”, “why?”, “when?” and “where?”
•	A phrase has no subject-verb pair
•	An adverbial phrase begins with a preposition or infinitive and answers the same questions as an adverb

- Why are the highlighted phrases in the excerpt adverbial phrases?

Practice

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Evolution of Montag

Our Big Question

How does Montag change over the course of the text?

Is Montag a hero?

Analysis of the Text

Character	Words/Thoughts/Actions	Text Evidence	Effect on Montag
Clarisse			
Millie			
Beatty			

Faber			
Granger			

Anchor Text Theme Tracker

Our Big Question
How does Ray Bradbury use craft, devices, and elements to shape the themes of <i>Fahrenheit 451</i> ?

Themes in *Fahrenheit 451* by Ray Bradbury

Books are a controversial and important part of our society and our lives.
Our reliance on technology can spiral out of control if we let it.
Knowledge is joyful and painful.
We can be confined by our own self-censorship.

Analysis of the Text

Author's Craft/Literary Devices/Literary Elements	Text Evidence	Meaning in the text	Connection to themes

Gallery Walk Notes

Topic	Notes
Politics in the 1950s	
Arts and Entertainment in the 1950s	
People and Events in the 1950s	
Science and Technology in the 1950s	

Split-page Notes

Excerpt from Beatty's Speech	Paraphrase
<p>"Organize and organize and super organize super-super sports. More cartoons in books. More pictures. The mind drinks less and less...With school turning out more runners, jumpers, racers, tinkers, grabbers snatchers, fliers, and swimmers instead of examiners, critics, knowers, and imaginative creators, the word 'intellectual,' of course, became the swear word it deserved to be" (54).</p>	
<p>"The bigger your market, Montag, the less you handle controversy, remember that! All the minor minor minorities with their navels to be kept clean. Authors, full of evil thoughts, lock up your typewriters. They did. Magazines became a nice blend of vanilla tapioca" (55).</p>	
<p>"Give the people contests they win by remembering the words to more popular songs or the names of state capitals or how much corn Iowa great last year. Cram them full of noncombustible data, chock them so damned full of 'facts' they feel stuffed, but absolutely 'brilliant' with information. Then they'll feel they're thinking, they'll get a sense of motion without moving. And they'll be happy, because facts of that sort don't change. Don't give them slippery stuff like philosophy or sociology to tie things up with"(58)</p>	

“If the drama is bad, if the film says nothing, if the play is hollow, sting me with the theremin, loudly. I’ll think I’m responding to the play, when it’s only a tactile reaction to vibration. But I don’t care. I just like solid entertainment”(58).

Fishbowl Discussion

CLAIM:			Respond to the prompt here
Evidence 1	Evidence 2	Evidence 3	What evidence from the text supports this claim?
Reason 1	Reason 2	Reason 3	How does this evidence support the claim?

Discussion Tracker

Partner's Claim	Partner's Evidence	Partner's Reasoning

Discussion Reflection

- Based on what you have heard during the discussion, are there any changes you would make to the initial claim you started with?
- If you made changes to the claim, do you need to find new text evidence to support the new claim?
- If you made changes to the claim and text evidence, do you need to revise the reasoning?
- Based on what you have heard during the discussion, do you think there is any more relevant or additional text evidence you can use to support your claim?
- Based on what you have heard during the discussion, do you think there is a different way to explain your reasoning?

Conducting Research

Generating a Research Question

Our main text for the unit, *Fahrenheit 451* by Ray Bradbury, was written in the 1950s. While Bradbury was writing about a future world that he imagined, it is helpful to understand the context he was writing in before we start writing.

To generate a research question:

1. Choose one of the general topics below.
 - Politics in the 1950s
 - Arts and Entertainment in the 1950s
 - People and Events in the 1950s
 - Science and Technology in the 1950s

2. Think about what you would want to learn about and what you already know, related to the topic. Brainstorm ideas below.

3. Choose one topic from your brainstorm above and create a question for your research.

Example: If your topic is “political figures”, your question could be “Who were the important political figures of the 1950s?”

Locating and Assessing Sources

<u>Credible</u>	<ul style="list-style-type: none"> Is the publisher legitimate? Is the author an expert?
<u>Accurate</u>	<ul style="list-style-type: none"> What is the date of publication? Does the information contradict itself or conflict with information from another source? Is the information relevant to your research question?
<u>Reasonable</u>	<ul style="list-style-type: none"> Does the publisher or author have a bias? In what way is this information balanced?
<u>Supported</u>	<ul style="list-style-type: none"> Are there sources listed? How many? Are the sources easy to find?

-Adapted from The Santa Barbara City College CLRC Writing Center

http://www.sbccc.edu/clrc/writing_center/wc_files/handout_masters/CARS%20Checklist%20for%20Evaluating%20Sources.pdf

Source Title	Works Cited Information	Information to Answer Research Question

Narrowing or Broadening the Research Question

- Is there information I have learned that makes we want to revise the research question?
- Is there a more specific topic within the research question you are interested in pursuing?
- Do you want to make the question broader to include more topics or information?

Revised Research Question (if applicable):

Three-Column Notes

Excerpt from the text	Paraphrase	Significance How does this excerpt develop Montag's character?	How does this excerpt show how Bradbury uses pacing to create tension?
<p>"Outside the front door, in the rain, a faint scratching. Montag froze. He saw Mildred thrust herself back to the wall and gasp. Someone -- the door -- why doesn't the door-voice tell us--' 'I shut it off.' Under the doorsill, a slow, probing sniff, an exhalation of electric steam. Mildred laughed. 'It's only a dog, that what? You want me to shoo him away?' 'Stay where you are!' Silence. The cold rain falling. And the smell of blue electricity blowing under the locked door.'"(68)</p>			
<p>Paragraph starting with "'Jesus God'" on page 69 and ending with "and maybe" on page 70.</p>			
<p>"Poor Millie, he thought. Poor Montag, it's</p>			

mud to you, too. But where do you get help, where do you find a teacher this late?"(70)			
Excerpt starting with "I'm numb" on page 73 and ending with "lost without it" on page 74.			
Excerpt starting with "once as a" on page 74 and ending with "to do it" on page 74.			

Barter
Sara Teasdale

Life has loveliness to sell,
 All beautiful and splendid things,
Blue waves whitened on a cliff,
 Soaring fire that sways and sings,
And children's faces looking up 5
Holding wonder like a cup.

Life has loveliness to sell,
 Music like a curve of gold,
Scent of pine trees in the rain,
 Eyes that love you, arms that hold, 10
And for your spirit's still delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
 Buy it and never count the cost;
For one white singing hour of peace 15
 Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.

This poem is in the public domain.

TP-CASTT Poetry Analysis

T	Title: Before reading the poem, make a prediction about what the poem is about based on the title.
P	Paraphrase: Translate the poem line by line into your own words. Look for complete thoughts and look up unfamiliar words.
C	Connotation: What words or phrases stick out to you? Look for patterns and figurative language, imagery, and sound elements.
A	Attitude/Tone: Notice the speaker's attitude toward the subject of the poem. This is the author's tone.
S	Shifts: As you look for patterns, also look for contrasts or shifts/changes in poem. Look for changes in language, attitude, setting/imagery, mood, punctuation, other literary devices.
T	Title: Examine the title again. What does it mean now that you've read the poem? Did the meaning of the title change?
T	Theme: State what the poem is about (subject) and what the poet is trying to say about subject (theme).

Writing Rubric and Checklist

	3	2	1	0
Reading and Understanding Text	<ul style="list-style-type: none"> Shows full comprehension of ideas both explicit and inferential indicated by grade-level reading standards Accurate analysis and reasoning is demonstrated through ample textual evidence 	<ul style="list-style-type: none"> Shows comprehension of ideas indicated by grade-level reading standards Mostly accurate analysis and reasoning is demonstrated through adequate textual evidence 	<ul style="list-style-type: none"> Shows limited comprehension of ideas indicated by grade-level reading standards Minimally accurate analysis and reasoning is demonstrated through minimal textual evidence 	<ul style="list-style-type: none"> Shows no comprehension of ideas indicated by grade-level reading standards Inaccurate or no analysis and reasoning is demonstrated with little or no textual evidence
Writing about Text	<ul style="list-style-type: none"> Addresses the prompt and introduces a topic or precise claim(s), distinguishing claim(s) from counterclaims Development is even and organized to make important connections and distinctions with relevant support Language creates cohesion and clarifies relationships among ideas Formal and objective style and tone consistently demonstrate awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and states a topic or claim(s) Development is organized with some support and cohesion Language creates cohesion and links ideas Style and tone demonstrate awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and has an introduction Development and support are minimal Language links ideas Style and tone demonstrate limited awareness of purpose or audience 	<ul style="list-style-type: none"> Does not address the prompt Lacks organization, is undeveloped, and does not provide support Language and style demonstrate no awareness of purpose or audience
Language Conventions	<ul style="list-style-type: none"> Full command of conventions indicated by grade-level standards Few minor errors do not interfere with meaning 	<ul style="list-style-type: none"> Some command of conventions indicated by grade-level standards May have errors that occasionally interfere with meaning 	<ul style="list-style-type: none"> Limited command of conventions indicated by grade-level standards Errors often interfere with meaning 	<ul style="list-style-type: none"> No command of conventions indicated by grade-level standards Frequent and varied errors interfere with meaning

Peer Editing Checklist

Practice with the exemplar

Highlight the essay according to the following guidelines:

- Pink: Claim
- Yellow: Evidence
- Blue: Reasoning

After reading and highlighting, use the checklist to assess the exemplar essay.

Introduction			
	Yes	No	Comment
Are both texts introduced?			
Is there a precise claim that incorporates both texts and responds to the prompt?			
Body Paragraphs			
	Yes	No	Comment
Is there a claim that responds to the prompt?			
Is the claim supported by at least two pieces of evidence from the text?			
Does the reasoning explain the connection between the evidence and the claim?			
Conclusion			
	Yes	No	Comment
Are both texts referenced?			

Is the claim from the introduction summarized?			
Language Conventions			
	Yes	No	Comment
Is most spelling and punctuation correct?			
Does the writer use parallel structure?			
Does the writer use adverbial phrases?			

Read your peer's essay, then highlight using the following guidelines:

- Pink: Claim
- Yellow: Evidence
- Blue: Reasoning

After reading and highlighting, use the checklist to assess your peer's draft.

Introduction			
	Yes	No	Comment
Are both texts introduced?			
Is there a precise claim that incorporates both texts and responds to the prompt?			

Body Paragraphs			
	Yes	No	Comment
Is there a claim that responds to the prompt?			
Is the claim supported by at least two pieces of evidence from the text?			
Does the reasoning explain the connection between the evidence and the claim?			
Conclusion			
	Yes	No	Comment
Are both texts referenced?			
Is the claim from the introduction summarized?			
Language Conventions			
	Yes	No	Comment
Is most spelling and punctuation correct?			
Does the writer use parallel structure?			
Does the writer use adverbial phrases?			

Timed Writing Exemplar

In *Fahrenheit 451*, by Ray Bradbury, and “The Joy of Reading and Writing: Superman and Me”, by Alexie Sherman, the authors present a strong point of view about reading and books. Bradbury presents one point of view through the character of Beatty, the captain of the firemen. Alexie presents his own point of view based on his childhood experience learning to read. Alexie is clear about the positive impact of books in someone’s life, while Beatty’s perspective is more complicated; at times he seems to show appreciation for books, but at other times he views them as a negative influence in society.

In “The Joy of Reading and Writing: Superman and Me”, Alexie conveys the central idea that books are powerful; they can shape our identities, give us opportunities for education, and help us fight oppression. Alexie shares the story of how he first learned to read and what reading came to mean to him. He writes, “I read anything that had words and paragraphs. I read with equal parts joy and desperation. I loved those books, but I also knew that love had only one purpose. I was trying to save my life.” (Paragraph 7) This shows that, for Alexie, books became a way to achieve a better life. Alexie also writes about how he went on to be a writer and he goes back to the schools on the Indian reservation where he grew up to talk to students. He describes the visits in the following way: “They look at me with bright eyes and arrogant wonder. They are trying to save their lives. Then there are the sullen and already defeated Indian kids who sit in the back rows and ignore me with theatrical precision ... ‘Books,’ I say to them. ‘Book,’ I say. I throw my weight against their locked doors. The door holds. I am smart. I am arrogant. I am lucky. I am trying to save our lives.” (Paragraph 8) Alexie understands the low expectations that the students in the reservation schools have been held to, and he actively tries to support them in rising above those expectations through reading and education.

Beatty’s point of view in *Fahrenheit 451* is more complicated than Alexie’s clear point of view on the value of books. For example, when Beatty and his crew respond to an alarm, there is a woman in the house and she is reciting something. After the fire, Montag asks Beatty what she was saying. Beatty recites the lines the woman said and then explains where it comes from: “Beatty rubbed his chin. ‘A man named Latimer said that to a man named Nicholas Ridley, as they were being burnt alive at Oxford, for heresy, on October 16, 1555 ... ‘I’m full of bits and pieces,’ said Beatty. ‘Most fire captains have to be. Sometimes I surprise myself.’” (37-38) This shows that Beatty has knowledge of some literature and has memorized it. He makes it seem like this is part of the job of a fire captain, but then he also says he “surprises” himself, like he didn’t know he remembered that line. Even though Beatty burns books, he seems to know a lot about literature, which shows he sees some sort of value for it. When Beatty gives his speech to Montag, he makes it seem like books are dangerous and the firemen are heroes for burning them. In the text it says, “‘A book is a loaded gun in the house next door. Burn it. Take the shot from the weapon. Breach man’s mind. Who knows who might be the target of the well-read man?’” (56) and “‘We stand against the small tide of those who want to make everyone unhappy with conflicting theory and thought.’” (59) This shows that Beatty believes books to be as dangerous as guns, and that firemen have the responsibility to eliminate the books to make society safe.

The character of Beatty and the author Alexie convey different point of view related to reading and books. While Alexie presents the opinion that books people the opportunity to better themselves and change their lives, Beatty’s point of view is less positive. Though Beatty seems to show some connection to and value for books, he ultimately commits to his job as fire captain, and the perspective that books are negative influences and must be eliminated.

Dialectical Journal

Text Excerpt	Paraphrase	Interpretation: What is the mood of this excerpt?
<p>“You could feel the war getting ready in the sky that night. The way the clouds moved aside and came back, and the way the stars looked, a million of them swimming between the clouds, like the enemy disks, and the feeling that the sky might fall upon the city and turn it to chalk dust, and the moon go up in red fire; that was how the night felt.</p> <p>Montag walked from the subway with the money in his pocket (he had visited the bank which was open all night every night with robot tellers in attendance) and as he walked he was listening to the Seashell Radio in one ear ... ‘We have mobilized a million men. Quick victory is ours if the war comes ...’ Music flooded over the voice quickly and it was gone.” (88)</p>		
<p>“On one wall a woman smiled and drank orange juice simultaneously. How does she do both at once, thought Montag, insanely. In the other walls an X ray of the same woman revealed the contracting journey of the refreshing beverage on its way to her delighted stomach! Abruptly the room took off on a rocket flight into the clouds; it plunged into a lime-green sea where blue fish ate red and yellow fish. A minute later, three White Cartoon Clowns chopped off each other’s limbs to the accompaniment of immense incoming tides of laughter. Two minutes more and</p>		

the room whipped out of town to the jet cars wildly circling an arena, bashing and backing up and bashing each other again. Montag saw a number of bodies fly in the air.”(90)		
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Recurring Symbolism in *Fahrenheit 451*

Excerpt from the Text	Why is this significant?	How does it develop the themes?
<p>Symbol: Fire</p> <p>“It was a pleasure to burn. It was a special pleasure to see things eaten, to see things blackened and <i>changed</i>.”(1)</p> <p>“So it was now, in his own parlor, with these women twisting in their chairs under his gaze, lighting cigarettes, blowing smoke, touching their sun-fired hair and examining their blazing fingernails as if they had caught fire from his look.”(92)</p> <p>“He burnt the bedroom walls and the cosmetic chest because he wanted to change everything, the chairs, the tables, and in the dining room the silverware and plastic dishes, everything that showed that he had lived here in this empty house with a strange woman who would forget him tomorrow”(110)</p> <p>“That small motion, the white and red color, a strange fire because it meant a different thing to him. It was not burning, it was <i>warming</i>.”(139)</p>		
<p>Symbol: Hands</p> <p>“Montag had done nothing. His hand had done it all, his hand, with a brain of its own, with a conscience and a curiosity in each trembling</p>		

<p>finger, had turned thief.”(35)</p> <p>“So it was the hand that started it all ... His hands had been infected, and soon it would be his arms ... His hands were ravenous.”(38)</p> <p>“Montag felt the guilt of his hands. His fingers were like ferrets that had done some evil and now never rested, always stirred and picked and hid in pockets, moving from under Beatty’s alcohol-flame stare ... For these were the hands that had acted on their own, no part of him, here was where the conscience first manifested itself to snatch books, dar off with Job and Ruth and Willie Shakespeare, and now, in the firehouse, these hands seemed gloved in blood.”(101)</p> <p>“He twitched the safety catch on the flame thrower. Beatty glanced instantly at Montag’s fingers and his eyes widened the faintest bit. Montag saw the surprise there and himself glanced to his hands to see what new thing they had done. Thinking back later he could never decide whether the hands or Beatty’s reaction to the hands gave him the final push toward murder.”(113)</p> <p>“The other men helped, and Montag helped, and there, in the wilderness, the men all moved their hands, putting out this fire together.”(147)</p>		
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Culminating Writing Task Prompt

How is a theme of *Fahrenheit 451* shaped by a literary element or device?

To answer this question:

- Determine a theme of *Fahrenheit 451*.
- Select the literary element (e.g., characters, setting, conflicts, etc.) or device (e.g., diction, figurative language, symbolism, imagery, etc.) you think most strongly conveys the selected theme.
- Examine how the selected theme is shaped and refined by the element or device you selected.

Write a literary analysis that supports your claims in answer to the question and demonstrates an understanding of the text. Be sure to use proper grammar, conventions, spelling, and grade-appropriate words and phrases. Cite several pieces of textual evidence to support the analysis, including direct quotations and parenthetical citations.

Culminating Writing Task Rubric

	3	2	1	0
Reading and Understanding Text	<ul style="list-style-type: none"> Shows full comprehension of ideas both explicit and inferential indicated by grade-level reading standards Accurate analysis and reasoning is demonstrated through ample textual evidence 	<ul style="list-style-type: none"> Shows comprehension of ideas indicated by grade-level reading standards Mostly accurate analysis and reasoning is demonstrated through adequate textual evidence 	<ul style="list-style-type: none"> Shows limited comprehension of ideas indicated by grade-level reading standards Minimally accurate analysis and reasoning is demonstrated through minimal textual evidence 	<ul style="list-style-type: none"> Shows no comprehension of ideas indicated by grade-level reading standards Inaccurate or no analysis and reasoning is demonstrated with little or no textual evidence
Writing about Text	<ul style="list-style-type: none"> Addresses the prompt and introduces a topic or precise claim(s), distinguishing claim(s) from counterclaims Development is even and organized to make important connections and distinctions with relevant support Language creates cohesion and clarifies relationships among ideas Formal and objective style and tone consistently demonstrate awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and states a topic or claim(s) Development is organized with some support and cohesion Language creates cohesion and links ideas Style and tone demonstrate awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and has an introduction Development and support are minimal Language links ideas Style and tone demonstrate limited awareness of purpose or audience 	<ul style="list-style-type: none"> Does not address the prompt Lacks organization, is undeveloped, and does not provide support Language and style demonstrate no awareness of purpose or audience
Language Conventions	<ul style="list-style-type: none"> Full command of conventions indicated by grade-level standards Few minor errors do not interfere with meaning 	<ul style="list-style-type: none"> Some command of conventions indicated by grade-level standards May have errors that occasionally interfere with meaning 	<ul style="list-style-type: none"> Limited command of conventions indicated by grade-level standards Errors often interfere with meaning 	<ul style="list-style-type: none"> No command of conventions indicated by grade-level standards Frequent and varied errors interfere with meaning

Culminating Writing Task Organizer

Theme	Literary Element/Device
How the literary element/device shapes the theme	

Claim (Introduction)



Reason 1 (Body Paragraph 1)	Reason 2 (Body Paragraph 2)	Reason 3 (Counterclaim - Body Paragraph 3)



Evidence 1	Evidence 2	Evidence 1	Evidence 2	Evidence 1	Evidence 2



Reasoning 1	Reasoning 2	Reasoning 1	Reasoning 2	Reasoning 1	Reasoning 2



Restate the claim (Conclusion)

Socratic Seminar

Text	Author's Point of View	Supporting Text Evidence		Central Idea	Supporting Text Evidence
"Video Games and the Future of Storytelling" Salman Rushdie from <i>Big Think</i>					
"The Science of Storytelling: Why Telling Story is the Most Powerful Way to Activate Our Brains" by Leo Widrich					
"The Country That Stopped Reading" from The New York Times by Dave Toscana					

- According to the various authors and points of view presented in the texts we've read in this unit, what is the value of reading?

- Do we need books and stories? Are they important? Why? What are we denied when we are denied access to books?

- Has our society learned from *Fahrenheit 451*?

- What issues raised in *Fahrenheit 451* remain critical to our society today?

Extension Task Directions

1. Work in a group to examine “**The Country That Stopped Reading**” by David Toscana, “**The Science of Storytelling: Why Telling a Story Is the Most Powerful Way to Activate Our Brains**” by Leo Widrich, and “**Video Games and the Future of Storytelling**” by Salman Rushdie. For each text, your group should:
 - Read the text and make note of words and phrases that reveal the author’s point of view toward the subject of the text.
 - Determine a central idea of the text.
 - Complete the Socratic seminar organizer to record your analysis.
2. Participate in a **Socratic seminar** in which you discuss the value of reading stories and books based on the texts analyzed and using the following prompting questions:
 - According to the various authors and points of views presented in the texts we’ve read in this unit, what is the value of reading?
 - Do we need books and stories? Are they important? Why? What are we denied when we are denied access to books?
 - Has our society learned from *Fahrenheit 451*?
 - What issues raised in *Fahrenheit 451* remain critical to our society today?
3. Select an issue addressed in two or more texts read in the unit (e.g., censorship, creativity, evolution of literacy, illiteracy) and develop a self-generated question related to the selected topic to research, e.g., “What is the history of censorship?” “How are companies and institutions changing as a result of e-readers?” or “What are the consequences of illiteracy?”)
4. Gather relevant information from multiple sources, narrowing or broadening the inquiry when appropriate.
5. Following research, develop a claim based on your research, e.g., “Censorship violates our constitutional rights” or “Despite increases in the use of digital texts, there is still a need for libraries.”
6. Write and publish a multi-paragraph research-based argumentative essay using a format and style similar to the essays you’ve analyzed throughout the unit, incorporating evidence and quotations from multiple texts and avoiding plagiarism.
7. Develop a two- to three-minute persuasive speech based on your essay and deliver the speech to the class. Include evidence (descriptions, facts, details, examples) and visual displays to clarify claims and emphasize key points.
8. Finally, during each speech, take notes, integrating information and developing an understanding of the presented issues. Use a **class-generated rubric** to evaluate each speaker’s content, presentation style, and point of view, including evaluating the credibility and accuracy of the information and identifying any fallacious reasoning or distorted evidence. Then, following each speech, ask questions and engage in discussion about the various issues.

Research Planning

Choosing a Topic and Generating a Research Question

1. What issues did we discuss throughout the unit?
2. Choose one issue from your brainstorm above and create a question for your research.

Locating and Assessing Sources

<u>Credible</u>	<ul style="list-style-type: none">• Is the publisher legitimate?• Is the author an expert?
<u>Accurate</u>	<ul style="list-style-type: none">• What is the date of publication?• Does the information contradict itself or conflict with information from another source?• Is the information relevant to your research question?
<u>Reasonable</u>	<ul style="list-style-type: none">• Does the publisher or author have a bias?• In what way is this information balanced?
<u>Supported</u>	<ul style="list-style-type: none">• Are there sources listed? How many?• Are the sources easy to find?

-Adapted from The Santa Barbara City College CLRC Writing Center

http://www.sbccc.edu/clrc/writing_center/wc_files/handout_masters/CARS%20Checklist%20for%20Evaluating%20Sources.pdf

Source Title	Location Information (author, site, etc.)	Information to Answer Research Question

Citing Sources

Source Number	Citation

Research Essay Organizer

Claim (Introduction)



Reason 1 (Body Paragraph 1)	Reason 2 (Body Paragraph 2)	Reason 3 (Counterclaim - Body Paragraph 3)



Evidence 1	Evidence 2	Evidence 1	Evidence 2	Evidence 1	Evidence 2



Reasoning 1	Reasoning 2	Reasoning 1	Reasoning 2	Reasoning 1	Reasoning 2

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Restate the claim (Conclusion)

SODA strategy for assessing claims and counterclaims:

•	Is the claim/counterclaim <u>s</u> pecific?
•	Is the claim/counterclaim <u>o</u> riginal?
•	Is the claim/counterclaim <u>d</u> efensible?
•	Is the claim/counterclaim <u>a</u> rguable?

RCR (“racer”) strategy for evaluating reasons and evidence:

•	Do the reasons and evidence <u>r</u> elate to the reason/counterclaim?
•	Do the reasons and evidence <u>c</u> over all parts of the reason/counterclaim?
•	Do the reasons and evidence <u>r</u> epresent the most important reason why the reason/counterclaim is true?

Multimedia Presentation Rubric

	3	2	1
Demonstration of understanding	The presentation addresses all elements of the task and effectively demonstrates understanding of the topic, text(s), or findings.	The presentation partially addresses the task and generally demonstrates understanding of the topic, text(s), or findings.	The presentation does not address the task or demonstrates a lack of understanding of the topic, text(s), or findings.
Organization and development of presentation	The presentation is organized clearly and logically so that listeners can easily identify the central ideas or claims and follow the line of reasoning; the supporting evidence is relevant and from credible sources.	The presentation is organized and has a clear central idea or claim and supporting evidence from credible sources.	The presentation has a central idea or claim and/or supporting evidence.
Multimedia components	The presentation effectively incorporates multimedia components (e.g., videos, graphics, images, music, sound) and visual displays to clarify, support, or enhance, the central ideas or claims.	The presentation incorporates multimedia components (e.g., videos, graphics, images, music, sound) and visual displays.	The presentation either fails to incorporate multimedia components (e.g., videos, graphics, images, music, sound) and visual displays or the components are distracting and ineffective.
Delivery of presentation	Speaker maintains consistent and appropriate eye contact, adequate volume, and clear pronunciation.	Speaker makes eye contact and can be generally heard and understood.	Speaker sometimes makes eye contact and is generally difficult to understand.

Speech Evaluation

Legend for Taking Notes	
Makes a clear and concise claim or counterclaim	C
Uses text evidence to support a claim or counterclaim	T
Shares logical reasoning to support a claim or counterclaim	R
Uses eye contact	E
Confident body language	B
Speaks clearly and at a good pace	S

Student Name	Notes on the Discussion