

The Citizen, the Society, and the Future

A Conceptual Unit

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ELAN 7408

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The Citizen, the Society, and the Future A Conceptual Unit

Grade Level: 12th

Course: English Literature and Composition; 90 minute Block Schedule

Name of Unit: *The Citizen, Society, and the Future*

Number of days: 4 weeks (20 days)

Pre-Assessment/Post-Assessment: Group discussion of previous content and thematic knowledge/Culminating activity: Group Presentation

1. Key Learning/Enduring Understandings:

What do I expect students to know for all time?

- Theme is a universal view or comment on society or the nature of man presented in fiction.
- Dystopian literature often explores common themes.
- Societal changes and technological advancements influence writers and the development of dystopian fiction.
- Dystopian fiction often comments on present circumstances in society and warns against a nightmarish future.
- Writers of dystopian fiction use a variety of literary devices to create meaning in their works.
- Precise and imprecise language influence meaning.

2. Unit Essential Question(s):

- How do changes in society influence writers?
- How do advancements in technology influence writers?
- What are the characteristics of dystopian/speculative fiction?
- What is theme? How does an author develop theme in literature?
- What common themes are found in dystopian fiction?
- What is euphemism? Why is it used in daily life and in dystopian literature?
- What is propaganda? How and why is it used?
- How do we discuss literature?
- What do we look for when choosing texts?

3. Knowledge and Skills (standards/elements):

Students will need to know

- Characteristics of dystopian literature

- The process of review writing
- The elements of propaganda techniques

Students will need to be able to

- Identify the elements of dystopian literature
- Use technology to demonstrate knowledge of dystopian characteristics
- Locate key passages, summarize plot, develop provocative questions, and research historical and social events from their reading of dystopian novels for use in student-led conversations
- Write a review of a dystopian novel
- Analyze propaganda and identify techniques used within propaganda

4. Vocabulary/terms/symbols:

- Novel
- Dystopia
- Speculative fiction
- Euphemism
- Theme
- Social consciousness
- Propaganda

Goal #1

Literature Circles: The Dystopian Novel

For this project, you and your classmates will be forming groups of four. Each group will be responsible for reading one dystopian novel together. Groups will meet in class on Tuesdays and Fridays over the next few weeks to read and discuss their novels together, for a total of five meetings. The final Friday of our Literature Circle meetings will be designated for work on group presentations. I will give you additional time in class to design these presentations.

The primary goal of your group will be to read and explore a dystopian novel. You will need to work together to make sure that everyone is reading and understanding the text.

You will have the choice to read one of the following novels:

1984 by George Orwell,
Brave New World by Aldous Huxley,
Hunger Games by Suzanne Collins
Parable of the Sower by Octavia E. Butler
Uglies by Scott Westerfeld, or
Fahrenheit 451 by Ray Bradbury.

I will preview these texts with you in class and each of you will make a TOP 3 list of the texts according to your interest in reading them. I will collect your choices and assign texts and groups based upon them. I will try to assign you one of your top two choices.

You will each take turns filling the following roles in your meetings:

Discussion Director: will be responsible for generating at least 3 questions or observations from the reading to generate discussion, keep it going, and keep everyone on task. You will ask the questions, but will receive the input and comments of other group members before giving your own commentary.

Artful Recorder: will keep record of the discussion. This may include creating an artistic representation of key ideas your group tapped into and will include written summary/notes from your meeting.

Connector: will make connections between the reading and event of one's own life, society, or world from the past or present. You will offer your observations and connections and lead others in sharing theirs. You may choose to look up information on the web.

Literary Luminary: will identify important passages from the reading and will lead discussion surrounding them. You will respond to the passage and lead other group members in responding to your response and to the text.

You will each take turns filling the above roles in your meetings. These are the specific duties of each role, but remember that all members must participate in discussions and inquiries beyond these duties. If you do the reading, you will have plenty of exciting topics to discuss.

The week before meetings begin, groups will discuss how you will conduct meetings. You will use your meetings to read and discuss your texts, so you will want to decide how much reading you will assign yourselves per meeting and how you will assign your roles. Each group member must take on each role at least once over the course of your meetings and all four roles must be filled during each meeting.

All reading should be completed before you meet for your final meeting. Members should come prepared to fill their assigned role before meetings. Discussion Directors should have questions prepared, Literary Luminaries should have passages selected, and Connectors should have findings collected before class meetings. All information should be written down before class.

Rubrics for Literature Circle Group Participation

Role Sheet

For each meeting, group members will complete the following role sheet:

My Role: _____

My Contribution: On your own piece of paper *document* the questions you generated (Discussion Director), artistic representation (if applicable) and notes/summary from the group discussion (Artful Recorder), brief description of the real world connections you made (Connector), or brief summary of your response to at least one passage, with the page number you found the passage on (Literary Luminary).

Documentation may be informal and may be written as bulleted lists, notes, questions, or brief paragraphs, or in any other format that demonstrates your participation in your group.

Staple this documentation to the back of this slip.

I will return all of the information your group collects before you begin working on your projects so that you may use this documentation to inform your work on those projects.

Contribution of other members: Place a check next to each member's name that participated in today's discussion.

Group Member Name	Participated Constructively

Your Name: _____

Self-evaluation

After each Tuesday literature circle meeting, students will complete the following self-evaluation:

To the student: *Please use this form to evaluate your participation today.*

1. *Was I willing to express personal responses to the text or was I reluctant to do so?*

Willing Response 1 2 3 4 5 6 7 8 9 10 Reluctant Response

2. *Did I think about and consider different points of view, or did I stick to what I believe and nothing else?*

Willing to Consider 1 2 3 4 5 6 7 8 9 10 Unwilling to Consider

3. *Did I create a balance of talking and listening in class discussion, or did I talk too much or too little?*

Balanced Discussion 1 2 3 4 5 6 7 8 9 10 Unbalanced Discussion

4. *Did I distinguish between interpretations based on personal experiences and interpretations based on textual features, or did I fail to make this distinction?*

Clearly distinguished 1 2 3 4 5 6 7 8 9 10 Unclearly distinguished

5. *Did I accept responsibility for making meaning from the text, or did I rely on others for their meaning?*

Relied on Self 1 2 3 4 5 6 7 8 9 10 Relied On Others

How you will be graded on the role sheets and self evaluations:

I will observe groups during your reading and discussion. You will receive a check from me when I observe your constructive participation in group meetings. These are the things I will be looking for and the things you will want to avoid:

Things to do:	Things to avoid:
1. Express an opinion ("I think...", "Maybe it's...")	1. Talking off topic
2. Ask a question ("What do you think he means by...?" "Why do you think?")	2. Putting down another's ideas
3. Support another's opinion ("Hey, that's good." "Yeah, that's it.")	3. Exhibiting distracting behavior
4. Challenge/question another's Opinion	4. Dominating the discussion
5. Make an analogy ("That's like...")	5. Relying on others to carry discussion and make meaning from the text
6. Answer a question	
7. Give directions ("Let's read that part again.")	
8. Evaluate (what the author has done)	
9. Be willing to question text	
10. Be attentive (note body language)	
11. Build on others' ideas	
12. Discuss beyond the literal level	
13. Be open and flexible	

You will receive up to 3 checks from your group members for each meeting. You will receive a check from me if your documentation provides proof that you thoughtfully participated and fulfilled your given role. You will receive one check for completing your self-evaluation each Tuesday and you may also receive one check from me based on my observations of your participation in each meeting.

This means that you have the opportunity to earn up to 5 checks for each meeting and an additional check each Tuesday (3 self-evals.), for a total of 33 checks over the course of the 6 meetings. The following Rubric will determine your grade:

Grade	Number of Checks
100	33
97	32
94	31
91	30
88	29
85	28
82	27
79	26
76	25
73	24
70	23
67	22
64	21
61	20
58	19
55	18
52	17
49	16
46	15
43	14
40	13
37	12
34	11
31	10
28	9
25	8
22	7
19	6
16	5
13	4
10	3
7	2
4	1
0	0

Goal # 2

Literature Circles: Group Presentations

During the last week of meetings your literature circle group will design a visual presentation of your dystopian novel together. These presentations will “teach” the novel to your classmates. Your presentations may be done in PowerPoint or some other visual medium your group designs together, such as a virtual newspaper, comic book version of the novel, or web site. Presentation format must be approved by me.

Presentations should give your classmates a good idea of what the book is about, what its qualities are, and what you think about its meanings. You will want to summarize the novel as well as explore its themes.

Your presentation should include the following:

- ✓ **Plot Summary & Mood:** *Some questions to think about:* What is it like to experience this novel? Describe the setting and the conflict. What happens in the novel? What is the atmosphere of the novel like? What about the state-of-mind? What is the prevailing feeling of the novel?
- ✓ **Characters:** Identify the major characters in the novel. *Some questions to think about:* What kind of person is each character? What function/significance does each character have in the story? Would this person function differently in another society?
- ✓ **The Society:** Summarize what life in the society set up in your novel is like. *Some questions to think about:* What are the major characteristics of this society? What is the government like? Are people in this society happy? What is a day in the life of an average person in this society like? Do different people in the novel experience life in this society differently? How is this society like our own? How is it different? Would you change anything about the way this society is set up or the ways in which it functions?
- ✓ **Important concepts/terms:** Identify and define terms that are important for understanding the story. These may be found within the novel or may have been discovered during your meetings when discussing and researching the novel. You must identify at least 10 terms. More may be necessary for your novel. Remember to provide your audience with an explanation of the terms that will help them see how they function within the novel or how they reveal a better understanding of the novel.

A Discussion of Theme: Identify and discuss at least 2 themes of your novel and provide selected passages from the novel that support each theme. *Some*

questions to think about: What universal truths does this novel explore? What views of life are present in the novel? What views of the ways in which people behave are presented in the novel? What common ground does the author create with the reader in the novel? In other words, if the particulars of your experiences are removed and if the details of the story in the novel are overlooked, what general underlying truths remain present in life and in the story? How may the title of the novel be related to theme?

Remember, “some questions for you to think about” are meant to be suggestions to get your project going and to help give you some ways to direct your thinking. You need not answer each question explicitly (directly). You will, however, need to provide evidence in your projects that you have explored each category above thoroughly. You are teaching your novel to an audience and it is up to you to give your audience a good understanding of the novel you read.

NB: In addition to the rubric below, you will be required to document your participation in the construction of your project. This is due on the Monday you present. It may be written in paragraph form or as a list. Remember that all members should participate equally in the construction of your projects.

This documentation will count for 10% of your project grade. Documentation should be signed by each of your colleagues.

Rubric for Dystopian Novel Group Presentations

Area	Below Average	Average/ Minimal Problems	Excellent/ No Problems	Comments & Total
<i>Content & Organization</i>				
Information is accurate & appropriate	1	3	5	
All required content is included	1	3	5	
Transitions amongst group members & within the presentation are smooth	1	3	5	
The audience is given a good understanding of the plot and mood of the novel	1	3	5	
The audience is appropriately introduced to major characters	1	3	5	
The audience is given a good understanding of how the society in the novel functions	1	3	5	
Terms (min. of 10) are accurately defined, significant to understanding	1	3	5	
At least two themes are identified & discussed	1	3	5	
<i>Visual Design</i>				

Visual presentation format is appropriate for the novel	1	3	5	
Visual aides enhance the presentation	1	3	5	
Audience is able to view all aspects of visual presentation (font size, etc.)	1	3	5	
Visual presentation is delivered in a professional manner	1	3	5	
<i>Mechanics</i>				
Spelling/Grammar	1	3	5	
<i>Oral Presentation & Participation</i>				
All group members present equally	1	3	5	
Clearly understandable (volume and pacing appropriate, eye contact is made)	1	3	5	
<i>Overall presentation</i>				
As a whole, is this presentation effective? Does it convey main ideas effectively?	5	10	15	
<i>Total Score (out of 90)</i>				

*Categories may earn point values that fall between the numbers in each box

Additional Comments:

Final Project Grade:
Participation (10%)_____ **Presentation (90%)**_____ **Total**_____

Goal #3
Amazon.com Review

When each of you made your Top 3 choice list of dystopian novels you would like to read, we discussed the ways in which people choose literature. One way people decide if they'd like to read a book is by reading the reviews of others on websites like Amazon.com. For this assignment, you will create individual reviews of your novels to be posted on Amazon.com.

First, we will explore the process of review writing together. We'll read reviews of various texts on Amazon.com and discuss the strengths and weaknesses of each. We'll practice writing an introduction of a review together as a class. Later, in groups, you will write reviews of the short stories we've read.

To start, we'll visit the "Writing with Writers" section of Scholastic's website and review the tips for review writing we find there:

<http://teacher.scholastic.com/writewit/bookrev/index.htm>

Here is the information we found on the website:

Write a Book Review: Read Philbrick's Review (Step 1)

Here's a review I wrote about one of my favorite books, *To Kill a Mockingbird* by Harper Lee. Read my review, and try using it as a model as you begin thinking about your own book review.

To Kill a Mockingbird
by Harper Lee
Review by Rodman Philbrick

I've never been to Alabama, but novelist Harper Lee made me feel as if I had been there in the long, hot summer of 1935, when a lawyer named Atticus Finch decided to defend an innocent black man accused of a horrible crime. The story of how the whole town reacted to the trial is told by the lawyer's daughter, Scout, who remembers exactly what it was like to be eight years old in 1935, in Maycomb, Alabama.

Scout is the reason I loved this book, because her voice rings so clear and true. Not only does she make me see the things she sees, she makes me feel the things she feels. There's a lot more going on than just the trial, and Scout tells you all about it.

A man called Boo Radley lives next door. Very few people have ever seen Boo, and Scout and her friends have a lot of fun telling scary stories about him. The mystery about Boo Radley is just one of the reasons you want to keep turning the pages to find out what happens in *To Kill a Mockingbird*.

Scout and her big brother, Jem, run wild and play games and have a great time while their father is busy with the trial. One of their friends is a strange boy called Dill. Actually Dill isn't really so strange once you get to know him. He says things like "I'm little but I'm old," which is funny but also pretty sad, because some of the time Dill acts more like a little old man than a seven-year-old boy.

To Kill a Mockingbird is filled with interesting characters like Dill, and Scout makes them all seem just as real as the people in your own hometown. Here's how Scout describes Miss Caroline, who wore a red-striped dress: "She looked and smelled like a peppermint drop."

Dill and Boo and Jem are all fascinating, but the most important character in the book is Scout's father, Atticus Finch. You get the idea that Scout is writing the story down because she wants the world to know what a good man her dad was, and how hard he tried to do the right thing, even though the deck was stacked against him.

The larger theme of the story is about racial intolerance, but Scout never tries to make it a "lesson," it's simply part of the world she describes. That's why *To Kill a Mockingbird* rings true, and why it all seems so real.

The trial of the wrongly accused Tom Robinson takes place during the time of segregation, when black people were not allowed to socialize with white people. In that era, when a white man said a black man committed a crime, the black man was presumed to be guilty. The law required that they have a trial, but everybody knew the defendant was going to be convicted.

Atticus Finch, the quiet hero of the book, tries to persuade the jury that bigotry is wrong. His words are eloquent and heartfelt. He demonstrates that Tom Robinson couldn't possibly have assaulted the victim. Atticus even reveals the identity of the real villain, which enrages a very dangerous enemy. This act of courage endangers not only Atticus Finch but his family as well. They become the target of hate mongers and bigots.

Even though the story took place many years ago, you get the idea that parts of it could happen today, in any town where people distrust and fear each other's differences.

In a just world an innocent man should be found not guilty. But if you want to know what this particular jury finally decides and what happens to Scout and Jem and Dill and Boo Radley and the rest of the people who live and breathe in *To Kill a Mockingbird*, you'll have to read the book!

Write a Book Review: Tips (Step 2)

Here are a few tips that I've found helpful when I sit down to write about a book. Give them a try!

1. Before you begin writing, make a few notes about the points you want to get across.
2. While you're writing, try thinking of your reader as a friend to whom you're telling a story.
3. Try to mention the name of the author and the book title in the first paragraph — there's nothing more frustrating than reading a review of a great book but not knowing who wrote it and what the title is!
4. If possible, use one paragraph for each point you want to make about the book. It's a good way to emphasize the importance of the point. You might want to list the main points in your notes before you begin.
5. Try to get the main theme of the book across in the beginning of your review. Your reader should know right away what he or she is getting into should they choose to read the book!
6. Think about whether the book is part of a genre. Does the book fit into a type like mystery, adventure, or romance? What aspects of the genre does it use?
7. What do you like or dislike about the book's writing style? Is it funny? Does it give you a sense of the place it's set? What is the author's/narrator's "voice" like?
8. Try using a few short quotes from the book to illustrate your points. This is not absolutely necessary, but it's a good way to give your reader a sense of the author's writing style.
9. Make sure your review explains how you feel about the book and why, not just what the book is about. A good review should express the reviewer's opinion and persuade the reader to share it, to read the book, or to avoid reading it.
10. Do research about the author and incorporate what you learn into the review. Biographical information can help you formulate your opinion about the book, and gives your review a "depth." Remember, a book doesn't come directly from a printing press, it's a product of an author's mind, and therefore it may be helpful to know something about the author and how she or he came to write the book. For instance, a little research will reveal the following about author Harper Lee:
 - *To Kill a Mockingbird*, which won the Pulitzer Prize, is the only book she's ever published.
 - The town she called Maycomb is really Monroeville, Alabama. Many of the residents thought the author had betrayed them by writing the book.
 - Some people think she based the character Dill on Truman Capote, a famous writer who was her childhood friend.

Write a Book Review: Challenges (Step 3)

Every book review is different, but each successful review includes a couple of key elements. As you think about what you want to say in your review, complete these challenges. They're designed to help you work on telling your reader what's most important.

- **Describe the setting of the book.** How does it compare or contrast to the world you know? A book's setting is one of its most vital components — particularly for a book like *To Kill a Mockingbird*, which is set in the past. Does the author make you feel like you're a part of the setting? Can you picture the book's setting if you close your eyes? As you write, try to pass on to your reader the sense of the setting and *place* that the author has provided.
- **Describe the book's main characters.** Does the writer make you believe in them as people? Why or why not? Think about whether you like the characters and about how liking them or disliking them makes you feel about the book. As you write about the characters, use examples of things they've said or done to give a sense of their personalities.
- **Give your reader a taste of the plot, but don't give the surprises away.** Readers want to know enough about what happens in a book to know whether they'll find it interesting. But they never want to know the ending! Summarize the plot in a way that will answer some questions about the book, but leave other questions in the reader's mind. You may want to make a list of questions about the book before you begin.

Once you're done with the challenges, you're ready to write a first draft of your review! Take these elements and weave them together into a complete review. Be sure to incorporate some of the writing tips from Step 2, too! When you've finished the first draft, you'll be ready to move on to the revision process.

Write a Book Review: Revision Guidelines (Step 4)

Now that you've completed the challenges and written your first draft, it's time to begin revising. As many published writers will tell you, rewriting is one of the most important parts of writing anything — from book reviews to actual books! These guidelines will help you prepare the second version of your review.

1. Check back through the writing tips in [Step 2](#) and make sure you've incorporated as many of the suggestions as possible.
2. Read through each paragraph and make sure the main point is clear. For instance, the point of one of your paragraphs might be to describe the book's main character. As you read that paragraph, make sure that it gets across what you most want to say about the character. That way, the character will be vivid in your reader's mind.
3. If a sentence or paragraph seems awkward or unclear, it has to be rewritten — and rewriting is what separates good writing from bad. Begin by trying to simplify. Here's an example of an awkward or unclear sentence:

Boo Radley is this mysterious man that lives next door to where Scout lives, and she and her friends tell stories that are scary about Boo, except they don't really know much about him, which is one of the reasons *To Kill a Mockingbird* is so suspenseful.

Let's break these thoughts up into three clearly defined sentences that stand alone as a paragraph:

A man called Boo Radley lives next door. Very few people have ever seen Boo, and Scout and her friends have a lot of fun telling scary stories about him. The mystery about Boo Radley is just one of the reasons you want to keep turning the pages to find out what happens in *To Kill a Mockingbird*.

4. Check to make sure you're not repeating yourself. (This can be easy to do when you're trying to get an important point across!) Make sure you state your main points clearly and emphatically. Then explain *why* the point is important, instead of saying it again. Repetitive writing makes for dull reading.

Dystopian Novel Review Assignment

Look over the *Amazon.com* reviews we analyzed as well as the information we explored on the “Writing with Writers” webpage. For this assignment, you will write a review of the novel you have read to be posted on *Amazon.com*. Reference the “Common Themes” and “Common Characteristics” hand-outs as well as the “Write a Book Review: Tips” hand-out as you write.

Remember to make note about the points you want to get across before you write.

1. First Draft: After you finish typing your first draft, print a copy. In your literature circles groups, form pairs for reading each other’s reviews. Use the “Writing with Writers” website and the rubric below as checklists while you read your partner’s review. Has the writer given readers enough information to make an informed book choice decision? Make notes as you read like the notes we made together for other *Amazon.com* reviews. After you finish, conference with each other about what you noticed. Remember to be respectful and positive as you discuss each other’s writing. Point out the things the author did well as well as the things that may confuse the reader or things that may need to be added.

2. Second Draft: Return the reviews to their authors. Using the information you gathered from this process, begin a second draft of your review. You do not have to make all of the changes your colleagues suggested. Make those that you agree with and think will make your review stronger.

3. Third Draft: Form pairs made up of partners from different literature circles groups. Repeat the process above. Like your potential audience on *Amazon.com*, this reader has likely not read the novel you are reviewing. After conferencing with this partner, make any additional changes you think will make your review stronger.

4. Final Draft: Review your final draft for editing errors.

Reviews must be *at least one typed, double-spaced page in a 12pt. professional font in length*. Use the rubric below to guide you as you write.

Rubric for Review Writing

1. *Idea Development*: The review focuses on information that will help a reader determine his/her interest in reading your novel with details that show rather than tell.

- ✓ Does your review give the reader an understanding of the main theme of your novel near the beginning of the review?
- ✓ Are points and ideas supported by details and examples?
- ✓ Have main characters been identified and described?
- ✓ Does the review give the reader an idea about how the society in the novel relates to the world she/he knows?

Done well: 14-20 pts Adequate: 7-13 pts Needs work: 0-6 pts

2. *Idea Development*: The review gives a comprehensive picture of your novel.

- ✓ Does the review identify the author and book title in the first paragraph?
- ✓ Has the reader been given enough information about the novel to make an informed reading decision?
- ✓ Does the review give the reader a taste of the novel's plot without spoiling surprises?

Done well: 14-20 pts Adequate: 7-13 pts Needs work: 0-6 pts

3. *Idea Development*: The reviewed novel is identified as a work of dystopian literature.

- ✓ Have the characteristics of dystopian literature present in the novel being reviewed been identified?
- ✓ Have those characteristics been explained in the context of the novel?

Done well: 8-10 pts Adequate: 4-7pts Needs work: 0-3 pts

4. *Organization*: The genre has a strong sense of direction and balance. The reader does not need to stop periodically to find his own way.

- ✓ Does the review contain separate paragraphs for different points?

Done well: 8-10 pts Adequate: 4-7pts Needs work: 0-3 pts

5. *Voice*: The reviewer's energy and passion for informing readers drives the review, making the text lively, expressive, and engaging.

- ✓ The review is developed with an authentic voice.

- ✓ Does the reviewer express an opinion about the novel with explanation for that opinion?

Done well: 8-10 pts Adequate: 4-7pts Needs work: 0-3 pts

6. *Word Choice*: Precise, vivid, natural language paints a strong, clear, and complete picture in the reader's mind.

Done well: 8-10 pts Adequate: 4-7pts Needs work: 0-3 pts

7. *Fluency*: An easy flow and sentence sense make the piece a delight to read aloud.

Done well: 8-10 pts Adequate: 4-7pts Needs work: 0-3 pts

8. *Conventions*: The review shows excellent control over grammar, punctuation, spelling, and capitalization.

Done well: 8-10 pts Adequate: 4-7pts Needs work: 0-3 pts

9. *Artistry*: The review is a masterpiece; imagination has stemmed from extensive research and knowledge of the original text (your novel).

Done well: 14-20 pts Adequate: 7-13 pts Needs work: 0-6 pts

Point Total _____/120 Possible Points

The Individual, the Society, and the Future: A rationale

The individual and the society

This conceptual unit aims to guide students in making connections between the individual and the society to which the individual belongs. I hope to give students the tools to think critically about the roles of the individual in society, about the ways in which a society created by and made up of individuals functions, and how the society influences the individual.

We will explore these issues through a literature circle project centering on dystopian novels. In this project, students will form small literacy communities and will explore the ways in which a community approach to reading influences the way in which the individual reads. Literature circle groups will design presentations to teach their novel to the larger classroom community. Students will work together to facilitate their own learning and the learning of their classmates while the teacher serves as a facilitator and guide. Throughout this unit, and through the use of supplemental texts, students will also explore the ways in which the media, advertisement, and technology affect how the individual and the society interact and exist together.

The unit will culminate with students writing a persuasive text in response to viewing a dystopian movie. The movie will be a text that the class has not discussed or explored in depth so that individual understanding of the themes of the unit and individual critical thinking skills may be accurately demonstrated and observed.

Why use dystopian novels?

Pleasure to me is wonder – the unexplored, the un- expected, the thing that is hidden and the changeless thing that lurks behind superficial mutability. To trace the remote in the immediate; the eternal in the ephemeral; the past in the present; the infinite in the finite; these are to me the springs of delight and beauty.

- H.P. Lovecraft, 1921

Dystopian novels often serve as cautionary tales. They may explore the possible negative consequences of a current function of a society such as technology, consumerism, commercialism, capitalism, or socialism. They are speculative in nature and comment on the present in terms of an allegorical future. Dystopian novels can be used to introduce students to complex areas of inquiry such as critiquing the present, thinking about the future, and speculating about the ways in which the past, present, and future inform and even create one another. It is important that students learn to be involved critics of society so that they may begin to become informed, active citizens of their own worlds. Dystopian literature, sometimes called “speculative fiction,” can serve as a venue through which students begin to think about how the ideas presented in the novels may be applied to the society in which we live and the future society they help to create.

Dystopian novels provoke thought and provide opportunities for critical thinking. They ask readers to reflect on the ways in which the societies they present were allowed to emerge. They ask us to critique the dystopian elements of our own societies and to think about the possibilities of real dystopian futures. They engage us in conversations about the nature of man and society. They teach lessons through narrative. Dystopian novels can help readers connect the narrative of fiction to the narrative of their own lives. Students begin to ask themselves, *How is this world like my own? How do individuals and societies interact? How does my society impact my life? How do I*

impact society? What do I want for the future? What might the future be like and how can I influence it? These are all important questions for active and informed members of a society to explore. These issues could be transmitted didactically, but through characters that are pushed to the limits of their society in novels such as *Brave New World*, statements like, “Love is painful, so we should eliminate it”, become the questions such as, “Love is painful, but should we eliminate it?” Through dystopian literature students are able to explore possibilities rather than receive a particular lesson.

Students may often neglect to see the complexity of many issues and problems in society. Dystopian novels present a vision of society in which people have attempted to fix problems in that world using methods and practices that create complicated consequences. Things that seem innocuous turn dangerous when taken to the extreme. Dystopian novels begin to unravel the complexities of the ways in which society works. Students will begin to see that there are no quick fixes in remedying societal problems and that attempts to do so may result in more harm than good.

It is often said that the children are the future. If students are to inherit the future and the power to change it, then they need to be prepared to be active thinkers in this process. Dystopian novels serve as a springboard to allow students to begin multiple avenues of inquiry in to how the task of influencing their worlds might be undertaken.

Using literature circles in the classroom

In recent years, the use of literature circles in the classroom has been wide and varied. What these small, student led discussion groups have been named has varied as well.

But whether we chose to refer to these groups as literature circles, reader workshops, or book clubs, these groups promote a type of literacy that goes beyond self directed independent reading and teacher led class-wide discussion. According to Harvey Daniels in his book, *Literature Circles: Voice and choice in book clubs and reading groups*, the literature circle process involves

members (who) have chosen to read the same story, poem, article, or book. While reading each group-assigned portion of the text (either inside or outside of class), members take notes to help them contribute to the upcoming discussion, and everyone comes to the group with ideas to share. Each group follows a reading and meeting schedule, holding periodic discussions on the way through the book. When they finish a book, circle members may share highlights of their reading with the wider community (p.2).

In essence, literature circles allow for student motivation through choice and independence, while simultaneously asking them to negotiate the challenges of group work and take on responsibility for their own learning and the learning of others.

Classroom discussions are often teacher-led. Students are implicitly taught to rely on the teacher to guide the nature and direction of discussion and response to literature. Teachers often ask discussion questions aimed at leading students to give a specific answer. Students begin to discredit their own interpretations, reactions, responses, and personal connections to literature and instead learn to navigate the ways in which they can give the “right answer” and how to find out what the teacher thinks and expects. Literature circles give students the opportunity to value their own response to literature and to practice using their own interpretations to make

connections to the text and to other readers in the venue of the text. Discussions are student-led and generated. “Ownership makes a big difference...students are in charge of their thinking and discussion...kids must perform all the acts that real, mature readers do” (Daniels, 22). If we want students to become life-long readers, we need to give them opportunities to practice getting ideas out of texts without having a teacher do it for them.

Students are often intimidated by the thought of entering a class-wide discussion. Literature circles allow students the opportunity to engage in discussion in a more intimate setting without the pressure of teacher judgment or the overwhelming prospect of articulating ideas amidst those of so many others. Literature circles can seem more informal and lower-risk than whole class discussion sessions, allowing students the chance to explore even their most tentative inquiry without fear. Still, literature circles in the classroom allow for teacher guidance to be provided when it is needed.

Some students may also view the purpose of reading to be limited to gathering information. Students need the opportunity to also view text as something to be lived through. According to Kylene Beers in her book, *When Kids Can't Read: What teachers can do*, students, like all readers, need to know how to “take an efferent stance toward reading when their goal is to carry information *from* the text... (and how to) assume a more aesthetic stance when the goal is to live *through* the text” (p.269). (Emphasis included in original text). Literature circles can give students freedom to explore literature from both approaches. They will gather certain information usually gleaned from an efferent stance for their presentations, but only after they have been left to examine what the text has meant to them.

The responsibility of student learning is shared amongst many groups and individuals. We often talk about the responsibility of the government, the teacher, or the society to educated young people. Too often we forget to give students credit for taking responsibility for their own learning and to celebrate and respect their independent efforts. If we want students to be life-long learners we need to give them chances to take responsibility for their own learning and to be held accountable for contributions to a learning community. “Student-led discussions ramp up the degree of responsibility that students take for the success of the class as a whole and of the individual sessions during which they take the authoritative role” (Smagorinsky, 43).

You’re not going to give group grades, are you?

This conceptual unit asks students to depend on not only themselves but, as a source of support and modeling, the teacher for learning and success. It also asks them to depend on one another. Students may feel uncomfortable relying on the aptitude and work ethic of classmates; when constructing group conversations and the group project for the unit, students may resent being graded on more than individual effort. I have built several strategies for reducing student anxiety about group grades that I believe both honor the effort of the individual and value the ways in which individual effort may contribute to group success.

Students will be evaluated in three ways for their participation in literature circle discussion: self-evaluation, peer-evaluation, and teacher observation-evaluation. Students will be asked, once a week, to reflect on their efforts to contribute to the group. Individuals will also be required to submit proof of their contributions to the group after each meeting. Group members will attest to and sign off on the contributions of fellow

members. I will also observe group discussion and will evaluate the participation of all students. These evaluations will all contribute to an overall grade for the process.

Group success on the literature circle project will also depend, in part, on efforts of all group members. Each group member will be evaluated on a separate, but identical, rubric for this project. Still, if members decide to give all of the responsibility for demonstrating understanding of theme, for example, to one student, all member grades will slightly suffer if this area is not demonstrated well. The rubric is designed so that no individual student will fail if other members slack off, and that no member should pass if they do not adequately contribute. It is important that students develop and hone skills that will enable them to work toward group goals while having others depend on them in their futures. Examining how the individual contributes to, exists within, and is altered by the society is one of the overall goals of this unit. Giving students an authentic opportunity to explore these ideas in literature circles and in doing group projects far outweighs the reality of any drawbacks that these situations might create.

You want them to do it alone?

In this unit, the literature circle process will be modeled for students before they set out to do work on their own. We will explore the different ways in which texts might be discussed, how different roles within a discussion might be undertaken, how to take notes during reading to develop material to bring to a discussion, and how group discussions are sustained.

Next students will practice interpreting texts on in their groups. The invisible process of reading is made visible as students what they are reading as well as how they

make sense of what they are reading. “Conversation doesn’t only focus on characters or setting or plot development but also on making predictions, clarifications, questions, or connections that readers are making” (Beers, 104).

As this unit is designed for seniors, it is important that expectations for reader development at this level be kept in mind. Beers cites Robert Carlsen’s outline of the five stages of literacy appreciation. The fourth stage usually occurs at about the junior year of high school and involves a “hunt for books that allow (readers) to ponder life’s bigger issues. At this stage in their lives, they are willing to discuss issues such as right and wrong, retribution, forgiveness, love, hate, envy, selflessness” (Beers, 274). As these issues will be explored in introductory texts to the unit, and as approaches to discussing these issues are modeled amongst the class as a whole, they will be examined more carefully in small groups. The book review activity for the unit, will allow students to demonstrate their ability to ponder these issues in and to take a clear stance in convincing others to share their beliefs.

References

- Beers, Kylene. (2003). *When kids can't read: What teachers can do*.
Portsmouth, NH: Heinemann.
- Daniels, Harvey. (2002). *Literature circles: Voice and choice in book clubs & reading groups*. Portland: Stenhouse Publishers. Markham, Ontario: Pembroke Publishers Limited.
- Smagorinsky, Peter. (2008). *Teaching English by design: How to create and carry out instructional unit plans*. Portsmouth, NH: Heinmann.

Introductory Activity: Dystopian Literature Circles

As an introduction to this thematic unit involving the reading of dystopian novels, I would like students to begin thinking about some issues commonly explored in dystopian literature such as:

- the negative effects of technological advancements
- loss of personal freedoms for the benefit of society
- the feelings of the individual who questions the way his dystopian society functions
- the loss of personal and community histories

Procedure:

Step 1: New Rules

I will begin class today by introducing a new set of classroom rules and procedures (These rules will not actually be implemented, but are meant to incite strong reactions from the students:

“We are going to adjust some of the ways our classroom community functions for our next unit. These changes will incorporate technologies we haven’t used in the classroom before that I think will improve communication amongst us. The changes should also ensure that all students are treated equally and are given roles in the classroom that reflect their strengths. We will explore new freedoms we haven’t explored before.”

This intro should sound pretty good to the students. The rules, however, should not. I will display the rules on the overhead, smart board, or a large sheet of butcher paper and will go over them with the class.

Rules:

1. No one will be allowed to talk in class at all without my permission. In fact, talking will be very limited from now on.
2. You will instead communicate with one another via on-line chat in the computer lab. I will have access to everything you say in your chats. No other form of communication will be allowed in class unless it is with me or is conducted with my permission.
3. The class will be divided into 3 groups based on grades. Students with the highest grades will be in one group, those in the middle will be in another, and those with the lowest will make up the third group. There will be no communication allowed outside of these groups in class. Groups will have different assignments and are not allowed to know anything about the other group assignments.

4. We will no longer be discussing historical connections to our texts. We will be free from the burden of thinking about the past. We will concentrate on the here and now and the future of our classroom. History is not important.
5. You may not discuss your family, interests, or cultural background. The culture of our classroom is more important. These other details distract from our task at hand. We are all equal. Our differences are not important.

** Other rules may be added depending on the current culture of the individual classroom.*

Students may begin to display some resistance to the new rules. After we have finished reviewing the rules I will reveal to the students that we will not actually be implementing these rules, but that we are beginning a unit about dystopias.

Step 2: Think, Pair, Share

The students will complete the attached worksheet, “Dystopian Rules”. After writing their responses to the questions, students will get into groups of three or four to discuss their responses. We will then come together as a class and each group will report the highlights from their discussions to the whole group. The class will discuss responses.

Dystopia Rules

Please write your responses to the following prompts on this worksheet. You will share your responses with your classmates when you finish. Use the back of this worksheet or a separate piece of paper if you need more room.

1. How would you feel if rules like these were really implemented in one of your classes? Why?
2. What are some possible reasons that a teacher might implement rules like these? How would these rules affect the classroom community?
3. If I had introduced these rules gradually, over the course of a school year for example, would you have responded in the same way as you did having them all introduced at the same time? Why?
4. How has technology improved our lives? What are some current and potential future negative consequences of advancement in technology?
5. What are some rules we have in our society or in our school that limit personal freedom in some way? Why are these rules in place? When is it okay to limit personal freedom for the benefit of society?

Daily Lesson Plans

I plan to use week one of this unit to introduce students to the concepts of both dystopian literature and literature circles. The course I will be teaching is on block scheduling and meets daily for 90 minutes.

Day 1 (Monday)

3 minutes: Attendance, housekeeping.

35 minutes: Introductory Activity

30 minutes: Define dystopia/utopia

- Class brainstorming on butcher paper
 - Students create lists of brainstormed words and phrases associated with 'dystopia' and 'utopia' (assumes prior knowledge) in pairs or groups of three. I will provide examples to get them started.
 - Class generates a master list of characteristics on dry erase board (students read their lists and teacher records)
 - Students talk about dystopian/utopian movies they have seen/are familiar with as a class (students list & give G-rated synopsis; teacher records on dry erase board)
 - Together we will extract even more characteristics of dystopian literature from the movie brainstorming session. The teacher will add these to dry erase board list.
 - Students, still in groups, will create and record a working definition & list of characteristics of dystopian literature on butcher paper. These lists will be displayed in the classroom throughout the unit.

Teacher Notes to keep in mind from on-line resources for this lesson and future lessons:

From enotes.com (<http://www.enotes.com/contemporary-literary-criticism/dystopias-contemporary-literature>):

“Dystopian literature has been characterized as fiction that presents a negative view of the future of society and humankind.”

“Utopian works typically sketch a future in which technology improves the everyday life of human beings and advances civilization, while dystopian works offer an opposite view.”

Some common themes found in dystopian fiction include:

- mastery of nature—to the point that it becomes barren, or turns against humankind
- technological advances that enslave humans or regiment their lives
- the mandatory division of people in society into castes or groups with specialized function
- a collective loss of memory and history making mankind easier to manipulate psychologically and ultimately leading to dehumanization.

From Wikipedia, Utopian and dystopian fiction

(http://en.wikipedia.org/wiki/Utopian_and_dystopian_fiction):

The utopia and its offshoot, the dystopia, are genres of literature that explore social and political structures. Utopian fiction is the creation of an ideal world, or utopia, as the setting for a novel.

Dystopian fiction is the opposite: creation of a nightmare world, or dystopia. Many novels

combine both, often as a metaphor for the different directions humanity can take in its choices, ending up with one of two possible futures. Both utopias and dystopias are commonly found in science fiction and other speculative fiction genres, and arguably are by definition a type of speculative fiction.

Dystopia (*n*): A futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral, or totalitarian control. Dystopias, through an exaggerated worst-case scenario, make a criticism about a current trend, societal norm, or political system (www.readwritethink.org).

20 minutes: Preview literature circle books

- *Discuss*: “What do we look for when we choose a book?” (Length, story synopsis, read first page, author, cover, familiarity, typeface, chapter titles, school book vs. leisure book, predictions.) Students will discuss in groups first to prepare for a whole class discussion, which will follow.

- Teacher will preview literature circle options with class and pass copies of books around for students to examine.

- Students list Top 3 Choices on a scrap sheet of paper. Teacher collects in an envelope.

3 minutes: Exit

Students move desks back into original positions and remain seated until the bell rings. They will turn in written responses from introductory activity as they exit class.

Day 2 (Tuesday)

3 minutes: Attendance, housekeeping.

20 minutes: Common dystopian literature themes

- Review list from yesterday
- Handout (“Common Themes from Dystopian Literature”)
- Go over handout with students

Common Themes from Dystopian Literature

Remember that **theme** in fiction is **a view about life, society, and/or human nature**.

Themes are usually not presented directly in fiction and must instead be extracted by the reader from the characters, action, and setting of the story. Like these elements, theme is part of the story, but never explains the story in its entirety on its own.

When thinking about the theme of a piece of literature, you might ask yourself:

- **What universal truths does the work explore?**
- **What views of life or the ways in which people behave are explored?**
- **What are the important messages of the work?**
- **What common ground does the author create with the reader in the novel? In other words, if the particulars of your experiences are removed and if the details of the story in the novel are overlooked, what general underlying truths remain present in the story that may be applied to real life?**

Below are some common themes found in dystopian literature:

- **The human impulse to create a utopian world will fail in the face of corruption or the shortcomings of man or a political system.**
- **Technological advancements may lead to the enslavement or control of mankind when put to extreme use with moral abandon.**
- **Society is inevitably divided into castes or groups with specialized functions.**
- **The collective loss of memory, history, and the outside world in a society will result in an easy psychological manipulation of mankind by a government, ultimately leading to dehumanization of the people.**
- **Man's mastery of nature, to the point that it becomes barren, will ultimately destroy our way of life. Nature will turn against man.**

- **Our sense of justice may not be activated until we ourselves are the victims of injustice.**
- **The purpose and meaning behind tradition may be lost when the rituals of the tradition cloud judgment.**
- **Language is essential to human thought.**
- **Consumerism leads to a society in which individual happiness is defined as the ability to satisfy needs and success is defined by economic growth and prosperity.**
- **Political correctness and attempts to create equality through sameness will result in censorship, loss of freedom, and loss of individuality and achievement.**

Keep this handout in your notebook. You may want to refer to it throughout this unit.

25 minutes: *Think-Pair-Share*

Have students take a few minutes to write response to the following questions displayed on an overhead or starboard:

- “What is society? What makes a society function? What are the absolute most important components of a society? What are the characteristics of an ideal society? What happens when you exclude religion, art, and the media from society?”

Divide class into groups of 4-6 and have them discuss their responses.

Come together as a class to discuss group responses.

39 minutes: Literature circle assignment

- Move class into literature circle groups and disclose book assignments.
- Explain how literature circles will function (Refer to *Goals & Rubrics*).
- Groups will negotiate the following schedules:

Below is the reading schedule for each of your novels. Each group will assign themselves an amount of reading to be completed prior to days you meet. Please complete the assigned reading for each date as you will all need to be at the same place in the novel for discussion purposes:

Complete Reading by:	<i>Uglies</i>	<i>Brave New World</i>	<i>1984</i>	<i>Fahrenheit 451</i>	<i>Hunger Games</i>	<i>Parable of the Sower</i>
Meeting One*						
Meeting Two						
Meeting Three						
Meeting Four						
Meeting Five						
Meeting Six						

* Note: “Meeting One,” etc. will be replaced by actual dates of unit

Date:	<i>Discussion Director</i>	Artful Recorder *	Connector	Literary Luminary
Meeting One*				
Meeting Two				
Meeting Three				
Meeting Four				
Meeting Five				
Meeting Six				

* Note: “Meeting One”, etc. will be replaced by actual dates of unit

3 minutes: Exit

Students move desks back into original positions and give teacher a copy of schedules.

Day 3 (Wednesday)

3 minutes: Attendance, housekeeping.

60 minutes: *How do we discuss what we read?*

- Discuss with class some of the things we do when we read. Points from the “previewing” discussion from Day 1 may be re-visited. Talk to students about reading strategies such as writing questions, quotes, observations, expectations, and speculations on sticky notes attached to related passages in the book as they read.
- Pass out copies of Shirley Jackson’s short story, “The Lottery.” The story has been divided into six sections, with each section on a separate piece of paper with the title removed:

One

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 2th. But in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

Two

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play. And their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix-- the villagers pronounced this name "Dellacroy"--eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys. And the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Three

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

The lottery was conducted--as were the square dances, the teen club, the Halloween program--by Mr. Summers., who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called. "Little late today, folks." The postmaster, Mr. Graves, followed him, carrying a three- legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool. When Mr. Summers said, "Some of you fellows want to give me a hand?" there was a hesitation before two men, Mr. Martin and his oldest son, Baxter came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything's being done. The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

Four

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office and sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up--of heads of families. Heads of households in each family. Members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box. He seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on. "And then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through: two or three people said, in voices just loud enough to be heard across the crowd, "Here comes your, Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully. "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said, grinning, "Wouldn't have me leave m'dishes in the sink, now, would you. Joe?," and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

"Well, now." Mr. Summers said soberly, "guess we better get started, get this over with, so's we can go back to work. Anybody ain't here?"

"Dunbar." several people said. "Dunbar. Dunbar."

Mr. Summers consulted his list. "Clyde Dunbar." he said. "That's right. He's broke his leg, hasn't he? Who's drawing for him?"

"Me. I guess," a woman said, and Mr. Summers turned to look at her. "Wife draws for her husband." Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

"Horace's not but sixteen vet." Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

"Right." Sr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

A tall boy in the crowd raised his hand. "Here," he said. "I m drawing for my mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said things like "Good fellow, lack." and "Glad to see your mother's got a man to do it."

"Well," Mr. Summers said, "guess that's everyone. Old Man Warner make it?"

"Here," a voice said. And Mr. Summers nodded.

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names--heads of families first--and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

The people had done it so many times that they only half listened to the directions: most of them were quiet. Wetting their lips. Not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi. Steve." Mr. Summers said. And Mr. Adams said. "Hi. Joe." They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd, where he stood a little apart from his family, not looking down at his hand.

"Allen." Mr. Summers said. "Anderson.... Bentham."

"Seems like there's no time at all between lotteries any more." Mrs. Delacroix said to Mrs. Graves in the back row.

"Seems like we got through with the last one only last week."

"Time sure goes fast.-- Mrs. Graves said.

"Clark.... Delacroix"

"There goes my old man." Mrs. Delacroix said. She held her breath while her husband went forward.

"Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said. "Go on. Janey," and another said, "There she goes."

"We're next." Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hand, turning them over and over nervously Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

"Harburt.... Hutchinson."

"Get up there, Bill," Mrs. Hutchinson said and the people near her laughed.

"Jones."

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to

living in caves, nobody work any more, live hat way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

"Some places have already quit lotteries." Mrs. Adams said.

"Nothing but trouble in that," Old Man Warner said stoutly. "Pack of young fools."

"Martin." And Bobby Martin watched his father go forward. "Overdyke.... Percy."

"I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."

"They're almost through," her son said.

"You get ready to run tell Dad," Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, "Warner."

"Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time."

"Watson" The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

"Zanini."

After that, there was a long pause, a breathless pause, until Mr. Summers. holding his slip of paper in the air, said, "All right, fellows." For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saving. "Who is it?," "Who's got it?," "Is it the Dunbars?," "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

Five

"Go tell your father," Mrs. Dunbar said to her older son.

People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers. "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"

"Be a good sport, Tessie." Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance."

"Shut up, Tessie," Bill Hutchinson said.

"Well, everyone," Mr. Summers said, "that was done pretty fast, and now we've got to be hurrying a little more to get done in time." He consulted his next list. "Bill," he said, "you draw for the Hutchinson family. You got any other households in the Hutchinsons?"

"There's Don and Eva," Mrs. Hutchinson yelled. "Make them take their chance!"

"Daughters draw with their husbands' families, Tessie," Mr. Summers said gently. "You know that as well as anyone else."

"It wasn't fair," Tessie said.

"I guess not, Joe." Bill Hutchinson said regretfully. "My daughter draws with her husband's family; that's only fair. And I've got no other family except the kids."

"Then, as far as drawing for families is concerned, it's you," Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you, too. Right?"

"Right," Bill Hutchinson said.

"How many kids, Bill?" Mr. Summers asked formally.

"Three," Bill Hutchinson said.

"There's Bill, Jr., and Nancy, and little Dave. And Tessie and me."

"All right, then," Mr. Summers said. "Harry, you got their tickets back?"

Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in."

"I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't fair. You didn't give him time enough to choose. Everybody saw that."

Mr. Graves had selected the five slips and put them in the box and he dropped all the papers but those onto the ground where the breeze caught them and lifted them off.

"Listen, everybody," Mrs. Hutchinson was saying to the people around her.

"Ready, Bill?" Mr. Summers asked. And Bill Hutchinson, with one quick glance around at his wife and children, nodded.

"Remember," Mr. Summers said, "take the slips and keep them folded until each person has taken one. Harry, you help little Dave." Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy." Mr. Summers said. Davy put his hand into the box and laughed. "Take just one paper." Mr. Summers said. "Harry, you hold it for him." Mr. Graves took the child's hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

"Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward switching her skirt, and took a slip daintily from the box "Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out. "Tessie," Mr. Summers said. She hesitated for a minute, looking around defiantly, and then set her lips and went up to the box. She snatched a paper out and held it behind her.

"Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

"It's not the way it used to be." Old Man Warner said clearly. "People ain't the way they used to be."

"All right," Mr. Summers said. "Open the papers. Harry, you open little Dave's."

Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill Jr. opened theirs at the

same time and both beamed and laughed, turning around to the crowd and holding their slips of paper above their heads.

"Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

"It's Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper. Bill."

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up and there was a stir in the crowd.

"All right, folks." Mr. Summers said. "Let's finish quickly."

Six

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box. Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up."

Mr. Dunbar had small stones in both hands, and she said, gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."

The children had stones already. And someone gave little Davy Hutchinson few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

"It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.

- Have students get into their literature circle groups and read each section of the story together. Students should make predictions together about what they think might happen in the next section of the story. They should take notes on these predictions and mark evidence from the section they just read to support their predictions.
- After they finish the story, students should give it a title.
- The class will come together to discuss predictions and discrepancies between what they thought would happen in the story and what actually happened.
- The class will talk about the process, what stood out to them as they read, and about context clues.

24 minutes: Roles

As a class we will review literature circle role sheet and begin talking about the function of each role in terms of the activity we just completed. How might the thoughts, questions, and procedures we used be tackled by each role? Students will take notes on their role sheets

3 minutes: Exit

The class will move desks back into place and remain seated until the bell rings.

Day 4 (Thursday)

3 minutes: Attendance, housekeeping.

84 minutes: *How do we discuss literature?*

- The class will review the roles and the information we gathered yesterday.
- I will divide the class into four groups and pass out the short story by Kurt Vonnegut, "Harrison Bergeron."

HARRISON BERGERON

by Kurt Vonnegut, Jr.

THE YEAR WAS 2081, and everybody was finally equal. They weren't only equal before God and the law. They were equal every which way. Nobody was smarter than anybody else. Nobody was better looking than anybody else. Nobody was stronger or quicker than anybody else. All this equality was due to the 211th, 212th, and 213th Amendments to the Constitution, and to the unceasing vigilance of agents of the United States Handicapper General.

Some things about living still weren't quite right, though. April for instance, still drove people crazy by not being springtime. And it was in that clammy month that the H-G men took George and Hazel Bergeron's fourteen-year-old son, Harrison, away.

It was tragic, all right, but George and Hazel couldn't think about it very hard. Hazel had a perfectly average intelligence, which meant she couldn't think about anything except in short bursts. And George, while his intelligence was way above normal, had a little mental handicap radio in his ear. He was required by law to wear it at all times. It was tuned to a government transmitter. Every twenty seconds or so, the transmitter would send out some sharp noise to keep people like George from taking unfair advantage of their brains.

George and Hazel were watching television. There were tears on Hazel's cheeks, but she'd forgotten for the moment what they were about.

On the television screen were ballerinas.

A buzzer sounded in George's head. His thoughts fled in panic, like bandits from a burglar alarm.

"That was a real pretty dance, that dance they just did," said Hazel.

"Huh" said George.

"That dance-it was nice," said Hazel.

"Yup," said George. He tried to think a little about the ballerinas. They weren't really very good-no better than anybody else would have been, anyway. They were burdened with sashweights and bags of birdshot, and their faces were masked, so that no one, seeing a free and graceful gesture or a pretty face, would feel like something the cat drug in. George was toying with the vague notion that maybe dancers shouldn't be handicapped. But he didn't get very far with it before another noise in his ear radio scattered his thoughts.

George winced. So did two out of the eight ballerinas.

Hazel saw him wince. Having no mental handicap herself, she had to ask George what the latest sound had been.

"Sounded like somebody hitting a milk bottle with a ball peen hammer," said George.

"I'd think it would be real interesting, hearing all the different sounds," said Hazel a little envious. "All the things they think up."

"Um," said George.

"Only, if I was Handicapper General, you know what I would do?" said Hazel. Hazel, as a matter of fact, bore a strong resemblance to the Handicapper General, a woman named Diana Moon Glampers. "If I was Diana Moon Glampers," said Hazel, "I'd have chimes on Sunday-just chimes. Kind of in honor of religion."

"I could think, if it was just chimes," said George.

"Well-maybe make 'em real loud," said Hazel. "I think I'd make a good Handicapper General."

"Good as anybody else," said George.

"Who knows better than I do what normal is?" said Hazel.

"Right," said George. He began to think glimmeringly about his abnormal son who was now in jail, about Harrison, but a twenty-one-gun salute in his head stopped that.

"Boy!" said Hazel, "that was a doozy, wasn't it?"

It was such a doozy that George was white and trembling, and tears stood on the rims of his red eyes. Two of the eight ballerinas had collapsed to the studio floor, were holding their temples.

"All of a sudden you look so tired," said Hazel. "Why don't you stretch out on the sofa, so's you can rest your handicap bag on the pillows, honeybunch." She was referring to the forty-seven pounds of birdshot in a canvas bag, which was padlocked around George's neck. "Go on and rest the bag for a little while," she said. "I don't care if you're not equal to me for a while."

George weighed the bag with his hands. "I don't mind it," he said. "I don't notice it any more. It's just a part of me."

"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."

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

"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 set around."

"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?"

"I'd hate it," said Hazel.

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

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.

"Reckon it'd fall all apart," said Hazel.

"What would?" said George blankly.

"Society," said Hazel uncertainly. "Wasn't that what you just said?"

"Who knows?" said George.

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."

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

"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."

"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.

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.

"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."

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.

The rest of Harrison's appearance was Halloween and hardware. Nobody had ever born 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.

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.

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."

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

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.

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!"

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

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

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.

"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.

"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!"

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.

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.

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

"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!"

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

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

She was blindingly beautiful.

"Now-" said Harrison, taking her hand, "shall we show the people the meaning of the word dance? Music!" he commanded.

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."

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.

The music began again and was much improved.

Harrison and his Empress merely listened to the music for a while-listened gravely, as though synchronizing their heartbeats with it.

They shifted their weights to their toes.

Harrison placed his big hands on the girls tiny waist, letting her sense the weightlessness that would soon be hers.

And then, in an explosion of joy and grace, into the air they sprang!

Not only were the laws of the land abandoned, but the law of gravity and the laws of motion as well.

They reeled, whirled, swiveled, flounced, capered, gamboled, and spun.

They leaped like deer on the moon.

The studio ceiling was thirty feet high, but each leap brought the dancers nearer to it.

It became their obvious intention to kiss the ceiling. They kissed it.

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.

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.

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.

It was then that the Bergerons' television tube burned out.

Hazel turned to comment about the blackout to George. But George had gone out into the kitchen for a can of beer.

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.

"Yup," she said.

"What about?" he said.

"I forget," she said. "Something real sad on television."

"What was it?" he said.

"It's all kind of mixed up in my mind," said Hazel.

"Forget sad things," said George.

"I always do," said Hazel.

"That's my girl," said George. He winced. There was the sound of a rivetting gun in his head.

"Gee - I could tell that one was a doozy," said Hazel.

"You can say that again," said George.

"Gee-" said Hazel, "I could tell that one was a doozy."

- I will assign each of the four groups a different role and each group will read the story together as if they were filling that role for a literature circle meeting. They will take notes together and stop to point things out to one another (what they might like to research on-line, important passages, questions they have, how they would represent what is happening in the story artistically) as they read. They will explore roles together now in the same ways they will have to explore them alone later. The groups will prepare for a whole group discussion.
- Each group will have one volunteer come to the front of the room with their group notes.
- We will do a fishbowl activity in which the four volunteers discuss the short story and fill the role they represent. The rest of the class will silently take notes about the unfolding activity.
- As the discussion winds down I will ask the class to discuss what was successful about the discussion, what obstacles the volunteers encountered, and how each role was fulfilled.

3 minutes: Students will move desks back in place and I will remind them that we will meet in literature circles for the first time tomorrow. They should complete group-assigned reading.

Day 5 (Friday)

3 minutes: Attendance, housekeeping.

76 minutes: Literature circles meet.

- Students move into groups.
- The teacher circulates to assist groups, keep them on task, answer questions, and record participation and check to see if students are prepared.
- Students should maintain discussion and prepare summaries according to their roles.

10 minutes: Wrap up.

- Students will complete peer evaluations and finish preparing summaries to be turned in.

3 minutes: Exit

Students will move desks back into place and remain seated until the bell rings. They will turn in evaluations and summaries as they exit.

Monday (Day 6)

3 min: Attendance, housekeeping.

60 min: Introduction to Propaganda

I have designed a PowerPoint presentation to introduce students to the concept of propaganda and propaganda techniques. The first eight slides display examples of propaganda I found on-line. Have students get into groups of three or four. For each of the eight slides, ask groups to discuss the following questions:

1. What is your immediate reaction to the slide?
2. Who do you think designed this item?
3. To whom do you think this item is directed? Who is the intended audience?
4. What is the point of this item?
5. Is it successful? Do you think it is/was successful with the intended audience? Explain.
6. What truths about the subject matter at hand do the creators of this piece not want the audience to think about? How do they distract the audience from these truths?

After groups have viewed and discussed each slide, review the slides again and ask groups to share their answers to these questions with the whole group. Ask follow-up questions to Question 4 such as: *How is that accomplished? What does the piece feature to get the audience to think that/do that/ believe that?*

Students are probably already aware of advertisement and/or propaganda techniques. The next set of slides will provide them with a formal definition of the term 'propaganda' and some common propaganda techniques. Have students situate themselves so that they can all view the next slides to take notes on. Remind students that they do not need to copy definitions word for word, but should take shortened notes in their own words. For each slide, ask students to give meanings for difficult terms out-loud. Give familiar examples for each technique for better student understanding.

Distribute "Propaganda Notes" handout:

Propaganda Notes

Propaganda:

Propaganda Techniques:

➤ Word Games

-Name Calling:

-Ad Nauseam:

-Glittering Generalities:

-Slogan:

-Euphemisms:

➤ False Connections

-Transference:

-Black-and-White:

-Demonizing the Enemy:

-Euphoria:

-Testimonial:

-Disinformation:

➤ **Special Appeals**

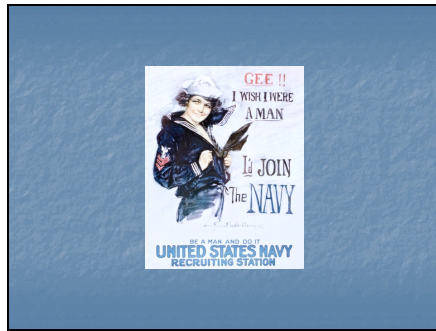
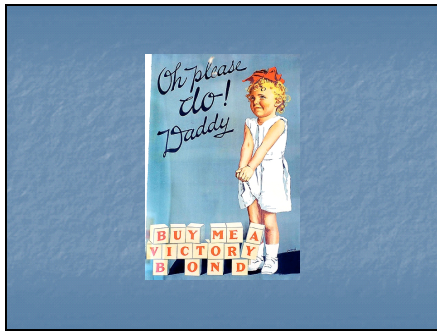
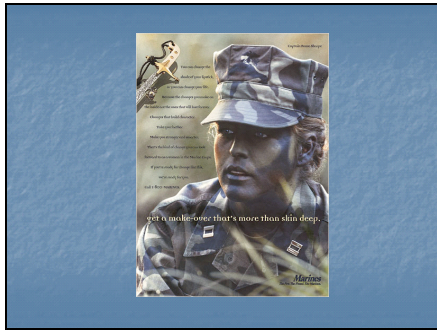
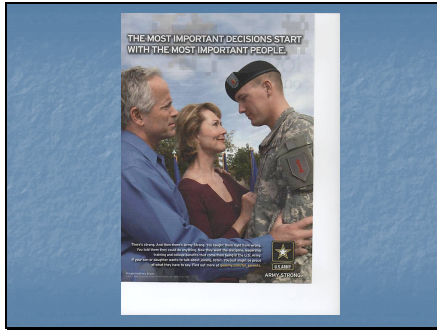
-Common Man/Plain Folks:

-Bandwagon:

-Appeal to Fear:

-Snob Appeal:

The Citizen, the Society, and the Future 65





"Propaganda is communication aimed at influencing the attitude of a community toward some cause or position."

"Propaganda is the deliberate, systematic attempt to **shape perceptions, manipulate cognitions, and direct behavior** to achieve a response that furthers the desired intent of the propagandist."

Word Games

- Name Calling
- Slogan
- Ad Nauseam
- Glittering Generalities
- Euphemisms

Name Calling

The name-calling technique links a person, or an idea, to a negative symbol.

The propagandist who uses this technique hopes that the audience will reject the person or the idea on the basis of the negative symbol, instead of looking at the available evidence.

The most obvious type of name calling involves bad names. For example, consider the following:

- Commie
- Fascist
- Pig
- Yuppie
- Bum
- Terrorist

Slogan

A brief, striking phrase that may include labeling and stereotyping.

Although slogans may be enlisted to support reasoned ideas, in practice they tend to act only as emotional appeals.

[YouTube "I Like Ike"](#)

Ad Nauseam

The use of tireless repetition of an idea. An idea, especially a simple slogan, that is repeated enough times, may begin to be taken as the truth. This approach works best when media sources are limited and controlled by the propagator.

Glittering generalities

Labels with positive connotations such as *patriotic, beautiful, exciting* that are unsupported by facts.

"Ford has a better idea"
(Presidential race slogan)

Euphemism

Words or phrases used to pacify an audience in order to make an unpleasant reality more palatable.

In the 1940's, America changed the name of the War Department to the Department of Defense.

Under the Reagan Administration, the MX-Missile was renamed "The Peacekeeper."

During war-time, civilian casualties are referred to as "collateral damage."

False Connections

- ✓ Transference
- ✓ Black-and-White
- ✓ Demonizing the Enemy
- ✓ Euphoria
- ✓ Testimonial
- ✓ Disinformation

Transference

The propagandist links the authority or prestige of something well-respected and revered, such as church or nation, to something he would have us accept.

Example:
political activist closes her speech with a prayer

Black-and-White

Presenting only two choices, with the product or idea being propagated as the better choice.

"You are either with us, or you are with the enemy"

Demonizing the Enemy

Making individuals from the opposing nation, from a different ethnic group, or those who support the opposing viewpoint appear to be subhuman.

"Please, take day off."

Euphoria

The use of an event that generates euphoria or happiness, or using an appealing event to boost morale.

Euphoria can be created by declaring a holiday, making luxury items available, or mounting a military parade with marching bands and patriotic messages.

Testimonial

An endorsement by a famous person, an authority, or an "expert" who no valid qualifications for endorsing the promoted ideas or products.

Jessica Simpson promoting ProActive

Disinformation

The creation or deletion of information from public records.

Making a false record of an event or the actions of a person or organization, including outright forgery of photographs, motion pictures, broadcasts, and sound recordings as well as printed documents.

Special Appeals

- ∨ Common Man/Plain Folks
- ∨ Bandwagon
- ∨ Appeal to Fear
- ∨ Snob Appeal

Common man/Plain folks

Implies that "users of this product are just like you"

or

the use of the language of the intended audience

Bill Clinton & McDonalds
Yellow Fellow

Bandwagon:

Implies that "everyone else is doing it."

"Four out of five people use this toothpaste!"

Appeal to Fear

Seeks to build support by instilling anxieties and panic in the general population.

A public service announcement shows a crash dummy flying through a car window. A voice over instructs "Buckle up."

Snob appeal

The implication that only the richest, smartest, most beautiful, or most important people are doing it.

Diamond ads

Elmo & Flu

[Elmo PSA](#)

G.I. Joe

[G.I. Joe](#)

This is your brain on drugs

[Old School](#)

[Updated](#)



The final five slides provide links to videos that employ propaganda techniques. Students will get back into groups to view these slides. From their notes they will decide which techniques are used in each piece of propaganda. They may also share any notes missed during the presentation. After all videos have been viewed we'll discuss the group findings as a class.

24 minutes: Assign group propaganda piece activity

Literature circle groups will produce an original piece of propaganda that would feasibly exist within the societies of their novels. We will not begin work on this activity today, but I will introduce the activity so that students may begin thinking about the type of propaganda they might like to produce. Groups may design and create a public service announcement that can be recorded on video, a poster board that can represent a billboard or a poster, or a handbill.

3 minutes: Exit

Students will return desks original positions. All students must be seated before they may leave.

Original Propaganda Piece Requirements

<p>The piece is an original work of propaganda.</p> <p style="text-align: center;">5</p>	<p>The piece is propaganda, but closely resembles a particular piece of propaganda from the text.</p> <p style="text-align: center;">3</p>	<p>The piece does not qualify as propaganda.</p> <p>“Propaganda is communication aimed at influencing the attitude of a community toward some cause or position.”</p> <p style="text-align: center;">1</p>
<p>The group is able to identify and explain the propaganda technique(s) used in the piece.</p> <p style="text-align: center;">5</p>	<p>The group is able to identify the propaganda technique(s) used in the piece, but is not able to explain it.</p> <p style="text-align: center;">3</p>	<p>The group is not able to identify the propaganda technique(s) used in the piece/no technique is employed.</p> <p style="text-align: center;">1</p>
<p>The entire piece is a clear and realistic reflection of your novel and could believably exist within the given society.</p> <p style="text-align: center;">5</p>	<p>Aspects of the piece could believably exist within the given society of your novel, but certain aspects would either be clearly ineffective or would not be tolerated within the society and/or by the government.</p> <p style="text-align: center;">3</p>	<p>None of the aspects of the piece could potentially exist within the novel, given what we know about the society and/or government.</p> <p style="text-align: center;">1</p>
<p>The piece is polished and professional.</p> <p style="text-align: center;">5</p>	<p>The piece is well presented, but is not a completely polished, professional piece.</p> <p style="text-align: center;">3</p>	<p>The piece lacks professionalism and/or does not represent a finished product ready to be released to the public.</p> <p style="text-align: center;">1</p>

*Categories may earn point values that fall between the numbers in each box

_____ Points out of 20 possible points: _____

Tuesday: Day 7

3 minutes: Attendance, housekeeping.

40 minutes: Literature circles meet.

- Students move into groups.
- The teacher circulates to assist groups, keep them on task, answer questions, and record participation and check to see if students are prepared.
- Students should maintain discussion and prepare summaries according to their roles.

10 minutes: Wrap-up

- Students will complete peer and self-evaluations and finish preparing summaries to be turned in. They will check their next reading assignment. Students will move desks back into original positions.

34 minutes: Use of Propaganda Techniques

Students will get into literature circle groups.

Using their notes from the Propaganda Techniques PowerPoint, students will complete the handout below.

3 minutes: Exit

Students will remain seated until the bell rings. They will turn in evaluations and summaries as they exit.

Use of Propaganda Techniques in Dystopian Literature

What techniques of propaganda do the governments in your dystopian novel use to control/pacify the citizens of their society? Describe the actions the government takes to control the people and the behavior, way of thinking, or perceptions they seek to cause in the population. Then, identify the propaganda techniques used.

Actions of the government	Behavior, way of thinking, or perceptions of the population they seek to cause in the population	Propaganda technique used

Wednesday, Day 8

3 minutes: Attendance, housekeeping

30 minutes: Begin work on Original Propaganda Piece

Groups will finish the planning process they began Tuesday for work on this activity. Together we will procure all materials necessary for work on the pieces including poster board, markers, computer access, the video camera, etc. If more than one group chooses to use the camera we will negotiate the time each group will have it for use tomorrow.

Groups should have a solid plan for tomorrow. They should complete drafts, outlines, and/or scripts.

20 minutes: Letter to a Future Grandchild

- Students will write letters to their imaginary future grandchild telling them about their concerns about a potential dystopian future.
- I am not looking for mastery in letter writing for this assignment, but for evidence of understanding of dystopian characteristics.
- Together we will brainstorm a list of aspects of our current society that, if taken to the extreme, could possibly lead to a dystopian future. This portion of the activity could be done in groups, but as students have been in groups for an extended time already today, this will begin as a whole class activity.
- I will introduce students to the term 'speculative literature.' We'll discuss the ways in which the authors of their novels were speculating about the ways certain aspects of their own societies might have led to dystopian futures.
- To begin brainstorming, I'll ask students to talk about the ways technology functions in our society today. From there we'll discuss the negative manifestations of this technology in society today. Next, we'll speculate about the ways in which this technology may be taken to a dystopian extreme.

15 minutes: Groups will brainstorm more ideas about aspects of our society that have dystopian potential. Students may think about dystopian movies they've seen as inspiration.

19 minutes: Groups will report their ideas to the class. The teacher will record ideas on the butcher paper.

We will complete the writing portion of this activity Friday. Final drafts are due Monday.

3 minutes: Exit. Students should remain seated until the bell rings.

Write a letter to a future grandchild

Think about the characteristics of dystopian literature that we generated together during the unit launch activity and during our class discussions. What prompts writers to write dystopian literature? What do you know about the societies the authors of your novels were living in? What aspects of our society do you think might become dystopian in the future?

Imagine that you could warn your future grandchild about the dystopian possibilities for our future society. Write a letter to that grandchild explaining your fears about that future and why you think dystopia is a possibility.

As you're writing, think about the language grandparents use with their grandchildren.

Tell your imaginary grandchild about your life and our society as it exists now.

Choose one or two aspects of present society (a new technological advancement, transportation, schools, education, etc.) and explain to your grandchild why and how you think this aspect might lead to a dystopian future.

The letter should be at least one page, handwritten.

Use the following rubric as a guide while you write:

Rubric for “Letter to a Future Grandchild”

1. Descriptions (50 points total)

- your life (____/5 points)
- our society (____/5 points)
- identify at least one dangerous aspect of our society (____/20 points)
- explain how it might lead to dystopia (____/20 points)

____/50

2. Language (20 points total)

- grandparents with grandchildren (____/5)
- word choice (____/5)
- fluency (____/10)

____/20

3. Organization & Support (10 points total)

- the letter has a clear middle, beginning, and end (____/5)
- details and explanations support claims (____/5)

____/10

4. Artistry (10 points total)

- imagination has stemmed from knowledge of society & dystopian concepts

____/10

5. Voice (10 points total)

- the letter is developed with an authentic voice (____/5)
- the text is lively, expressive, and engaging (____/5)

____/10

TOTAL SCORE ____/100

Students will move desks back to original positions and remain seated until the bell rings. Teacher will remind students to come prepared to work in literature circles tomorrow. They will turn in handouts as the leave.

Thursday, Day 9

3 minutes: Attendance, housekeeping

50 minutes: Groups will complete their original pieces of propaganda.

34 minutes: Groups will present their propaganda pieces.

3 minutes: Exit

Students will move desks back to original places and remain seated until the bell rings. The teacher will remind them to come prepared to meet in literature circles tomorrow.

Friday, Day 10

3 minutes: Attendance, housekeeping

40 minutes: Literature circles meet.

- Students move into groups.
- The teacher circulates to assist groups, keep them on task, answer questions, and record participation and check to see if students are prepared.
- Students should maintain discussion and prepare summaries according to their roles.

10 minutes: Wrap-up

- Students will complete peer evaluations and finish preparing summaries to be turned in. They will check their next reading assignment. Students will move desks back into original positions.

24 minutes: Letter to a Future Grandchild

Students will begin drafts of their letters. They should refer to assignment sheet, rubric, and the class generated brainstorming list.

Drafts will be completed for homework over the weekend.

3 minutes: Exit

Students will remain seated until the bell rings. They will turn in evaluations and summaries as they exit.

Monday, Day 11

3 minutes: Attendance, housekeeping

25 minutes: Students complete work on their “Letter to a Future Grandchild.” Final drafts are to be turned in today. As always, if students complete the assignment before time is up, they may read from their novels.

59 minutes: Introduction to Amazon.com reviews

As a class we will explore the “Writing with Writers: Writing a Book Review” page from the Scholastic website.

<http://teacher.scholastic.com/writewit/bookrev/index.htm>

Accompanying handouts are located in the *Goals & Rubrics* section of this unit guide.

Next we will visit Amazon.com and locate reviews for some books students are familiar with and some they are not (excluding literature circle novels). Together, we’ll rate a few reviews based on requirements found in our handouts and rubric, noting the strengths and weaknesses of each.

3 minutes: Exit

Students will remain seated until the bell rings. The teacher will remind students to come prepared to work in literature circles tomorrow.

Tuesday, Day 12

3 minutes: Attendance, housekeeping

40 minutes: Literature circles meet.

- Students move into groups.
- The teacher circulates to assist groups, keep them on task, answer questions, and record participation and check to see if students are prepared.
- Students should maintain discussion and prepare summaries according to their roles.

10 minutes: Wrap-up

- Students will complete peer and self-evaluations and finish preparing summaries to be turned in. They will check their next reading assignment. Students will move desks back to original positions.

34 minutes: Themes in Dystopian Literature

Students will attempt the “Themes in Dystopian Literature” handout (found below) individually.

Groups will reconvene to share individual findings and compose a final version of at least one theme statement for their novel.

3 minutes: Exit.

Students will move desks back to original positions and remain seated until the bell rings. They will turn in literature circle evidence and the handout as they exit. I will return the hand-out tomorrow.

Themes in Dystopian Literature

Remember that **theme** in fiction is **a view about life, society, and/or human nature**.

Themes are usually not presented directly in fiction and must instead be extracted by the reader from the characters, action, and setting of the story. Like these elements, theme is part of the story, but never explains the entire story alone.

When thinking about the theme of a piece of literature, you might ask yourself the questions below.

For your novel, answer each of the following questions and explain how you arrived at this conclusion from your reading.

- **What universal truths does the work explore?**

- **What views of life or the ways in which people behave are commented on?**

- **What are the important messages of the work?**

- **What common ground does the author create with the reader through the novel?**

Based on the information you have just gathered, create a theme statement for your novel. Write your theme statement on this sheet.

You may refer to the “Common Themes from Dystopian Literature” handout you received last week.

Remember that a theme statement:

- Is a complete declarative sentence.
- Avoids the use of first and second person.

Wednesday, Day 13

3 minutes: Attendance, housekeeping.

15 minutes: Today we will write a review of the short story “Harrison Bergeron.” We will review the tips for review writing from the Scholastic website and students will break into groups.

30 minutes:

To begin, each group will write their own version of the introduction to the review.

Groups will share these reviews on the overhead or smart board and the class will discuss the strengths and weaknesses of each. Together, we’ll compose a finalized version of the introduction.

39 minutes:

Groups will complete the steps for the review writing process.

3 minutes: Exit

Students will move desks back into place and remain seated until the bell rings.

Thursday, Day 14

3 minutes: Attendance, housekeeping

54 minutes: Together we’ll talk about the writing processes of drafting and editing.

Each group will present their review. The class will discuss the strengths of each review and together we will re-draft portions with weaknesses, keeping the tips for review writing and the rubric for review writing in mind. We will add information that may be missing from each review. Students will move desks back to original positions.

* If students are having major problems with this process and need more group practice before individual writing, this process may be repeated using the short story “The Lottery.” Additional days will need to be added to the unit.

30 minutes: Students will begin writing individual reviews of their novels.

3 minutes: Exit. Students will remain seated until the bell rings. Remind them to come prepared to work in literature circles tomorrow

Friday, Day 15

3 minutes: Attendance, housekeeping

40 minutes: Literature circles meet.

- Students move into groups.
- The teacher circulates to assist groups, keep them on task, answer questions, and record participation and check to see if students are prepared.
- Students should maintain discussion and prepare summaries according to their roles.

10 minutes: Wrap-up

- Students will complete peer evaluations and finish preparing summaries to be turned in. They will check their next reading assignment. Students will move desks back to original positions.

34 minutes: Students will continue work on their Amazon.com book reviews in the computer lab. Drafts should be completed for homework.

3 minutes: Exit. Students will remain seated until the bell rings. They will turn in evidence from their literature circle meeting as they leave.

Monday, Day 16

3 minutes: Attendance, housekeeping.

27 minutes: Students will pair off and read each others reviews, making notes of strengths and weaknesses as they read. They should address a few of each. Remind them to refer to the review writing handout and to follow Step 4. (This process is described in more detail in the handout for this assignment which can be found in the *Goals & Rubrics* section of this unit guide.)

27 minutes: Students will form new pairs of partners from different literature circle groups and repeat this drafting process.

30 minutes: Students will type reviews.

3 minutes: Exit from lab.

Tuesday, Day 17

3 minutes: Attendance, housekeeping

40 minutes: Literature circles meet.

- Students move into groups.
- The teacher circulates to assist groups, keep them on task, answer questions, and record participation and check to see if students are prepared.
- Students should maintain discussion and prepare summaries according to their roles.

10 minutes: Wrap-up

- Students will complete peer and self-evaluations and finish preparing summaries to be turned in. Students will move desks back to original positions.

34 minutes: We will return to the computer lab where students will complete final drafts of their reviews. These are to be printed and submitted. I will also save each review to a flash drive so that I may upload them to Amazon.com.

3 minutes: Exit from lab. Students should remain seated until the bell rings. Remind them that we will meet in the lab tomorrow to begin work on projects.

Wednesday, Day 18

3 minutes: Attendance, housekeeping (meet in computer lab)

84 minutes: In the computer lab, students will negotiate group plans for project presentations and begin work on them. (See *Goals & Rubrics*.)

3 minutes: Exit from lab. Students should remain seated until the bell rings. Remind them that we will meet in the lab tomorrow to work on projects.

Thursday, Day 19

3 minutes: Attendance, housekeeping (meet in computer lab)

84 minutes: In the computer lab, students will continue work on projects.

3 minutes: Exit from lab. Students should remain seated until the bell rings.

Friday, Day 20

3 minutes: Attendance, housekeeping

14 minutes: Groups may use this time to prepare for presentations.

70 minutes: Groups will present. Remind groups to be respectful of others and to give presenters their full attention. There will be time after each presentation for the audience to ask clarifying questions and to give presenters positive feedback.

3 minutes: Exit. Students are to remain seated until the bell rings.