



The Challenge of Utopia

Visual Prompt: The perfect society may mean different things to different people. What type of society does each image represent? What does each say about what is important to the people who prefer one over the other?

Unit Overview

We probably all agree that we would like to live in an ideal society where everyone is free and happy, but what does that actually mean, and why do definitions of the ideal society differ so greatly? Some would argue that an ideal life is a life without conflict or problems, but what is a “perfect” life? In this unit, you will read, write, and engage in various types of collaborative discussions to explore these universal questions. Then, you will move from discussion and exposition into debate and effective argumentation as you research and develop a claim about a contemporary issue.

GOALS:

- To analyze a novel for archetype and theme.
- To analyze and evaluate a variety of expository and argumentative texts for ideas, structure, and language.
- To develop informative/explanatory texts using the compare/contrast organizational structure.
- To understand the use of active voice and passive voice.
- To develop effective arguments using logical reasoning, relevant evidence, and persuasive appeals for effect.

ACADEMIC VOCABULARY

- compare/contrast
- utopia
- dystopia
- universal
- seminar
- Socratic
- argument
- debate
- controversy
- research
- search terms

Literary Terms
antagonist

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Language and Writer’s Craft

- Embedding Direct Quotations (2.3)
- Active and Passive Voice (2.3)
- Choosing Mood (2.5)
- Shifts in Voice and Mood (2.17)

*Texts not included in these materials.

Learning Targets

- Analyze and explain how a writer uses the compare/contrast structure to communicate ideas.
- Construct a paragraph that demonstrates an understanding of this organizational structure.

Review of Expository Writing

You have had many experiences writing in the expository mode. Every time you explain something or define a concept or idea, you are writing an expository text. One form of expository writing is **compare/contrast**. This method of organization is an important model of exposition to master and can be used in many different writing situations.

- Brainstorm ideas for topics for different school subjects that would require you to write a compare/contrast essay.
- Writers use planning and prewriting to decide how to organize their ideas. The graphic organizer below shows two methods of organizing a compare/contrast essay, using “reptiles vs. mammals” as a topic.

Subject-by-Subject Organization	Feature-by-Feature Organization
Discuss all the features of one subject and then all the features of the other.	Select a feature common to both subjects and then discuss each subject in light of that feature. Then go on to the next feature.
<p>Subject A: Mammals</p> <ul style="list-style-type: none"> Habitat Reproduction Physiology <p>Subject B: Reptiles</p> <ul style="list-style-type: none"> Habitat Reproduction Physiology 	<p>Habitat</p> <ul style="list-style-type: none"> Subject A: Mammals Subject B: Reptiles <p>Reproduction</p> <ul style="list-style-type: none"> Subject A: Mammals Subject B: Reptiles <p>Physiology</p> <ul style="list-style-type: none"> Subject A: Mammals Subject B: Reptiles

- Why would a writer select one organizational structure over the other?

LEARNING STRATEGIES:

Graphic Organizer, QHT, Close Reading, Marking the Text, Summarizing, Rereading, Brainstorming, Drafting

ACADEMIC VOCABULARY

Compare/contrast is a rhetorical strategy and method of organization in which a writer examines similarities and differences between two people, places, ideas, or things.

My Notes

Expository Writing: Compare/Contrast

My Notes

4. Writers often use a graphic organizer to generate ideas. Explain how the graphic organizer could help you in structuring an essay comparing and contrasting two subjects.

Before Reading

5. In Unit 1 you studied poems about President Abraham Lincoln and Frederick Douglass, a leader in the anti-slavery movement. The following text compares and contrasts two additional Civil War heroes: Ulysses S. Grant, leader of the Union Army (North), and Robert E. Lee, leader of the Confederate Army (South).
6. Read the following quotations. What heroic qualities are described by these statements? Make inferences about each man's character. Record your inferences in the My Notes space.

Ulysses S. Grant, Leader of the Union Army

- "Although a soldier by profession, I have never felt any sort of fondness for war, and I have never advocated it, except as a means of peace."
- "I appreciate the fact, and am proud of it, that the attentions I am receiving are intended more for our country than for me personally."
- "If you see the President, tell him from me that whatever happens there will be no turning back."

Robert E. Lee, Leader of the Confederate Army

- "Duty is the most sublime word in our language. Do your duty in all things. You cannot do more. You should never wish to do less."
- "I think it better to do right, even if we suffer in so doing, than to incur the reproach of our consciences and posterity."
- "The education of a man is never completed until he dies."

During Reading

7. You will next read a nonfiction narrative, Bruce Catton's "Grant and Lee: A Study in Contrasts." As you read, analyze the writer's organization, or structure, by asking questions such as the following:
 - How does the writer introduce the topic and preview what is to follow?
 - How are the paragraphs organized? Annotate the text by indicating the focus (similarities/differences) of each paragraph. Mark the text by highlighting words that help you identify the focus of each paragraph.
 - What is the effect of this organizational structure?

Expository Writing: Compare/Contrast

My Notes

KEY IDEAS AND DETAILS

What diction does the author use in paragraphs 7 and 8 to characterize Grant's background and set him apart from Lee?

GRAMMAR & USAGE Conditional Tense

Note the usage of the conditional tense in paragraph 9: "If the land was settled . . . he could better himself." How does the use of the conditional support the main idea of this paragraph?

the age of knighthood and the English country squire. America was a land that was beginning all over again, dedicated to nothing much more complicated than the rather hazy belief that all men had equal rights and should have an equal chance in the world. In such a land Lee stood for the feeling that it was somehow of advantage to human society to have a pronounced inequality in the social structure. There should be a leisure class, backed by ownership of land; in turn, society itself should be tied to the land as the chief source of wealth and influence. It would bring forth (according to this ideal) a class of men with a strong sense of obligation to the community; men who lived not to gain advantage for themselves, but to meet the solemn obligations which had been laid on them by the very fact that they were privileged. From them the country would get its leadership; to them it could look for higher values—of thought, of conduct, or personal deportment²—to give it strength and virtue.



Robert E. Lee

6 Lee embodied the noblest elements of this aristocratic ideal. Through him, the landed nobility justified itself. For four years, the Southern states had fought a desperate war to uphold the ideals for which Lee stood. In the end, it almost seemed as if the Confederacy fought for Lee; as if he himself was the Confederacy . . . the best thing that the way of life for which the Confederacy stood could ever have to offer. He had passed into legend before Appomattox. Thousands of tired, underfed, poorly clothed Confederate soldiers, long since past the simple enthusiasm of the early days of the struggle, somehow considered Lee the symbol of everything for which they had been willing to die. But they could not quite put this feeling into words. If the Lost Cause, sanctified by so much heroism and so many deaths, had a living justification, its justification was General Lee.

7 Grant, the son of a tanner³ on the Western frontier, was everything Lee was not. He had come up the hard way and embodied nothing in particular except the eternal toughness and sinewy fiber of the men who grew up beyond the mountains. He was one of a body of men who owed reverence and obeisance⁴ to no one, who were self-reliant to a fault, who cared hardly anything for the past but who had a sharp eye for the future.

8 These frontier men were the precise opposites of the tidewater aristocrats. Back of them, in the great surge that had taken people over the Alleghenies and into the opening Western country, there was a deep, implicit dissatisfaction with a past that had settled into grooves. They stood for democracy, not from any reasoned conclusion about the proper ordering of human society, but simply because they had grown up in the middle of democracy and knew how it worked. Their society might have privileges, but they would be privileges each man had won for himself. Forms and patterns meant nothing. No man was born to anything, except perhaps to a chance to show how far he could rise. Life was competition.

² **deportment:** behavior

³ **tanner:** leather worker

⁴ **obeisance:** respectful submission or yielding to the judgment, opinion, will, etc., of another

9 Yet along with this feeling had come a deep sense of belonging to a national community. The Westerner who developed a farm, opened a shop, or set up in business as a trader could hope to prosper only as his own community prospered—and his community ran from the Atlantic to the Pacific and from Canada down to Mexico. If the land was settled, with towns and highways and accessible markets, he could better himself. He saw his fate in terms of the nation's own destiny. As its horizons expanded, so did his. He had, in other words, an acute dollars-and-cents stake in the continued growth and development of his country.

10 And that, perhaps, is where the contrast between Grant and Lee becomes most striking. The Virginia aristocrat, inevitably, saw himself in relation to his own region. He lived in a static⁵ society which could endure almost anything except change. Instinctively, his first loyalty would go to the locality in which that society existed. He would fight to the limit of endurance to defend it, because in defending it he was defending everything that gave his own life its deepest meaning.

11 The Westerner, on the other hand, would fight with an equal tenacity⁶ for the broader concept of society. He fought so because everything he lived by was tied to growth, expansion, and a constantly widening horizon. What he lived by would survive or fall with the nation itself. He could not possibly stand by unmoved in the face of an attempt to destroy the Union. He would combat it with everything he had, because he could only see it as an effort to cut the ground out from under his feet.

12 So Grant and Lee were in complete contrast, representing two diametrically opposed elements in American life. Grant was the modern man emerging; beyond him, ready to come on the stage was the great age of steel and machinery, of crowded cities and a restless burgeoning⁷ vitality. Lee might have ridden down from the old age of chivalry, lance in hand, silken banner fluttering over his head. Each man was the perfect champion for his cause, drawing both his strengths and his weaknesses from the people he led.

13 Yet it was not all contrast, after all. Different as they were—in background, in personality, in underlying aspiration—these two great soldiers had much in common. Under everything else, they were marvelous fighters. Furthermore, their fighting qualities were really very much alike.

14 Each man had, to begin with, the great virtue of utter tenacity and fidelity⁸. Grant fought his way down the Mississippi Valley in spite of acute personal discouragement and profound military handicaps. Lee hung on in the trench at Petersburg after hope born of a fighter's refusal to give up as long as he can still remain on his feet and lift his two fists.

15 Daring and resourcefulness they had, too: the ability to think faster and move faster than the enemy. These were the qualities which gave Lee the dazzling campaigns of Second Manassas and Chancellorsville and won Vicksburg for Grant.

16 Lastly, and perhaps greatest of all, there was the ability, at the end, to turn quickly from the war to peace once the fighting was over. Out of the way these two men behaved at Appomattox came the possibility of peace of reconciliation. It was a possibility not wholly realized, in the year to come, but which did, in the end, help

⁵ **static:** showing little or no change

⁶ **tenacity:** the quality of holding together; remaining persistent

⁷ **burgeoning:** quickly growing or developing; flourishing

⁸ **fidelity:** strict observance of promises, duties, etc.; loyalty; faithfulness

My Notes

KEY IDEAS AND DETAILS
Which paragraph signals a change from a discussion of the generals' differences to a discussion of their similarities? What transition words help you see this?

KEY IDEAS AND DETAILS
Record the points of similarity between Grant and Lee presented in the last three paragraphs.

Utopian Ideals and Dystopian Reality

LEARNING STRATEGIES:

Close Reading, Rereading, Diffusing, Paraphrasing, Marking the Text, Shared Reading, Think Aloud

ACADEMIC VOCABULARY

A **utopia** is a real or imagined place considered to be ideal or perfect (politically, socially, economically, technologically, ecologically, religiously, etc.). People in a utopia lead civilized lives filled with peace, fulfillment, and happiness.

WORD CONNECTIONS

Roots and Affixes

The word utopia is made from the Greek words *ou-*, meaning “no,” and *topos*, meaning “place.” But it also is similar to *eutopia*, made from the English prefix *eu-*, meaning “good,” and *topos*. This implies that the perfectly “good place” is really “no place.”

My Notes

Learning Targets

- Explain the difference between utopia and dystopia.
- Use direct quotations and correct punctuation for effect.
- Closely read a story and analyze the relationship between character and theme.

Before Reading

A **utopia** is an ideal or perfect community or society. Read the following informational text to learn about the development of this concept.

The western idea of utopia originates in the ancient world, where legends of an earthly paradise (e.g. Eden in the Old Testament, the mythical Golden Age of Greek mythology), combined with the human desire to create, or re-create, an ideal society, helped form the utopian idea.

The English statesman Sir Thomas More (1478–1535) wrote the book *Utopia* in 1516. Describing a perfect political and social system on an imaginary island named Utopia, the term “utopia” has since entered the English language meaning any place, state, or situation of ideal perfection.

Both the desire for Eden-like perfection and an attempt to start over in “unspoiled” America led religious and nonreligious groups and societies to set up communities in the United States. These experimental utopian communities were committed to such ideals as simplicity, sincerity, and brotherly love.

1. Think about your own utopian society or community. If you had to define a set of values that would be found in such a society, what are three you think would be most important? Compare responses and look for consensus.
2. The word *utopia* creates a paradox in its mixing of two opposite meanings: “no place” and also “good place.” Write a short paragraph that tells how both meanings of *utopia* might be true at the same time.

25 “You been so tired lately—kind of wore out,” said Hazel. “If there was just some way we could make a little hole in the bottom of the bag, and just take out a few of them lead balls. Just a few.”

26 “Two years in prison and two thousand dollars fine for every ball I took out,” said George. “I don’t call that a bargain.”

27 “If you could just take a few out when you came home from work,” said Hazel. “I mean—you don’t compete with anybody around here. You just sit around.”

28 “If I tried to get away with it,” said George, “then other people’d get away with it—and pretty soon we’d be right back to the dark ages again, with everybody competing against everybody else. You wouldn’t like that, would you?”

29 “I’d hate it,” said Hazel.

30 “There you are,” said George. The minute people start cheating on laws, what do you think happens to *society*?”

31 If Hazel hadn’t been able to come up with an answer to this question, George couldn’t have supplied one. A siren was going off in his head.

32 “Reckon it’d fall all apart,” said Hazel.

33 “What would?” said George blankly.

34 “Society,” said Hazel uncertainly. “Wasn’t that what you just said?”

35 “Who knows?” said George.

36 The television program was suddenly interrupted for a news bulletin. It wasn’t clear at first as to what the bulletin was about, since the announcer, like all announcers, had a serious speech impediment. For about half a minute, and in a state of high excitement, the announcer tried to say, “Ladies and Gentlemen.”

37 He finally gave up, handed the bulletin to a ballerina to read.

38 “That’s all right—” Hazel said of the announcer, “he tried. That’s the big thing. He tried to do the best he could with what God gave him. He should get a nice raise for trying so hard.”

39 “Ladies and Gentlemen,” said the ballerina, reading the bulletin. She must have been extraordinarily beautiful, because the mask she wore was hideous. And it was easy to see that she was the strongest and most graceful of all the dancers, for her handicap bags were as big as those worn by two-hundred pound men.

40 And she had to apologize at once for her voice, which was a very unfair voice for a woman to use. Her voice was a warm, luminous, timeless melody. “Excuse me—” she said, and she began again, making her voice absolutely uncompetitive.

41 “Harrison Bergeron, age fourteen,” she said in a grackle squawk, “has just escaped from jail, where he was held on suspicion of plotting to overthrow the government. He is a genius and an athlete, is under-handicapped, and should be regarded as extremely dangerous.”

42 A police photograph of Harrison Bergeron was flashed on the screen—upside down, then sideways, upside down again, then right side up. The picture showed the full length of Harrison against a background calibrated in feet and inches. He was exactly seven feet tall.

My Notes

KEY IDEAS AND DETAILS

Why is the punishment for removing weight from the “handicap bag” so harsh? What do you infer about punishment for other ways of breaking the “handicap” rules?

KEY IDEAS AND DETAILS

In this story, Hazel is described as *normal*, and her son Harrison is described as *abnormal*. In this context, what is the connotation of the words *normal* and *abnormal*? What is the intended effect?

Utopian Ideals and Dystopian Reality

My Notes

KEY IDEAS AND DETAILS

Why is it effective that Harrison is compared to a “walking junkyard”?

KEY IDEAS AND DETAILS

How does the author use parallel structure for effect in paragraph 51? In paragraph 53?

KEY IDEAS AND DETAILS

What does Harrison do and say to show he is a rebel against his society? Is this heroic?

43 The rest of Harrison’s appearance was Halloween and hardware. Nobody had ever borne heavier handicaps. He had outgrown hindrances faster than the H-G men could think them up. Instead of a little ear radio for a mental handicap, he wore a tremendous pair of earphones, and spectacles with thick wavy lenses. The spectacles were intended to make him not only half blind, but to give him whanging headaches besides.

44 Scrap metal was hung all over him. Ordinarily, there was a certain symmetry, a military neatness to the handicaps issued to strong people, but Harrison looked like a walking junkyard. In the race of life, Harrison carried three hundred pounds.

45 And to offset his good looks, the H-G men required that he wear at all times a red rubber ball for a nose, keep his eyebrows shaved off, and cover his even white teeth with black caps at snaggle-tooth random. “If you see this boy,” said the ballerina, “do not—I repeat, do not—try to reason with him.”

46 There was the shriek of a door being torn from its hinges.

47 Screams and barking cries of consternation came from the television set. The photograph of Harrison Bergeron on the screen jumped again and again, as though dancing to the tune of an earthquake.

48 George Bergeron correctly identified the earthquake, and well he might have—for many was the time his own home had danced to the same crashing tune. “My God—” said George, “that must be Harrison!”

49 The realization was blasted from his mind instantly by the sound of an automobile collision in his head.

50 When George could open his eyes again, the photograph of Harrison was gone. A living, breathing Harrison filled the screen.

51 Clanking, clownish, and huge, Harrison stood—in the center of the studio. The knob of the uprooted studio door was still in his hand. Ballerinas, technicians, musicians, and announcers cowered on their knees before him, expecting to die.

52 “I am the Emperor!” cried Harrison. “Do you hear? I am the Emperor! Everybody must do what I say at once!” He stamped his foot and the studio shook.

53 “Even as I stand here,” he bellowed, “crippled, hobbled, sickened—I am a greater ruler than any man who ever lived! Now watch me become what I can become!”

54 Harrison tore the straps of his handicap harness like wet tissue paper, tore straps guaranteed to support five thousand pounds.

55 Harrison’s scrap-iron handicaps crashed to the floor.

56 Harrison thrust his thumbs under the bar of the padlock that secured his head harness. The bar snapped like celery. Harrison smashed his headphones and spectacles against the wall.

57 He flung away his rubber-ball nose, revealed a man that would have awed Thor, the god of thunder.

58 “I shall now select my Empress!” he said, looking down on the cowering people. “Let the first woman who dares rise to her feet claim her mate and her throne!”

59 A moment passed, and then a ballerina arose, swaying like a willow.

60 Harrison plucked the mental handicap from her ear, snapped off her physical handicaps with marvelous delicacy. Last of all he removed her mask.

- 61 She was blindingly beautiful.
- 62 “Now—” said Harrison, taking her hand, “shall we show the people the meaning of the word dance? Music!” he commanded.
- 63 The musicians scrambled back into their chairs, and Harrison stripped them of their handicaps, too. “Play your best,” he told them, “and I’ll make you barons and dukes and earls.”
- 64 The music began. It was normal at first—cheap, silly, false. But Harrison snatched two musicians from their chairs, waved them like batons as he sang the music as he wanted it played. He slammed them back into their chairs.
- 65 The music began again and was much improved.
- 66 Harrison and his Empress merely listened to the music for a while—listened gravely, as though synchronizing their heartbeats with it.
- 67 They shifted their weights to their toes.
- 68 Harrison placed his big hands on the girl’s tiny waist, letting her sense the weightlessness that would soon be hers.
- 69 And then, in an explosion of joy and grace, into the air they sprang!
- 70 Not only were the laws of the land abandoned, but the law of gravity and the laws of motion as well.
- 71 They reeled, whirled, swiveled, flounced, capered, gamboled, and spun.
- 72 They leaped like deer on the moon.
- 73 The studio ceiling was thirty feet high, but each leap brought the dancers nearer to it.
- 74 It became their obvious intention to kiss the ceiling. They kissed it.
- 75 And then, neutralizing gravity with love and pure will, they remained suspended in air inches below the ceiling, and they kissed each other for a long, long time.
- 76 It was then that Diana Moon Glampers, the Handicapper General, came into the studio with a double-barreled ten-gauge shotgun. She fired twice, and the Emperor and the Empress were dead before they hit the floor.
- 77 Diana Moon Glampers loaded the gun again. She aimed it at the musicians and told them they had ten seconds to get their handicaps back on.
- 78 It was then that the Bergerons’ television tube burned out.
- 79 Hazel turned to comment about the blackout to George. But George had gone out into the kitchen for a can of beer.
- 80 George came back in with the beer, paused while a handicap signal shook him up. And then he sat down again. “You been crying” he said to Hazel.
- 81 “Yup,” she said.
- 82 “What about?” he said.
- 83 “I forget,” she said. “Something real sad on television.”
- 84 “What was it?” he said.

My Notes

KEY IDEAS AND DETAILS

Examine the author’s choice of verbs to describe the actions of Harrison and the ballerina in motion. What is the intended effect?

KEY IDEAS AND DETAILS

How is the story’s theme reflected in the conversation between Hazel and George that concludes the story?

Utopian Ideals and Dystopian Reality

My Notes

- 85 “It’s all kind of mixed up in my mind,” said Hazel.
- 86 “Forget sad things,” said George.
- 87 “I always do,” said Hazel.
- 88 “That’s my girl,” said George. He winced. There was the sound of a riveting gun in his head.
- 89 “Gee—I could tell that one was a doozy,” said Hazel.
- 90 “You can say that again,” said George.
- 91 “Gee—” said Hazel, “I could tell that one was a doozy.”

After Reading

5. Complete the chart below.

(a) What “ideal” is the society based upon?	<p>Interpretation:</p> <p>Evidence:</p>
(b) What did the society sacrifice in order to create this “ideal” life?	<p>Interpretation:</p> <p>Evidence:</p>
(c) How was this utopian ideal transformed into a dystopian reality?	<p>Interpretation:</p> <p>Evidence:</p>
(d) What new problems were created?	<p>Interpretation:</p> <p>Evidence:</p>

Language and Writer’s Craft: Embedding Direct Quotations

After writing the controlling idea (thesis) for a paragraph or essay, the writer needs to develop additional ideas to support the thesis. The writer does this by providing specific evidence, such as paraphrased and/or direct quotations and insightful analysis (explanation).

Review the following information about using **direct quotations** in your writing:

- Remember to avoid plagiarism by **paraphrasing** or directly **quoting** evidence. Although it is often easier to paraphrase information, a direct quotation can strengthen ideas if it is selected carefully and embedded smoothly.
- In order to smoothly embed a direct quotation, just remember TLQC format (transition, lead-in, quotation, citation; see Activity 1.15, page 76). For example: The reader is stunned by Harrison’s dramatic death scene, yet Harrison’s parents hardly react. **When George realizes Hazel has been crying, he simply says**, “Forget sad things” (Vonnegut 6).
- Using **ellipses and brackets** helps you to include more without writing out long pieces of quoted material. Study how the quoted material below has been added smoothly with the use of ellipses.

“Harrison tore the straps of his handicap harness like wet tissue paper, tore straps guaranteed to support five thousand pounds. Harrison’s scrap-iron handicaps crashed to the floor.”

The reader celebrates the moment when “Harrison tore the straps of his handicap harness like wet tissue paper... [and] scrap-iron handicaps crashed to the floor,” allowing him full freedom at last (Vonnegut 104).

Language and Writer’s Craft: Active and Passive Voice

Writers use **active and passive voice** to convey certain effects. Be sure you understand and use these voices correctly and deliberately.

- You should generally use active voice because it puts the emphasis on who or what is performing the action of the verb rather than on the verb itself.
- The passive voice contains some form of “be” (*is, was, were, was being, has been, etc.*) plus a past participle of the verb.

Active voice: Harrison removed his handicaps.

Passive voice: The handicaps were removed by Harrison.

Notice that in the active voice the emphasis is on Harrison as the one who is taking action. There is nothing inherently wrong with passive voice, but if you can say the same thing in active mode, your sentences will be more vibrant and direct. Later in this unit you will learn more about when it is appropriate to use the passive voice.

- Most importantly, do not mix active and passive constructions in the same sentence:

“The Handicapper General approved the new handicaps, and a new amendment was added.
should be recast as

“The Handicapper General approved the new handicaps and added the new amendment.”

GRAMMAR & USAGE Conventions

An **ellipsis** is a row of three dots (. . .) that indicates something omitted from within a quoted passage.

Two things to consider:

(1) Using an ellipsis is a form of “editing” the source material, so be certain that the final outcome does not change the original meaning or intent of the quoted passage.

(2) If quoted text ends up with more ellipses than words, consider paraphrasing rather than using direct quotes.

Brackets ([]) are most often used to clarify the meaning of quoted material. If the context of your quote might be unclear, you may add a few words to provide clarity. Enclose the added material in brackets.

For example: “They [the other team] played a better game.”

My Notes

Understanding a Society's Way of Life

Learning Targets

- Analyze text and create a visual display that explains a society's way of life and the protagonist's place in that society.
- Analyze the significance of specific passages to interpret the relationship between character and setting.

Questioning the Text

Remember that questioning a text on multiple levels can help you explore its meaning more fully. Read the definitions below and write an example of each type of question, based on texts you have read in this unit.

- A **Level 1** question is **literal** (the answer can be found in the text).
- A **Level 2** question is **interpretive** (the answer can be inferred based on textual evidence).
- A **Level 3** question is **universal** (the answer is about a concept or idea beyond the text).

You will be reading a novel that questions whether a utopian society is possible. Such novels generally fit into the genre of science fiction.

1. Read the following text to gather more information about science fiction (from readwritethink.org). As you read, highlight the characteristics of science fiction.

Science fiction is a genre of fiction in which the stories often tell about science and technology of the future. It is important to note that science fiction has a relationship with the principles of science—these stories involve partially true/partially fictitious laws or theories of science. It should not be completely unbelievable with magic and dragons, because it then ventures into the genre of fantasy. The plot creates situations different from those of both the present day and the known past. Science fiction texts also include a human element, explaining what effect new discoveries, happenings and scientific developments will have on us in the future. Science fiction texts are often set in the future, in space, on a different world, or in a different universe or dimension. Early pioneers of the genre of science fiction are H. G. Wells (*The War of the Worlds*) and Jules Verne (*20,000 Leagues Under the Sea*). Some well-known 20th-century science fiction texts include *1984* by George Orwell and *Brave New World* by Aldous Huxley.

LEARNING STRATEGIES:
Visualizing, Questioning the Text, Predicting, Graphic Organizer, Note-taking, Discussion Groups

My Notes

ACADEMIC VOCABULARY

Describing something as **universal** means that it is characteristic of all or the whole; it has general application.

Understanding a Society's Way of Life

Literary Terms

An **antagonist** is the opposite of a protagonist and is the character who fights against the hero or main character (the protagonist).

My Notes

Reviewing Vocabulary of Literary Analysis

Theme, or the central message of the story, is revealed through an understanding of and the resolution to the **conflicts**, both internal and external, that the central **character** experiences throughout the story.

Characterization is the method of developing characters through *description* (e.g., appearance, thoughts, feelings), *action*, and *dialogue*. The central character or protagonist is usually pitted against the **antagonist**, his or her enemy, rival, or opponent.

Evidence in analysis includes many different things, such as colors, descriptions of characters and actions, objects, title, dialogue, etc.

Before Reading

2. The cover art of a novel tries to represent important aspects of the content of the novel. Study the cover of your novel to make predictions about the story. Based on your reading about the genre of science fiction, what might you predict about a science fiction story?

- Setting:

- Characters:

- Plot:

- Theme:

During Reading

3. Use the graphic organizer to note evidence that reveals important information about the protagonist and setting. Then, make inferences based on the evidence.

Literary Element	Evidence (page #)	Inferences
Protagonist _____ (name)		
Setting (description of the society / the way of life)		

Contemplating Conflicting Perspectives

LEARNING STRATEGIES:

Shared Reading, Close Reading, Rereading, Questioning the Text, Note-taking, Discussion Groups

My Notes

Learning Targets

- Analyze conflicting perspectives of the novel and explain how the author uses this technique to shape readers’ understanding of the story.
- Identify and analyze the importance of specific vocabulary to the story.

Before Reading

1. Other than the protagonist, who are the most important characters so far in the story? What do we know about each of these characters? Make a list of these characters and provide a brief description of each.

2. Which of these characters usually agree with each other? Which of these characters tend to disagree?

During Reading

3. Conflict between people or between people and society is a result of conflicting perspectives. Support this idea by identifying a topic that has created the most important conflict so far in the story and contrast two different perspectives about the topic.

Topic:	
Character 1:	Character 2:
Perspective:	Perspective:
Textual Evidence (#):	Textual Evidence (#):

Contemplating Conflicting Perspectives

GRAMMAR & USAGE Mood

Mood is the form of the verb that shows the mode or manner in which a thought is expressed.

My Notes

Language and Writer's Craft: Choosing Mood

Recall what you learned in the last unit about verbal mood:

- **Indicative Mood:** Verbs that indicate a fact or opinion. *I am too ill to go to school today.*
- **Imperative Mood:** Verbs that express a command or request. *Go to school. Please get up and get dressed.*
- **Interrogative Mood:** Verbs that ask a question. *Are you going to school? Do you feel ill?*
- **Conditional Mood:** Verbs that express something that hasn't happened or something that can happen if a certain condition is met. *I would have gone to school yesterday if I had felt well.*
- **Subjunctive Mood:** Verbs that describe a state that is uncertain or contrary to fact. When using the verb "to be" in the subjunctive, always use *were* rather than *was*. *I wish my cold were better today. If you were to go to school, what would you learn?*

8. Which of the moods described above would be most suitable for a topic sentence? Identify the mood and then choose the most suitable topic sentence among the examples below.

- If Harrison and his mother were put in the same room, they would not be able to communicate.
- Arrest Harrison Bergeron immediately.
- Are Harrison and Hazel Bergeron really so different?
- Harrison and George Bergeron are father and son.
- If Harrison's father were not handicapped, would he be like his son?

9. Which of the sentences might be a good hook for an introductory paragraph?

Check Your Understanding

Expository Writing Prompt: Identify the perspectives of two different characters and show how the contrast between them highlights a conflict of the story. Be sure to:

- Create a topic sentence indicating the contrasting perspectives.
- Provide examples from the text and at least one direct quotation to support your ideas.
- Logically organize your ideas.

Questioning Society

My Notes

After Reading

3. Create a quickwrite explaining why books are an important part of our society. Which values do they symbolize? You may use the informational text to guide your response.

Setting in the Novel

Setting is not simply the time and place in a story. It is also the **social circumstances** that create the world in which characters act and make choices. Readers who are sensitive to this world are better able to understand and judge the behavior of the characters and the significance of the action. The social circumstances of a story will often provide insights into the theme of a literary piece.

Before Reading

4. How does setting connect to character and theme?

During Reading

5. How are books viewed in the society of your novel's protagonist?
6. Compare and contrast perspectives relating to banned books. How might this connect to the story's theme?

7. Think about the way of life in this society. Which rules and/or laws do you completely disagree with? Take notes below to prepare for a collaborative discussion based on this topic.

State the rule or law (paraphrase or directly quote).	Analyze: Underlying Value	Evaluate: State why you disagree with the rule or law, and then form a thoughtful Level 3 question to spark a meaningful conversation with your peers.
1. page(s): ____		Response: Level 3 Question:
2. page(s): ____		Response: Level 3 Question:
3. page(s): ____		Response: Level 3 Question:

8. Continue to add to your personal vocabulary list. Identify, record, and define (in context) at least five new words.

Introducing the Strategy: Socratic Seminar

A **Socratic Seminar** is a type of collaborative discussion designed to explore a complex question, topic, or text. Participants engage in meaningful dialogue by asking questions of each other and using textual evidence to support responses. The goal is for participants to arrive at a deeper understanding of a concept or idea by the end of the discussion. A Socratic Seminar is not a debate.

ACADEMIC VOCABULARY

A **seminar** is a term used to describe a small group of students engaged in intensive study. The word **Socratic** is an adjective formed from name of the philosopher Socrates, who was famous for using the question-and-answer method in his search for truth and wisdom.

Questioning Society

My Notes

After Reading

9. You will next participate in a Socratic Seminar. During the Seminar:

- Challenge yourself to build on others' ideas by asking questions in response to a statement or question. To do this effectively, you will have to listen to comprehend and evaluate.
- Work to transition between ideas to maintain coherence throughout the discussion.
- Work to achieve a balance between speaking and listening within a group. Make sure everyone has a chance to speak, and allow quiet time during the discussion so people have a chance to formulate a thoughtful response.
- Have you heard the expression: "Be a frog, not a hog or a log"? What do you think that means? Set two specific and attainable goals for the discussion:

Speaking Goal:

Listening Goal:

Oral Discussion sentence starters:

- I agree with your idea relating to . . . , but it is also important to consider . . .
- I disagree with your idea about . . . , and would like to point out . . .
- You made a point about the concept of . . . How are you defining that?
- On page ____, (a specific character) says . . . I agree/disagree with this because . . .
- On page ____, (a specific character) says . . . This is important because . . .
- On page ____, we learn . . . , so would you please explain your last point about . . . ?
- Add your own:

Introducing the Strategy: Fishbowl

Fishbowl is a speaking and listening strategy that divides a large group into an inner and an outer circle. Students in the inner circle model appropriate discussion techniques as they discuss ideas, while students in the outer circle listen to comprehend ideas and evaluate the discussion process. During a discussion, students have the opportunity to experience both circles.

10. Engage in the Socratic Seminar.

- When you are in the *inner* circle, you will need your work relating to rules and laws, a pen or pencil, and the novel.
- When you are in the *outer* circle, you will need a pen or pencil and the note-taking sheet on the next page.

A Shift in Perspective: Beginning the Adventure

LEARNING STRATEGIES:

Summarizing, Close Reading, Marking the Text, Skimming/ Scanning, Rereading, Drafting

My Notes

Learning Targets

- Analyze and explain how the Hero’s Journey archetype provides a framework for understanding the actions of a protagonist.
- Develop coherence by using transitions appropriate to the task.

Before Reading

1. What can you infer about the protagonist in this story? Make an inference based on relevant *descriptions* (e.g., appearance, thoughts, feelings), *actions*, and/or *dialogue*. Support your inference with evidence from the text. Follow this format:

Topic Sentence: State an important character trait.

- **Supporting Detail/Evidence:** Provide a transition, lead-in, and specific example that demonstrates the trait.
 - **Commentary/Analysis:** Explain how the evidence supports the trait.
 - **Commentary/Analysis:** Explain why this character trait is important to the story.
2. In Unit 1 you studied the Hero’s Journey archetype. What do you remember about the departure? Provide a brief summary of each of the first three steps and their importance.

Stage 1: The Departure

Stage and Definition	Connection to the story
Step 1: The Call to Adventure	
Step 2: Refusal of the Call	
Step 3: The Beginning of the Adventure	

During Reading

3. The protagonist is considered the hero of the story. Readers most often identify with his or her perspective. While you read, use sticky notes to mark text that could reflect the protagonist’s Departure. On each note, comment on the connection to the archetype.
4. Continue to add to your personal vocabulary list in your Reader/Writer Notebook. Identify, record, and define (in context) at least five new words.

LEARNING STRATEGIES:

Close Reading, Rereading, Graphic Organizer, Shared Reading, Marking the Text, Note-taking, Discussion Group

My Notes

Learning Targets

- Analyze conflicts revealed through specific passages of dialogue.
- Contribute analysis and evidence in a small group discussion.

Before Reading

1. Review the Initiation stage of the Hero’s Journey. What do you remember about:

Step 4. The Road of Trials

Step 5. The Experience with Unconditional Love

2. In the previous activity, you interpreted the protagonist’s Departure. Now begin your interpretation of the next two steps in the protagonist’s journey: the Road of Trials and the Experience with Unconditional Love.

- List three significant trials (conflicts)—in chronological order—that occur *after* the event you identified as Step 3 of the Hero’s Journey.
- Connect *the experience with unconditional love* to the *trial* (if present).
- Analyze how the *trial* and the *experience with unconditional love* affect the protagonist.

Trial: (focus on conflicts with other characters and society)	Experience with Unconditional Love:	Effect: (Actions; Words; Thoughts/ Feelings)
1.		
2.		
3.		

LEARNING STRATEGIES:

Discussion Groups, Shared Reading, Close Reading, Note-taking, Drafting

My Notes

Learning Targets

- Analyze the transformational nature of conflicts and the hero's *boon*.
- Contrast the protagonist with another character.
- Explain the novel's theme in written responses.

Before Reading

1. Think about the protagonist's Departure into heroism (Stage 1) and his *Road of Trials*. How has the character changed as a result of these trials or conflicts? Use the sentence frame below to explain the change, and be sure to provide evidence to support your interpretation.

In the beginning, the protagonist was _____, but after _____, he becomes _____.

2. What do you remember about the *Boon* in Stage 2, the Initiation of the Hero's Journey?

Step 6: The Ultimate Boon:

During Reading

3. How do conflicts with society (including characters who believe in the society's way of life) transform the character into a hero? As you read, take notes in the chart below.

Conflict with Society	Heroic Traits Revealed Through Conflict	Connection to Theme Subjects

The End of the Journey

My Notes

Check Your Understanding

Analyze the prompts below. Notice that each prompt requires a different organizational structure. Choose one of the prompts and write a response.

Expository Writing Prompt 1: Think about the protagonist’s characteristics, what he achieved, and how he changed by the end of the story. Contrast the protagonist with another character from his society. Be sure to:

- Introduce the topic clearly, establishing a clear controlling idea.
- Provide examples from the text (including at least one direct quotation) and analysis to support your ideas.
- Sequence ideas logically using the appropriate compare/contrast structure.
- Choose the appropriate verbal mood for the ideas you want to express.
- Write in active voice unless the passive voice is specifically needed.

Expository Writing Prompt 2: Think about the final stage in the Hero’s Journey: the Crossing, or Return Threshold. What does the hero learn about life as a result of the journey (theme)? Be sure to:

- Introduce the topic clearly, establishing a clear controlling idea.
- Provide examples from the text (including at least one direct quotation) and analysis to support your ideas.
- Sequence ideas logically using the appropriate compare/contrast structure.
- Choose the appropriate verbal mood for the ideas you want to express.
- Write in active voice unless the passive voice is specifically needed.

Writing an Expository Essay

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> maintains a focused thesis in response to one of the prompts develops ideas thoroughly with relevant supporting details, facts, and evidence provides insightful commentary and deep analysis. 	<p>The essay</p> <ul style="list-style-type: none"> responds to one of the prompts with a clear thesis develops ideas adequately with supporting details, facts, and evidence provides sufficient commentary to demonstrate understanding. 	<p>The essay</p> <ul style="list-style-type: none"> has an unclear or unrelated thesis develops ideas unevenly or with inadequate supporting details, facts, or evidence provides insufficient commentary to demonstrate understanding. 	<p>The essay</p> <ul style="list-style-type: none"> has no obvious thesis provides minimal supporting details, facts, or evidence lacks commentary.
Structure	<p>The essay</p> <ul style="list-style-type: none"> has an engaging introduction uses an effective organizational structure for a multi-paragraph essay uses a variety of transitional strategies to create cohesion and unity among ideas provides an insightful conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> has a complete introduction uses an appropriate organizational structure for a multi-paragraph essay uses transitional strategies to link, compare, and contrast ideas provides a conclusion that supports the thesis. 	<p>The essay</p> <ul style="list-style-type: none"> has a weak or partial introduction uses an inconsistent organizational structure for a multi-paragraph essay uses transitional strategies ineffectively or inconsistently provides a weak or unrelated conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> lacks an introduction has little or no obvious organizational structure uses few or no transitional strategies provides no conclusion.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> conveys a consistent academic voice by using a variety of literary terms and precise language embeds quotations effectively demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including a variety of syntax). 	<p>The essay</p> <ul style="list-style-type: none"> conveys an academic voice by using some literary terms and precise language embeds quotations correctly demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including a variety of syntax). 	<p>The essay</p> <ul style="list-style-type: none"> uses insufficient language and vocabulary to convey an academic voice embeds quotations incorrectly or unevenly demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The essay</p> <ul style="list-style-type: none"> uses limited or vague language lacks quotations lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.

Learning Targets

- Reflect on learning and make connections to new learning.
- Analyze and identify the skills and knowledge necessary for success in the Embedded Assessment.

Making Connections

It can be said that writers of fiction, especially dystopian novels, are trying to make a point or criticize some aspect of society. In this part of the unit, you will think about how you can have an impact on a social issue by creating a well-reasoned argument about an issue of importance to you.

Essential Questions

1. Reflect on your understanding of the first Essential Question: *To what extent can a perfect society exist?*
2. How has your understanding of the concept of *utopia* changed over the course of this unit?
3. How would you change your original response to Essential Question 2, *What makes an argument effective?*

Developing Vocabulary

4. Re-sort the Academic and Literary Vocabulary using the QHT strategy.

Academic Vocabulary	Literary Terms
compare/contrast	antagonist
dystopia	
utopia	

5. Return to your original sort at the beginning of the unit. Compare this sort with your original sort. How has your understanding changed?
6. Select a word from the above chart and write a concise statement about your learning. How has your understanding changed over the course of this unit?

LEARNING STRATEGIES:

QHT, Close Reading, Paraphrasing, Graphic Organizer

My Notes

Understanding Elements of Argumentation

ACTIVITY
2.11

Learning Targets

- Evaluate a writer’s ideas in an argumentative essay.
- Identify and apply the six elements of argumentation.

Before Reading

1. **Quickwrite:** Think about the elements of an effective **argument**. What is the relationship between logical reasoning and argument?

2. In your Reader/Writer Notebook, use the QHT strategy to sort the following key elements of argumentation: purpose, audience, claim, evidence, reasoning, and counterclaim.

During Reading

3. The text below is the first two paragraphs of an 8th-grader’s argumentative essay. As you read, underline the main claim and then mark the text to indicate evidence (color 1), reasoning (color 2), and counterclaim(s) (color 3) used to support the claim.

LEARNING STRATEGIES:
QHT, Marking the Text,
Graphic Organizer

ACADEMIC VOCABULARY

An **argument** is a logical appeal, supported by reasons and evidence, to persuade an audience to take an action or agree with a point of view.

My Notes

Private Eyes

by Brooke Chorlton (an 8th-grader from Washington State)

“Private eyes, they’re watching you, they see your every move,” sang the band Hall and Oates in their 80s hit “Private Eyes.” A popular song three decades ago is quite relevant to life today. We do not live very private lives, mainly due to the Internet, whose sole purpose is to help people share everything. But there are still boundaries to what we have to share. Employers should not require access to the Facebook pages of potential or current employees because Facebook is intended to be private, is not intended to be work-related, and employers do not need this medium to make a good hiring decision.

It is true that the Internet is not private, and it is also true that Facebook was not created to keep secrets; it is meant for people to share their life with the selected people they choose as their “friends.” However, Facebook still has boundaries or some limits, so that members can choose what to share. As a fourteen-year-old girl I know for a fact, because I have seen it, that when you are setting up your Facebook account, you are able to choose the level of security on your page. Some choose to have no security;

KEY IDEAS AND DETAILS

What is the writer’s purpose? How do you know?

Who is the writer’s audience?

What is the writer’s claim? Is it clear to the audience?

KEY IDEAS AND DETAILS

The first body paragraph brings up a counterargument to the thesis. Restate this counterclaim in your own words.

What evidence and reasoning does the writer use to counter or refute that claim?

Understanding Elements of Argumentation

My Notes

if someone on Facebook were to search them, they would be able to see all of their friends, photos, and posts. And, according to *Seattle Times* journalists Manuel Valdes and Shannon McFarland, “It has become common for managers to review publically available Facebook Profiles.” The key words are “publically available.” The owners of these profiles have chosen to have no boundaries, so it is not as big a deal if an employer were to look at a page like this. But others choose to not let the rest of the world in; if you search them, all that would come up would be their name and profile picture. That is all: just a name and a picture. Only the few selected to be that person’s friends are allowed into their online world, while the strangers and stalkers are left out in the cold. It is not likely that you would walk up to a stranger and share what you did that weekend. Orin Kerr, a George Washington University law professor and former federal prosecutor, states that requiring someone’s password to their profile is, “akin to requiring [their] house keys.” If we expect privacy in our real world life, shouldn’t we be able to have privacy in our online life as well?

After Reading

5. Based on the thesis, what is the next point the writer will make about the right of employers to ask for access to Facebook?
6. Notice that the writer ends the paragraph with an interrogative sentence. Why is this an effective mood to use as a transition to the next major idea of the essay?

Beginning to Construct an Argument

7. Think of a technology-related topic that has two sides that can be argued. Decide which side of the issue you want to argue. Brainstorm possible topics and claims.

Topics:

Claims:

Check Your Understanding

To convince or persuade someone to your point of view, you must structure an argument with certain elements in mind. Completing the graphic organizer below will help you structure a convincing argument.

Choose one of the topics you brainstormed and complete the response portion of the graphic organizer.

Element	Definition / Explanation	Response
Purpose	the specific reason(s) for writing or speaking; the goal the writer or speaker wishes to achieve	
Audience	the specific person or group of people the writer is trying to convince (the opposition); one must consider the audience's values and beliefs before writing the argument	
Claim	an assertion of something as true, real, or factual	
Evidence	<p>knowledge or data on which to base belief; used to prove truth or falsehood; evidence may include:</p> <ul style="list-style-type: none"> • testimony from experts and authorities • research-based facts and statistics • analogies (comparisons to similar situations) • references to history, religious texts, and classic literature 	
Reasoning	logical conclusions, judgments, or inferences based on evidence	
Counterclaim (Concession / Refutation)	<p>a claim based on knowledge of the other side of a controversial issue; used to demonstrate understanding of the audience, expertise in the subject, and credibility (ethos)</p> <p>a writer or speaker briefly recognizes and then argues against opposing viewpoints</p>	

Don't Hate—Debate!

LEARNING STRATEGIES:

Visualizing, KWHL, Debate, Brainstorming, Note-taking, Graphic Organizer

My Notes

Learning Targets

- Identify and analyze persuasive appeals.
- Orally present reasoning and evidence to support a debatable claim.
- Identify and evaluate arguments as logos, pathos or/and ethos.

Before Reading

1. Persuasive appeals are an important part of creating a convincing argument. Read the definitions below to understand how writers or speakers use each type of appeal.

Appeal	Meaning
Logos	an appeal to reason; providing logical reasoning and evidence in the form of <i>description, narration, and/or exposition</i>
Pathos	an appeal to emotions; using descriptive, connotative, and figurative language for effect; providing an emotional anecdote; developing tone
Ethos	an appeal based on trust or character; demonstrating that you understand the audience's point of view; making the audience believe that you are knowledgeable and trustworthy; showing that you have researched your topic by supporting reasons with appropriate, logical evidence and reasoning

2. Create a visual of each type of appeal to help you remember its definition.

Introducing the Strategy: Debate

A debate is an informal or formal argumentation of an issue. Its purpose is to provide an opportunity to collect and orally present evidence supporting the affirmative and negative arguments of a proposition or issue. During a debate, participants follow a specific order of events and often have a time limit for making their points.

Preparing to Debate

A **debate** provides an opportunity to practice creating a reasoned argument and to identify and use appeals when trying to convince others of your point of view. You will engage in an informal debate on a debatable topic arising from the article below.

3. Read and respond to the following news article, first by circling any words you don't know that you think are important, and next by deciding whether you are for or against the legislation.

ACADEMIC VOCABULARY

A **debate** is an informal or formal discussion in which opposing arguments are put forward. A debate usually focuses on a debatable or controversial issue.

Don't Hate—Debate!

My Notes

6. When it is your turn to speak, engage in the debate. Be able to argue either claim. Keep in mind the elements of argument and the different types of appeals. Be sure to use appropriate eye contact, volume, and a clear voice when speaking in a debate.

Sentence Starters:

- I agree with your point about . . . , but it is also important to consider . . .
- I disagree with your point about . . . , and would like to counter with the idea that . . .
- You made a good point about . . . , but have you considered . . .
- Your point about . . . is an appeal to emotions and so is not a logical reason/ explanation.

7. When it is your turn to listen, evaluate others' arguments for their use of logical appeals. Record notes in the chart below as you identify examples of effective and ineffective *logos*, and provide a brief explanation for each example.

Effective Use of <i>Logos</i>	Other Appeals

Check Your Understanding

Reflect on your experience by responding to the following questions:

- What types of persuasive appeals were most effective in supporting the topic during the debate? Why?
- Was any appeal to *logos*, or logic, convincing enough to make you change your mind about the issue? Explain.
- What makes an effective debate? How can the debate strategy help a writer form an effective argument?

Highlighting Logos

My Notes

After Reading

3. What evidence is use to convince others that texting and driving is dangerous? Is this evidence logical, relevant, and convincing?
4. Now that you have examined and identified the use of the three “appeals” used to convince an audience, explain why *logos* is the most important appeal to be able to use skillfully.
5. Notice how the different appeals overlap in an argument.

What Is Sound Reasoning?

Sound reasoning stems from a valid argument whose conclusion follows from its premises. A **premise** is a statement upon which an argument is based or from which a conclusion is drawn. In other words, a premise is an assumption that something is true.

For example, consider this argument:

Premise: A implies B;

Premise: B implies C;

Conclusion: Therefore, A implies C.

Although we do not know what statements A, B, and C represent, we are still able to judge the argument as valid. We call an argument “sound” if the argument is valid *and* all the statements, including the conclusion, are true.

This structure of **two premises** and **one conclusion** forms the basic argumentative structure. Aristotle held that any logical argument could be reduced to two premises and a conclusion.

Premises: If Socrates is a man, and all men are mortal,

Conclusion: then Socrates is mortal.

A logical fallacy is an error in reasoning that makes an argument invalid or unsound. Common fallacies include:

- claiming too much
- oversimplifying a complex issue
- supporting an argument with abstract generalizations
- false assumptions
- incorrect premises

Example: *We need to pass a law that stupid people cannot get a driver’s license.* (Incorrectly equates driving skills with intelligence)

GRAMMAR & USAGE Conditional Statements

Statements of premises and conclusions, also known as syllogisms, are always formed as **conditional** statements that are finished with a conclusion.

Highlighting Logos

KEY IDEAS AND DETAILS

This article makes the same point about the “crash risk” of distracted driving three times. Highlight how it is repeated in three slightly different ways.

Strayer’s work has been featured at National Distracted Driving summits, used by states to enact no-texting while driving laws, he’s even testified in criminal court proceedings—often meeting the families of those killed in distracted driving crashes.

After Reading

8. Effective arguments use quotes and paraphrased evidence from sources to support claims. For example: David Strayer, who has been studying distracted driving for 15 years, calls texting “hazardous” and “more dangerous than . . . driving drunk.” Write a quote and/or paraphrase evidence from the article above.

Check Your Understanding

Writing Prompt: Choose one quote from each of the articles you have just read to support the claim: *Texting while driving is distracting and increases the risk of crashes.* Use the TLQC format, as you learned in Unit 1, to state the importance of the evidence. Be sure to write in the active voice and use ellipses where necessary to show that you have left out parts of a quote.



My Notes

Forming and Supporting a Debatable Claim

My Notes

Forming and Supporting a Debatable Claim

3. Use the following steps to form and support a debatable claim for the topic you chose in Activity 2.11.

Step 1: Write a debatable claim for each side of an issue relating to the topic.

Texting	
Side 1 Claim:	Side 2 Claim:

Step 2: Highlight the claim you will support.

Step 3: Freewrite: How can you support the claim you chose? How much logical reasoning can you use? Will you depend on pathos? How can you support your claim with evidence and sound reasoning?

Step 4: Identify and analyze your **audience**. Who would support the other side? Be specific! Consider the kind of information, language, and overall approach that will appeal to your audience. Ask yourself the following questions:

- What does the audience know about this topic (through personal experience, research, etc.)?
- What does the audience value related to this topic?
- How might the audience disagree with me? What objections will the audience want me to address or answer?
- How can I best use logos to appeal to and convince this audience?
- How will I use language to show I am worth listening to on this subject?

Step 5: Now that you better understand your audience, plan to address at least two counterclaims by identifying potential weaknesses of your argument within opposing reasons, facts, or testimony. Use this format:

My audience might argue _____, so I will counter by arguing or pointing out that _____.

Check Your Understanding

Why is it necessary to identify your audience as precisely and accurately as possible?

Learning Targets

- Form effective questions to focus research.
- Identify appropriate sources that can be used to support an argument.

Using the Research Process

Once you have chosen your topic, created a claim, and considered possible counterclaims, you are ready to conduct additional research on your topic to find evidence to support your claim and refute counterclaims.

1. What are the steps of the **research** process? Are the steps logical? Why?

Writing Research Questions

2. What makes an effective research question?
3. How will gathering evidence affect my research questions?
4. What is an example of an effective research question?

Locating and Evaluating Sources

Many people rely on the Internet for their research, since it is convenient and it can be efficient. To find relevant information on the Internet, you need to use effective **search terms** to begin your research. Try to choose terms that narrow your results. For example, searching on the term “driving accidents” will return broad information, whereas searching on the term “distracted driving” will return results more closely in line with that topic.

The Internet has lots of useful information, but it also has much information that is not reliable or credible. You must carefully examine the web sites that offer information, since the Internet is plagued with unreliable information from unknown sources. Faulty information and unreliable sources undermine the validity of one’s argument.

LEARNING STRATEGIES:
Skimming/Scanning, Close Reading, Marking the Text, Note-taking

ACADEMIC VOCABULARY

Research (v.) is the process of locating information from a variety of sources.

Research (n.) is the information found from investigation sources.

My Notes

ACADEMIC VOCABULARY

Search terms are the words or phrases entered into an online search engine to find information related to the words or phrases.

Conducting Effective Research

My Notes

5. What do you know about the following criteria that define reliable internet sites? Fill in the chart with your current knowledge.

Criteria for Evaluating Websites	
Accuracy	
Validity	
Authority	
Currency	
Coverage	

6. What types of websites are reliable and trustworthy? Why?

7. Now it is time to find additional evidence from a variety of outside sources to strengthen your argument. First, form two or three research questions that will help you to support your claim:

My Notes

Article

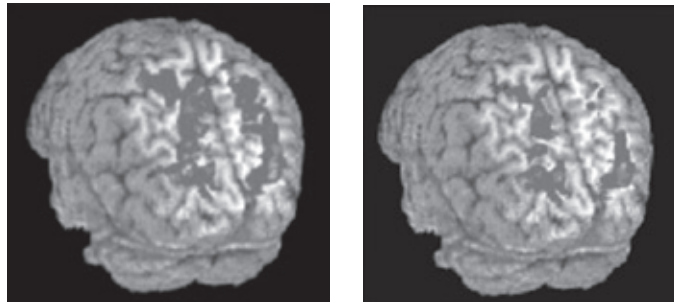
How the **Brain** Reacts

<http://roomfordebate.blogs.nytimes.com/2009/07/18/should-cellphone-use-by-drivers-be-illegal/>

Marcel Just is the D.O. Hebb Professor of Psychology and director of the Center for Cognitive Brain Imaging at Carnegie Mellon University.

Tim Keller is a senior research psychologist at the center. They are co-authors of the study, "A Decrease in Brain Activation Associated with Driving When Listening to Someone Speak."

Behavioral studies have shown that talking on a cellphone diverts the driver's attention and disrupts driving performance. We investigated that question by looking at brain activity that occurs during driving. In our study, using functional magnetic resonance imaging (fMRI), we examined the effect of listening to someone speak on the brain activity associated with simulated driving.



Brain activity associated with spatial processing when driving without distraction (left) and when driving while listening to sentences (right).

Center for Cognitive Brain Imaging, Carnegie Mellon University

Participants steered a vehicle along a curving virtual road, either undisturbed or while listening to spoken sentences that they judged as true or false. The parietal lobe activation associated with spatial processing in driving decreased by 37 percent when participants concurrently listened to the sentences. We found that listening comprehension tasks drew mental resources away from driving and produced a deterioration in driving performance, even though the drivers weren't holding or dialing a phone.

KEY IDEAS AND DETAILS

How do these authors make sure you understand the scientific nature of their findings?

These brain activation findings show the biological basis for the deterioration in driving performance (in terms of errors and staying in a lane) that occurs when one is also processing language. They suggest that under mentally demanding circumstances, it may be dangerous to combine processing of spoken language with a task like driving a car in demanding circumstances.

Our listening experiment did not require the participants to speak, so it was probably less disruptive to driving than an actual two-way conversation might be. It's likely that our study actually underestimates the reduction in driving performance.

If listening to sentences degrades driving performance, then probably a number of other common driver activities—including tuning or listening to a radio, eating and drinking, monitoring children or pets, or even conversing with a passenger—would also cause reduced driving performance.

It would be incorrect, however, to conclude that using a cellphone while driving is no worse than engaging in one of these other activities. First, it's not known how much these other distractions affect driving (though that would be an interesting study).

Second, talking on a cellphone is a particular social interaction, with demands different from a conversation with a passenger. Not responding in a cellphone conversation, for instance, can be interpreted as rude behavior.

By contrast, a passenger in a car is more likely to be aware of the competing demands for a driver's attention. Indeed there is recent experimental evidence suggesting that passengers and drivers suppress conversation in response to driving demands.

Third, with spoken language, a listener cannot willfully stop the processing of a spoken utterance. These considerations suggest that talking on cellphones while driving can be a risky choice, not just for common sense reasons, but because of the way our brains work.

After Reading

12. Choose two pieces of relevant and convincing information that support the authors' claim. Quote as much of the original material as is necessary.

Examples:

- “We found that listening comprehension tasks drew mental resources away from driving and produced a deterioration in driving performance.”
- “The parietal lobe activation associated with spatial processing in driving decreased by 37 percent when participants concurrently listened to the sentences.”

My Notes

KEY IDEAS AND DETAILS

In this article, what is the counterclaim to the idea that using cellphones leads to distracted driving? Notice that the counterclaim is being presented as a **conditional** statement.

KEY IDEAS AND DETAILS

Explain the relationship between the transitions “First,” “Second,” and “Third,” and the point the writers are making.

Conducting Effective Research

My Notes

Check Your Understanding

Writing Prompt: Using the examples from question 12, write a paragraph for an argumentative essay in support of the claim. Paraphrase the first piece of information. For the second piece of information, smoothly combine quoting and paraphrasing. Then add your own commentary to explain the quote. Be sure to:

- Carefully paraphrase the quote to avoid changing its meaning.
- Choose a relevant quote that fully supports the claim and smoothly incorporate it into your paragraph, citing the author or the article.
- Write insightful commentary that adds your own interpretation and meaning to the evidence and how it supports the claim.

Learning Targets

- Create annotated bibliography entries and show how to use this information to strengthen an argument.
- Refine research questions to guide the research process.

Conducting Research

You have begun to conduct research on a topic and claim of your choice, creating research questions, using effective search terms, and finding appropriate sources from which you can take information to use as evidence.

Citing Sources and Creating a Bibliography

When using information from research in your writing, you should cite the source of the information. In addition to giving credit in your essay, you may also be asked to provide a **Works Cited** page or an **Annotated Bibliography** to document your research and strengthen your ethos. A Works Cited page includes a properly formatted citation for each source you use. An **Annotated Bibliography** includes both the full citation of the source and a summary of information in the source or commentary on the source.

Citation Formats

Works Cited Entry:

Burke, Kenneth. *Language as Symbolic Action: Essays on Life, Literature, and Method*. Berkeley: U of California P, 1966. Print.

In-text Citation:

Human beings have been described as “symbol-using animals” (Burke 3).

1. To practice note-taking and generating a bibliography entry, complete the *research card* below using information from “How the Brain Reacts.”

Source Citation:

How can this source help you to support your argument?

What makes this source credible?

LEARNING STRATEGIES:

Predicting, Graphic Organizer, Summarizing, Paraphrasing, Note-taking, Marking the Text, Questioning the Text

My Notes

Gathering and Citing Evidence

GRAMMAR & USAGE Passive Voice

Note how the passive voice is used in the second sentence of the first paragraph. Why is it used in this case?

My Notes

KEY IDEAS AND DETAILS
Summarize the purpose of the first 7 paragraphs of this informational article.

Before Reading

2. Look at the title of the article that follows, the web address, and the information about who wrote the article. Based on these text features, do you think this article is a reliable source of information on this topic?

During Reading

3. In this article, you will see a more balanced approach to the topic of driving and cell phone use. Note where the writer brings up conflicting information about the topic.

Article

Cellphones and driving: **As dangerous as we think?**

Despite calls for cellphone bans, there's no conclusive data on handheld devices and safe driving

March 26, 2012 | By Matthew Walberg, *Chicago Tribune* reporter

1 A bill pending in Springfield would ban all drivers in Illinois from using handheld cellphones in Illinois. An ordinance being considered in Evanston would go further and prohibit motorists in that town from talking on cellphones of any kind—including hands-free.

2 It's a matter of safety, proponents of both measures say.

3 But two decades of research done in the U.S. and abroad have not yielded conclusive data about the impact cellphones have on driving safety, it appears. Nor is there a consensus¹ that hands-free devices make for safer driving than handheld cellphones.

4 In theory, the effect of cellphones on driver performance should be relatively easy to determine: Compare crash data against phone records of drivers involved in accidents. But phone records are not easily obtained in the United States, forcing researchers in this country to find less direct ways to analyze the danger of cellphone distraction. The issue is further clouded because auto accidents overall have been decreasing, even as cellphones become more common.

5 “The expectation would be that as cellphone use has skyrocketed we would see a correlation in the number of accidents, but that hasn't happened,” said Jonathan Adkins, spokesman for the Governors Highway Safety Association.

¹ **consensus:** agreement

Gathering and Citing Evidence

My Notes

After Reading

4. Choose two pieces of relevant and convincing information from the article. Then prepare the information to be included in an argumentative essay. Paraphrase the first piece of information. Combine quoting and paraphrasing in the second piece of information, and add your own commentary to it.

Paraphrase:

Quote and paraphrase:

Check Your Understanding

Writing Prompt: Based on the research and the evidence you have gathered from reading the two sources, write a paragraph that states a claim about cell phone use while driving. Incorporate paraphrased and/or quoted information that supports your claim. Be sure to:

- State your claim.
- Incorporate evidence by paraphrasing and/or quoting.
- Show your reasoning with commentary.

Learning Targets

- Use research to support a claim(s) and frame an argument.
- Share and respond to preliminary drafts in a discussion group.
- Use new information to revise an argument to reflect Scoring Guide Criteria.

Monitor Progress by Creating and Following a Plan

You have gone through a model of the research process and conducted research on your own topic for the argumentative essay you will write for the Embedded Assessment.

Now you will focus on completing your research and finding evidence for your argument. You will also work on organizing and communicating your argument.

1. First, look at the chart below. Where are you in the process of researching for your essay? Check off the steps you have already completed, but remember that you can go back to revise your claim or find additional support for your argument, if necessary. In the third column, add planning notes for completing each step of the process.

Research Plan for My Argumentative Essay

Check Progress	Step of Research Process	Notes
	Identify the issue or problem; establish a claim.	
	Form a set of questions that can be answered through research.	
	Locate and evaluate sources. Gather evidence for claims and counterclaims.	
	Interpret evidence.	
	Communicate findings.	

2. Reflect on your research. Which questions have you answered? What do you still need to know? What new questions do you have? You should keep research notes on a computer, on note cards, or in a log such as the one that follows.

LEARNING STRATEGIES:
Writer's Checklist, Discussion Groups, Oral Reading, Sharing and Responding, Self-Editing/Peer Editing

My Notes

Organizing and Revising Your Argument

My Notes

Argumentative Essay Research Log

Topic/Issue: _____

My claim: _____

Research Questions:

Works Consulted

Notes/Examples/Quotes

Source + Citation

Sample citation for a website: Just, Marcel, and Tim Heller. "How the Brain Reacts." *Room for Debate Blogs. The New York Times*, 18 July 2009. Web. 1 Feb. 2012.

Outlining an Essay

3. A clear organizational structure is essential to a successful essay. Fill in the blank spaces in the following outline with your claim and the reasons and evidence you will use to support it.

I. Introduction

A. Attention-getting hook

B. Background information/definition of terms

C. Claim (Thesis):

Organizing and Revising Your Argument

7. When you write your essay for Embedded Assessment 2, use the Writer’s Checklist below to get feedback from others in your writing group and to self-edit before finalizing your essay draft. Also, use the Language and Writer’s Craft suggestions as you consider revising your essay for effective use of language.

Writer’s Checklist

Use this checklist to guide the sharing and responding in your writing group.

IDEAS

- The writer has a clear claim (thesis).
- The writer supports his or her claim with logical reasoning and relevant evidence from accurate, credible sources.
- The writer effectively uses appeals to logos and pathos.
- The writer addresses counterclaims effectively.

ORGANIZATION

- The writer clearly introduces the claim at the beginning of the argument.
- The writer organizes reasons and evidence logically.
- The writer effectively uses transitional words, phrases, and clauses to create cohesion and clarify the relationships among ideas.
- The writer provides a concluding statement or section that follows from and supports the argument presented.

USE OF LANGUAGE

- The writer effectively and correctly embeds quotations and paraphrases clearly to strengthen evidence and create convincing reasoning.
- The writer uses a formal style, including proper referencing to sources to express ideas and add interest.
- The writer uses precise and clear language in the argument rather than vague or imprecise vocabulary.

Language and Writer’s Craft: Shifts in Voice and Mood

As you write and revise, recognize and correct inappropriate shifts in voice and mood.

Use verbs in active or passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action, expressing uncertainty or a state contrary to fact).

Check Your Understanding

Summarize the process for researching and presenting an argumentative essay. Include the steps in the research process and descriptions of the elements of an argument.

Writing an Argumentative Essay

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> • supports a claim with compelling, relevant reasoning and evidence • provides extensive evidence of the research process • addresses counterclaim(s) effectively • uses a variety of persuasive appeals. 	<p>The essay</p> <ul style="list-style-type: none"> • supports a claim with sufficient reasoning and evidence • provides evidence of the research process • addresses counterclaim(s) • uses some persuasive appeals (logos, ethos, pathos). 	<p>The essay</p> <ul style="list-style-type: none"> • has an unclear or unfocused claim and/or inadequate support • provides insufficient evidence of the research process • addresses counterclaims ineffectively • uses inadequate persuasive appeals. 	<p>The essay</p> <ul style="list-style-type: none"> • has no claim or claim lacks support • provides little or no evidence of research • does not reference a counterclaim • fails to use persuasive appeals.
Structure	<p>The essay</p> <ul style="list-style-type: none"> • has an introduction that engages the reader and defines the claim's context • follows a logical organizational structure • uses a variety of effective transitional strategies • contains an insightful conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> • has an introduction that includes a hook and background • follows an adequate organizational structure • uses transitional strategies to link ideas • has a conclusion that supports and follows from the argument. 	<p>The essay</p> <ul style="list-style-type: none"> • has a weak introduction • uses an ineffective or inconsistent organizational strategy • uses basic or insufficient transitional strategies • has an illogical or unrelated conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> • lacks an introduction • has little or no obvious organizational structure • uses few or no transitional strategies • lacks a conclusion.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> • uses precise diction and language effectively to convey tone and persuade an audience • demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage • includes an accurate, detailed annotated bibliography. 	<p>The essay</p> <ul style="list-style-type: none"> • uses diction and language to convey tone and persuade an audience • demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage • includes a generally correct and complete annotated bibliography. 	<p>The essay</p> <ul style="list-style-type: none"> • uses basic or weak diction and language • demonstrates partial command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; for the most part, errors do not impede meaning • includes an incorrect or insufficient annotated bibliography. 	<p>The essay</p> <ul style="list-style-type: none"> • uses confusing or vague diction and language • lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage • does not include an annotated bibliography.