UNIT 2

The Challenge of Utopia

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

Unit Overview

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

UNIT 2

The Challenge of Utopia

GOALS:

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

ACADEMIC VOCABULARY

compare/contrast
perspective
Socratic seminar
argument
debate
controversy
research
search terms

Literary Terms

antagonist

Contents

Activities

**Texts not included in these materials.*

Language and Writer's Craft

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

MY INDEPENDENT READING LIST

ACTIVITY
2.1

The Challenge of Utopia

LEARNING STRATEGIES:
Think-Pair-Share, QHT, Close Reading, Marking the Text, Paraphrasing, Graphic Organizer

My Notes

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge necessary to be successful in completing Embedded Assessment 1.

Making Connections

In the last unit you studied what it is to be a hero and how heroes test themselves to find their own heroic qualities. In this unit you will read a novel that features a hero who must struggle to combat forces greater than he knows in his quest for an individual sense of freedom and identity.

Essential Questions

The following Essential Questions will be the focus of the unit study. Respond to both questions.

1. To what extent can a perfect or ideal society exist?

2. What makes an argument effective?

Vocabulary Development

Create a QHT chart in your Reader/Writer Notebook and sort the Academic Vocabulary and Literary Terms on the Contents page into the columns Q, H, and T. One academic goal would be to move all words to the "T" column by the end of the unit.

Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Writing an Explanatory Essay.

Think about how writers organize and develop ideas in explanatory writing. Use an explanatory structure to communicate your understanding of the concept of dystopia and/or the concept of the Hero's Journey. Select one of the prompts below:

- Write an essay that compares and contrasts life in a dystopian society with modern day society.
- Write an essay that explains how the protagonist (hero) changes as a result of conflict with his dystopian society (Road of Trials), and explain how this change connects to the novel's theme (the Crossing, or Return Threshold).

Work with your class to paraphrase the expectations and create a graphic organizer to use as a visual reminder of the required concepts and skills. Once you have analyzed the assignment, go to the Scoring Guide for a deeper look into the requirements of the assignment. Add additional information to your graphic organizer.

INDEPENDENT READING LINK

Read and Research

During this half of the unit, you will read a science fiction novel together as a class. The protagonist in this novel is a hero fighting against a challenge in society. Think about challenges in your own society that interest you. Research news articles, narrative nonfiction pieces, or contemporary short stories that discuss the challenge, and what people are trying to do to fix it. List the pieces you will read in your My Independent Reading List.

Explanatory Writing: Compare/Contrast

ACTIVITY 2.2

Learning Targets

- Analyze and explain how a writer uses the compare/contrast structure to communicate ideas.
- Write a paragraph that demonstrates an ability to use compare/contrast organizational structure.

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

Review of Explanatory Writing

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

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

1. Brainstorm ideas for topics for different school subjects that would require you to write a compare/contrast essay.

My Notes

2. Writers use planning and prewriting to decide how to organize their ideas. The graphic organizer below shows two methods of organizing a compare/contrast essay, using "reptiles vs. mammals" as a topic.

Subject-by-Subject Organization	Feature-by-Feature Organization
Discuss all the features of one subject and then all the features of the other.	Select a feature common to both subjects and then discuss each subject in light of that feature. Then go on to the next feature.
Subject A: Mammals Habitat Reproduction Physiology **Subject B: Reptiles** Habitat Reproduction Physiology	**Habitat** Subject A: Mammals Subject B: Reptiles **Reproduction** Subject A: Mammals Subject B: Reptiles **Physiology** Subject A: Mammals Subject B: Reptiles

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

Explanatory Writing: Compare/Contrast

My Notes

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

Preview

In this activity, you will read and analyze a text that compares and contrasts two Civil War heroes: Ulysses S. Grant, leader of the Union Army (North), and Robert E. Lee, leader of the Confederate Army (South). You will then think about how these two men connect to your previous study of heroism.

Setting a Purpose for Reading

- As you read, pay attention to the organization of the text. Write the focus of each paragraph in the My Notes section.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Underline transitional words and phrases that help you follow the changes in focus.

ABOUT THE AUTHOR

Bruce Catton (1899–1978) was a noted historian and journalist whose books on the Civil War were celebrated for narrative historical style. The third book in a trilogy on the Civil War, *A Stillness at Appomattox,* earned Catton both a Pulitzer Prize and the National Book Award (1954).

Essay

GRANT AND LEE: A STUDY IN CONTRASTS

by Bruce Catton

1 When Ulysses S. Grant and Robert E. Lee met in the parlor of a modest house at Appomattox Court House, Virginia, on April 9, 1865, to work out the terms for the surrender of Lee's Army of Northern Virginia, a great chapter on American life came to a close, and a great new chapter began.

2 These men were bringing the Civil War to its virtual finish. To be sure, other armies had yet to surrender, and for a few days the **fugitive** Confederate government would struggle desperately and **vainly**, trying to find some way to go on living now that its chief support was gone. But in effect it was all over

Ulysses S. Grant

fugitive: fleeting; transient
vainly: futilely; unsuccessfully

when Grant and Lee signed the papers. And the little room where they wrote out the terms was the scene of one of the **poignant**, dramatic contrasts in American History.

poignant: passionate; emotional

3 They were two strong men, these oddly different generals, and they represented the strengths of two conflicting currents that, through them, had come into final collision.

4 Back of Robert E. Lee was the notion that the old aristocratic concept might somehow survive and be dominant in American life.

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

deportment: behavior

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

Robert E. Lee

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

tanner: leather worker
sinewy: lean and muscular
reverence: deep respect
obeisance: respectful submission or yielding to the judgment, opinion, will, etc., of another

My Notes

WORD CONNECTIONS

Etymology

Sanctified comes from the Latin words *facere* ("to make") and *sanctus* ("holy").

Explanatory Writing: Compare/Contrast

GRAMMAR & USAGE
Conditional Mood

The conditional mood is used to express the conditions under which certain things will happen. Sentences in the conditional will usually read as *if/then* statements. *If this one thing happens, then this other thing will happen.*

Consider this sentence from the passage.

"If the land was settled, with towns and highways and accessible markets, he could better himself."

What idea is this sentence expressing?

As you read, look for other examples of conditional mood and note both parts of the *if/then* statement.

implicit: implied though not directly stated
tenacity: the quality of holding together; remaining persistent
burgeoning: quickly growing or developing; flourishing
fidelity: strict observance of promises, duties, etc.; loyalty; faithfulness

WORD CONNECTIONS
Content Connections

Diametrically, in the context of Grant and Lee being opposed, means "completely or directly." Mathematically speaking, *diametrically opposed* refers to "two points directly opposite of each other on a circle or sphere." The mathematic meaning provides a picture of the complete opposite viewpoints and traits we observe in Grant and Lee.

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

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

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

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

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

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

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

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

16 Lastly, and perhaps greatest of all, there was the ability, at the end, to turn quickly from the war to peace once the fighting was over. Out of the way these two men behaved at Appomattox came the possibility of peace of reconciliation. It was a possibility not wholly realized, in the year to come, but which did, in the end, help the two sections to become one nation again … after a war whose bitterness might have seemed to make such a reunion wholly impossible. No part of either man's life became him more than the part he played in their brief meeting in the McLean house at Appomattox. Their behavior there put all succeeding generations of Americans in their debt. Two great Americans, Grant and Lee—very different, yet under everything very much alike. Their encounter at Appomattox was one of the great moments of American history.

Second Read

- Reread the passage to answer these text-dependent comprehension questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

5. **Craft and Structure:** How does Catton use a metaphor to illustrate conflict in paragraph 3?

6. **Craft and Structure:** Find the words "aristocratic," "chivalry," "knighthood," and "country squire" in the passage. How are these words related? Make an inference about what the author believes Robert E. Lee embodied.

7. **Key Ideas and Details:** Choose a sentence from paragraph 5 or 6 and one from paragraph 7 or 8 showing the greatest contrast between the two generals. Explain your choice.

My Notes

Explanatory Writing: Compare/Contrast

My Notes

8. **Craft and Structure:** Which paragraph signals a change from a discussion of the generals' differences to a discussion of their similarities? What transition words help you see this?

Working from the Text

9. This essay was very carefully organized. Skim the paragraphs, noting the content of the paragraphs and the text you have noted. Then, create a brief outline of the text's organizational structure.

10. What is the central idea or purpose of the text? Provide textual evidence to support your analysis.

Creating Coherence

In Unit 1, you learned that ***coherence*** in writing is the clear and orderly presentation of ideas in a paragraph or essay. One way a writer creates coherence is to use transitional words, phrases, and sentences to link ideas within and between paragraphs. The following chart lists some transitional words and phrases that create coherence in compare/contrast essays.

Transitions That Compare	Transitions That Contrast	
Likewise	Although	Nevertheless
Similarly	Instead	Still
In the same way	Even though	However
	On the other hand	Yet/But
	On the contrary	Rather
	In contrast	Conversely

11. Sort the transitions using the QHT strategy. Then, practice using some of the transitions on a subject that you know about such as *short stories versus poetry*. Write a few sentences in the My Notes section of this page.

Check Your Understanding

To prepare for your Writing to Sources activity, create a Venn diagram in your Reader/Writer Notebook to compare and contrast Robert E. Lee and Ulysses S. Grant. Think of ways the two men are alike and ways they are different.

Writing to Sources: Explanatory Text

After reading "Grant and Lee: A Study in Contrasts," write a short compare/contrast paragraph comparing Robert E. Lee and Ulysses S. Grant. Be sure to:

- Explain at least one difference and one similarity of the two subjects.
- Organize ideas logically (subject-by-subject or feature-by-feature). Refer to the chart on page 105 for these organizational structures.
- Create coherence by using transitional words and phrases.
- Support your explanations and ideas with evidence from the text.

My Notes

ACTIVITY
2.3

Utopian Ideals and Dystopian Reality

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

Learning Targets

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

The Concept of Utopia

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

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

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

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

Once the idea of a utopia was created, its opposite, the idea of a dystopia, was also created. It is the opposite of a utopia. Such societies appear in many works of fiction, particularly in stories set in a speculative future.

WORD CONNECTIONS

Roots and Affixes

The word *utopia* is made from the Greek *ou-,* meaning "no" or "not," and *topos,* meaning "place." But it is also similar to *eutopia,* made from the English prefix *eu-,* meaning "good," and *topos*. This implies that the perfectly "good place" is really "no place."

Preview

In this activity, you will read a story and expand your understanding of the concepts of utopia and dystopia.

Setting a Purpose for Reading

- As you read, take note of the setting and the rules of the community. Underline any sentences that give you this information.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

WORD CONNECTIONS

Roots and Affixes

A dystopia is a community or society, usually fictional, that is in some important way undesirable or frightening. The word *dystopia* comes from the Latin prefix *dys-*, meaning "bad, abnormal," and the word *utopia*, which you've already learned means "good place" or "no place."

ABOUT THE AUTHOR

Kurt Vonnegut (1922–2007) was one of the most influential American writers of the 20th century. He wrote such works as *Cat's Cradle* (1963), *Slaughterhouse-Five* (1969), and *Breakfast of Champions* (1973), blending satire, black comedy, and science fiction. He was known for his humanist beliefs and was honorary president of the American Humanist Association.

Short Story

Harrison Bergeron

by Kurt Vonnegut

1 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.

2 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.

3 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.

4 George and Hazel were watching television. There were tears on Hazel's cheeks, but she'd forgotten for the moment what they were about, as the ballerinas came to the end of a dance.

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

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

7 "Huh," said George.

8 "That dance—it was nice," said Hazel.

9 "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 sash weights 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.

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

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

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

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

WORD CONNECTIONS

Etymology

The verb *to handicap* is a word taken from sports. In the late 19th century, *handicap* meant the extra weight given to a superior race horse to even the odds of winning for other horses. The sports term became generalized over time and came to mean the practice of assigning disadvantage to certain players to equalize the chances of winning. Vonnegut's "Handicapper General" is in charge of dumbing down and disabling citizens who are above average so that all citizens are equal.

unceasing: relentless; persistent; continuous
vigilance: watchfulness; alertness

My Notes

ball-peen hammer: a hammer used in metalworking, distinguished by a hemispherical head

Utopian Ideals and Dystopian Reality

My Notes

doozy: something that is unusually good, bad, severe, etc.

14 "Um," said George.

15 "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."

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

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

18 "Good as anybody else," said George.

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

20 "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.

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

22 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.

23 "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."

24 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."

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

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

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

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

29 "I'd hate it," said Hazel.

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

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

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

33 "What would?" said George blankly.

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

35 "Who knows?" said George.

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

impediment: a hindrance; a physical defect that prevents normal speech

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

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

My Notes

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

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

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

grackle: any of several blackbirds smaller than a crow

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

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

hindrances: obstacles; deterrents; impediments

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

symmetry: balance; arrangement

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

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

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

consternation: alarm; bewilderment

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

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

Utopian Ideals and Dystopian Reality

My Notes

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

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

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

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

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

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

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

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

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

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

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

61 She was blindingly beautiful.

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

63 The musicians scrambled back into their chairs, and Harrison stripped them of their handicaps, too. "Play your best," he told them, "and I'll make you barons and dukes and earls."

64 The music began. It was normal at first—cheap, silly, false. But Harrison snatched two musicians from their chairs, waved them like batons as he sang the music as he wanted it played. He slammed them back into their chairs.

65 The music began again and was much improved.

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

67 They shifted their weights to their toes.

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

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

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

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

gamboled: leapt; pranced

72 They leaped like deer on the moon.

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

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

75 And then, neutralizing gravity with love and pure will, they remained suspended in air inches below the ceiling, and they kissed each other for a long, long time.

76 It was then that Diana Moon Glampers, the Handicapper General, came into the studio with a double-barreled ten-gauge shotgun. She fired twice, and the Emperor and the Empress were dead before they hit the floor.

77 Diana Moon Glampers loaded the gun again. She aimed it at the musicians and told them they had ten seconds to get their handicaps back on.

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

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

80 George came back in with the beer, paused while a handicap signal shook him up. And then he sat down again. "You been crying," he said to Hazel.

81 "Yup," she said.

82 "What about?" he said.

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

84 "What was it?" he said.

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

86 "Forget sad things," said George.

87 "I always do," said Hazel.

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

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

90 "You can say that again," said George.

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

Second Read

- Reread the passage to answer these text-dependent comprehension questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What is George's "little mental handicap radio" and what is it intended to do?

My Notes

Utopian Ideals and Dystopian Reality

My Notes

2. **Key Ideas and Details:** Why is the punishment for removing weight from the "handicap bag" so harsh? Find textual evidence to support your answer.

3. **Key Ideas and Details:** According to this society, what are the things that make George and his son and people like the ballerinas so dangerous? Cite textual evidence to support your inference.

4. **Craft and Structure:** How does the author use parallel structure for effect in paragraph 51? In paragraph 53?

5. **Craft and Structure:** Examine the author's choice of verbs to describe the actions of Harrison and the ballerina in motion. What is the intended effect?

6. **Key Ideas and Details:** How is the story's theme reflected in the conversation between Hazel and George that concludes the story?

7. **Key Ideas and Details:** Summarize what happens in this story.

Language and Writer's Craft: Embedding Direct Quotations

Once you have come up with the thesis for a paragraph or essay, you need to provide ideas and evidence that support the thesis. You can do this through paraphrasing and direct quotations. Note that it is important to avoid plagiarism—using another writer's words without giving the writer credit.

When you **paraphrase,** you restate an idea in your own words while still keeping the same meaning.

When you use a direct quote, you use quotation marks to indicate that the text is from another source. It may be easier to paraphrase, but providing direct quotations strengthens your thesis.

Look for examples of paraphrasing and direct quotes in this paragraph explaining how the reader knows the ballerina is beautiful and has a lovely voice. Notice that words and phrases that are quoted directly from the story are enclosed in quotation marks.

In this society, everyone must be exactly equal. As a result, the government forces people to be handicapped so they are not better than anyone else. We know the ballerina must be more beautiful than others because she wears a "hideous" mask and that she must be strong and graceful because "her handicap bags were as big as those worn by two-hundred pound men." The reader can infer that the ballerina does not usually speak, because she doesn' t have a handicap for her voice. Instead, when she has to make an announcement, she apologizes for her voice, "which was a very unfair voice for a woman to use" and makes "her voice absolutely uncompetitive."

PRACTICE Read paragraphs 41 and 42. In your Reader/Writer Notebook, write a paragraph explaining why the government believes Harrison Bergeron is a criminal. Correctly use paraphrasing and direct quotes from the story as evidence for your argument.

Working from the Text

8. Complete the following chart, citing evidence by embedding quotes from the text.

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

GRAMMAR & USAGE
Conventions

An **ellipsis** is a row of three dots (. . .) that indicates something omitted from within a quoted passage, usually because it doesn't apply to the point the writer is trying to convey. Look at paragraph 42 from the story. If you only want to quote the part of the paragraph that describes Harrison, you could use ellipses to indicate the portion you removed, like so:

> *A police photograph of Harrison Bergeron was flashed on the screen. . . The picture showed the full length of Harrison against a background calibrated in feet and inches. He was exactly seven feet tall.*

When you use ellipses, be sure that your revised quote doesn't change the intent of the original meaning. If your quoted text uses more ellipses than words, consider paraphrasing it rather than using a direct quotation.

Brackets ([ ]) are most often used to clarify the meaning of quoted material. If it isn't clear what your quoted material is about, consider using brackets to clarify it.

For example, if you quote line 21 without providing any context, the reader won't know what "that" refers to. You can add context by using brackets.

> *"Boy!" said Hazel, "that [the noise] was a doozy, wasn' t it?"*

As you prepare to write your analysis, look for instances where you can use ellipses and brackets to clarify your text.

Utopian Ideals and Dystopian Reality

My Notes

Check Your Understanding

Throughout the story, George shows signs that he knows there is something wrong with the handicapping system. Find two direct quotes that support this statement.

Writing to Sources: Explanatory Text

Write a short essay explaining how "Harrison Bergeron" conveys the conflict between the needs or ideals of society and the realities of individuals. Be sure to:

- Provide examples from the text and use at least one direct quotation to support your ideas.
- Include a reference to utopia and dystopia.
- Use active voice unless you choose passive voice for a certain effect.

Language and Writer's Craft: Active and Passive Voice

Writers use **active** and **passive voice** to convey certain effects. As you write, consider which voice you are using and how it affects the impact of your writing.

The active voice puts the emphasis on who or what is performing the action. The passive voice places the emphasis on the thing or person being acted upon. A verb in the passive voice starts with some form of *be* (*is, was, were*) and ends with the past form of the main verb.

Active: Harrison removed their handicaps.

Passive: The handicaps were removed by Harrison.

Note that using the passive voice is not incorrect. It can be useful in many situations, such as when the performer of the action is unknown or unimportant. However, using the active voice usually makes your writing more exciting and vibrant.

PRACTICE Review your response to the Writing to Sources activity. Look for active voice sentences and passive voice sentences. Did you choose the most effective voice for each sentence? Rewrite sentences that you think would have more impact in the other voice.

Language Checkpoint: Using Subject-Verb Agreement

LC 2.3

Learning Targets

- Understand how to use verbs that agree with their subjects.
- Revise writing to check for subject-verb agreement.

Subject-Verb Agreement

Complete sentences always have a subject and a verb. In other words, someone or something—the subject—*is* or *does* something. The word that expresses what the subject is or does is called the verb. Making the verb match the subject is called **subject-verb agreement**.

1. Read the following sentences about "Harrison Bergeron" by Kurt Vonnegut. Underline the subjects and circle the verbs.
   a. A buzzer sounds in George's head.
   b. A news bulletin interrupts the television program.
   c. Screams come from the television set.

2. What do you notice about the subjects and verbs in the sentences above? With a partner, look at the subjects and verbs and make an observation about what makes them agree.

3. Read the following excerpt from a student's analysis of "Harrison Bergeron." Find the subjects and verbs in each sentence and write them in the chart below. Then decide whether each subject is singular or plural.

   In Kurt Vonnegut's story, the main character is not allowed to think. Because his intelligence is far above average, as soon as he begins to have a thought, a buzzer sounds in his head. The sounds of bells, sirens, and other awful noises chase away his thoughts. As a result, his intelligence remains at the level of average people. The conflict begins when George sees his missing son on television. Although his memories quickly escape him, they linger and haunt him nonetheless.

Subjects and Verbs	Singular (S) or Plural (P)
character is	S

4. With your partner, look at the subjects and verbs you added to the chart. Then read the observation you wrote earlier about what makes subjects and verbs agree, and decide whether to add anything to your observation.

Language Checkpoint: Using Subject-Verb Agreement

Subject-Verb Agreement in Long Sentences

Writers have to pay careful attention to subject-verb agreement, especially in longer sentences where the subject and the verb are not next to each other.

5. Read the following sentences from a student's analysis of "Harrison Bergeron." Identify the subjects and verbs by underlining the subject and circling the verb. Then decide whether the subjects and verbs agree or not.

   a. The United States Handicapper General, resembling Hazel Bergeron, applies handicaps to people with positive attributes.

   b. A rubber ball on his perfectly formed nose hides Harrison Bergeron's attractiveness.

   c. The newscaster, a man with a serious speech impediment, was unable to deliver his announcement.

6. Work with a partner to come up with a way to check for subject-verb agreement in long sentences.

Revising

Read the paragraph below from a student's essay about "Harrison Bergeron." Work with a partner to check whether subjects and verbs agree. Mark the text to show how you would correct any mistakes you notice. Remember that sentences may contain more than one subject and verb.

> [1] Hazel, who is considered to have too many emotions, are of average intelligence. [2] However, the United States Handicapper General, the person who regulates each citizen's emotions, appearance, intelligence, and skill, always ensure that Hazel's emotions stay in check. [3] She forget her emotions almost instantly. [4] At the same time, Hazel, despite the government's best efforts, seem unable to escape her emotions. [5] Even though she cannot remember why she is upset, she find herself crying frequently. [6] The image of her son on television, for instance, bring her to tears.

Check Your Understanding

Imagine you are editing a classmate's writing, and you notice this sentence:

> Intelligence, strength, and good looks, qualities that Harrison Bergeron possesses, is just what the government is trying to control.

In your own words, write an explanation so that your classmate understands how to correct the sentence. Then add an item to your Editor's Checklist to help you remember how to check your writing for subject-verb agreement.

Practice

Return to the summary you wrote in Activity 2.3 and check it for subject-verb agreement. Trade your work with a partner. Be sure to:

- Underline subjects and circle verbs in the summary.
- Check that subjects and verbs agree.

Understanding a Society's Way of Life

ACTIVITY 2.4

Learning Targets

- Collaboratively analyze the opening chapters of a fictional text citing text evidence to support your analysis.
- Analyze the significance of specific passages to interpret the relationship between character and setting.

LEARNING STRATEGIES: Visualizing, Levels of Questions, Predicting, Graphic Organizer, Note-taking, Discussion Groups

Levels of Questions

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

- A **Level 1** question is **literal** (the answer can be found in the text).

- A **Level 2** question is **interpretive** (the answer can be inferred based on textual evidence).

- A **Level 3** question is **universal** (the answer is about a concept or idea beyond the text).

My Notes

WORD CONNECTIONS

Etymology

Fantasy comes from the Old French word *fantasie* ("fantasy"), the Latin word *phantasia* ("imagination"), and the Ancient Greek word *phantasia*, meaning "apparition." The literary genre of fantasy is imaginative fiction crafted in a setting other than the real world. It involves creatures and events that are improbable or impossible in the world as we know it.

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

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

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

dimension: a level of existence or consciousness

Understanding a Society's Way of Life

Literary Terms

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

My Notes

Reviewing Vocabulary of Literary Analysis

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

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

Evidence in analysis includes many different things, such as descriptions of characters and actions, objects, title, dialogue, details of setting, and plot.

Novel Study

Preview the novel you will be reading as a class.

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

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

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

4. In your Reader/Writer Notebook, begin a personal vocabulary list. Identify, record, and define (in context) at least five new words. Plan to do this for every reading assignment.
5. Select and record an interesting quotation—relating to the protagonist or setting—that you think is important to understanding the conflict or theme. Then, analyze the idea and form two thoughtful questions for discussion.

Quotation (page #)

Analysis

Questions

Level 1:

Level 2:

Check Your Understanding

Using the questions you have created for the novel you are reading, participate in a brief discussion about the society the novel presents and the protagonist's role in it.

My Notes

INDEPENDENT READING LINK

Read and Respond

What challenge are you studying? How did this challenge begin? Who does it affect? What are the opposing sides? Write a summary of what you have learned so far, citing information from a few sources. Write your response in you Reader/Writer Notebook.

ACTIVITY 2.5

Contemplating Conflicting Perspectives

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

My Notes

ACADEMIC VOCABULARY

Perspective is a point of view or a specific attitude toward something. Your *perspective* describes how you look at or interpret situations or events.

Learning Targets

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

Novel Study

In this activity, you will look at the different perspectives in the novel you are reading.

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

2. Which of these characters usually agree with one another? Which of these characters tend to disagree?

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

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

4. Write questions for discussion based on the information you provided in the chart.
   - **Level 1 (literal, factual):**
   - **Level 2 (interpretive):**

5. Which characters are questioning society? How might that tie in to the novel's theme?

6. Continue to add to your personal vocabulary list in your Reader/Writer Notebook. Identify, record, and define (in context) at least five new words. Choose one you think is important to understanding the character, setting, or conflict of the story. Explain why you chose that word.

7. In addition to creating differences in characters' perspectives, authors create differences between the perspectives of the characters and that of the reader. Support this idea by identifying a topic and comparing and contrasting a character's perspective with your own perspective. This time, include the main reason for each perspective and provide evidence from the text for each reason.

Topic:	
Character's Perspective:	**My Perspective:**
Main Reason:	**Main Reason:**
Textual Evidence (page #)	**Textual Evidence (page #)**

My Notes

Contemplating Conflicting Perspectives

My Notes

Language and Writer's Craft: Choosing Mood

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

Indicative Mood: Verbs that indicate a fact or opinion.

I am too ill to go to school today.

Imperative Mood: Verbs that express a command or request.

Go to school. Please get up and get dressed.

Interrogative Mood: Verbs that ask a question.

Are you going to school? Do you feel ill?

Conditional Mood: Verbs that express something that has not happened or something that can happen if a certain condition is met.

I would have gone to school yesterday if I had felt well.

Your teacher might want you to complete the assignments you missed.

Subjunctive Mood: Verbs that describe a state that is uncertain or contrary to fact. When using the verb "to be" in the subjunctive, always use *were* rather than *was*.

I wish my cold were better today.

If you were to go to school, what would you learn?

PRACTICE The sentence *Tina will go to the game* is in the indicative mood. In your Reader/Writer Notebook, revise the sentence using each of the other four moods: imperative, interrogative, conditional, and subjunctive.

8. Which verbal mood would be most suitable for a topic sentence? Identify the mood and then choose the most suitable topic sentence below.
   - If Harrison and his mother were put in the same room, they would not be able to communicate.
   - Arrest Harrison Bergeron immediately.
   - Are Harrison and Hazel Bergeron really so different?
   - Harrison and George Bergeron are father and son.
   - If Harrison's father were not handicapped, would he be like his son?
9. Which of the sentences might be a good hook for an introductory paragraph?

Check Your Understanding

Choose a topic from your novel, other than the one you used for step 7, on which your own perspective is different from that of one of the characters. Briefly explain your own perspective and how it contrasts with the character's.

Writing to Sources: Explanatory Text

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

- Create a topic sentence indicating contrasting perspectives.
- Provide examples from the text and at least one direct quotation.
- Choose the appropriate mood for each of your verbs.
- Use correct subject-verb agreement.

Questioning Society

ACTIVITY 2.6

Learning Targets

- Evaluate specific rules and laws in a fictional society and compare them to present society, referencing the text and notations from additional research and reading materials.
- Contribute analysis and evidence relating to this topic in a Socratic Seminar.

LEARNING STRATEGIES: Shared Reading, Marking the Text, Questioning the Text, Socratic Seminar, Fishbowl

Preview

In this activity, you will read a short article about banned books and make connections to the novel you are reading.

Setting a Purpose for Reading

- As you read this article, underline words and phrases that relate to big concepts you have been thinking about in this unit.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

WORD CONNECTIONS

Etymology

Censorship comes from the Latin word *censor*. A censor in Rome was responsible for counting citizens and for supervising and regulating their morals. The suffix *-ship* makes the word a noun.

Article

Banned Books Week: Celebrating the Freedom to Read

1 Banned Books Week (BBW) is an annual event celebrating the freedom to read and the importance of the First Amendment. Held during the last week of September, Banned Books Week highlights the benefits of free and open access to information while drawing attention to the harms of censorship by spotlighting actual or attempted bannings of books across the United States.

2 Intellectual freedom—the freedom to access information and express ideas, even if the information and ideas might be considered unorthodox or unpopular—provides the foundation for Banned Books Week. BBW stresses the importance of ensuring the availability of unorthodox or unpopular viewpoints for all who wish to read and access them.

3 The books featured during Banned Books Week have been targets of attempted bannings. Fortunately, while some books were banned or restricted, in a majority of cases the books were not banned, all thanks to the efforts of librarians, teachers, booksellers, and members of the community to retain the books in the library collections. Imagine how many more books might be challenged—and possibly banned or restricted—if librarians, teachers, and booksellers across the country did not use Banned Books Week each year to teach the importance of our First Amendment rights and the power of literature, and to draw attention to the danger that exists when **restraints** are **imposed** on the availability of information in a free society.

GRAMMAR & USAGE

Mood

In the last activity you learned that the imperative mood is one that expresses a command or request and the interrogative mood asks a question.

Imperative Mood: *Read this book.*

Interrogative Mood: *Have you read this book?*

The sentence beginning "Imagine . . ." in paragraph 3 is in the imperative mood. Notice how the imperative mood strengthens the impact of this sentence. How would it be different if it had been written in the interrogative mood?

Look for imperative and interrogative sentences as you read. Interrogative sentences are easy to notice because of the question mark at the end. Imperative sentences have an understood subject (*you*) that does not actually appear in the sentence.

restraints: confines; controls
imposed: forced

Questioning Society

My Notes

Second Read

- Reread the passage to answer the text-dependent comprehension question.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What clues in the text help you understand the meaning of the word *banned*?

Working from the Text

2. **Quickwrite:** Explain why books are an important part of our society. Which values do they symbolize? You may use the informational text to guide your response.

Novel Study

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

3. Using "Harrison Bergeron," show how the setting connects to the character and theme.

4. How are books viewed in the society of your novel's protagonist?

5. Compare and contrast perspectives relating to banned books. How might this connect to the story's theme?

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

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

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

Check Your Understanding

What do you think our country would be like if the government could ban books? State your thesis and give three examples to back it up. Record your answer in your Reader/Writer Notebook.

Introducing the Strategy: Socratic Seminar

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

ACADEMIC VOCABULARY

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

Questioning Society

My Notes

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

     Speaking Goal:

     Listening Goal:

Oral Discussion sentence starters:

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

Introducing the Strategy: Fishbowl

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

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

Socratic Seminar Notes

Topic: Rules and Laws in a Utopian/Dystopian Society

Listening to Comprehend

- **Interesting points:**
  1. _____:
  2. _____:
  3. _____:
- **My thoughts:**
  1.
  2.
  3.

Listening to Evaluate

- **Speaking:**
  Strength:
  Challenge:
- **Listening:**
  Strength:
  Challenge:

Reflection

- I did/did not meet my speaking and listening goals.
  Explanation:
- I am most proud of:
- Next time I will:

My Notes

ACTIVITY
2.7

A Shift in Perspective: Beginning the Adventure

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

My Notes

Learning Targets

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

Novel Study

In this activity, you will reflect on the protagonist in your novel and the journey he or she is on.

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

   Topic Sentence: State an important character trait.

   - **Supporting Detail/Evidence**: Provide a transition, lead-in, and specific example that demonstrates the trait.
   - **Commentary/Analysis**: Explain how the evidence supports the trait.
   - **Commentary/Analysis**: Explain why this character trait is important to the story.

2. In Unit 1 you studied the Hero's Journey archetype. What do you remember about the departure? Provide a brief summary of each of the first three steps and their importance.

   Stage 1: The Departure

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

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

5. Skim/scan the first half of the story and revisit your sticky notes to determine the beginning of the protagonist's journey, the Departure. It may be easiest to start with Step 3, the Beginning of the Adventure.
   - Remember that the Hero's Journey is organized sequentially, in chronological order (although some steps may occur at the same time or not at all). This means that once you connect a step to the story, the next step in the journey must reflect an event that occurs later in the story.
   - Because this task is based on interpretation, there is more than one correct answer. To convince an audience of your interpretation, you must be able to provide a convincing explanation.
   - Go back to the chart outline above and add connections to the story. Use this information in your response to the prompt below.

Check Your Understanding

In preparation for writing, create an outline of the protagonist's departure in your novel. Use transition words in the outline. For example:

- First, she did this:
- Then this happened:
- As a result:
- Next, she went here:
- Finally this happened:

Writing to Sources: Explanatory Text

Explain the beginning of the protagonist's journey using the first three steps of the Hero's Journey archetype to guide your explanation. Be sure to:

- Establish a clear controlling idea.
- Develop ideas with relevant and convincing evidence from the text (include at least one direct quotation) and analysis.
- Use appropriate and varied transitions to create coherence and clarify the relationships among ideas (e.g., steps in the Hero's Journey).
- Use the active rather than the passive voice in your analysis, unless there is a specific reason to use the passive.

WORD CONNECTIONS

Roots and Affixes

Sequential is the adjective form of the word *sequence*, which comes from the Latin root *sequi*, meaning "to follow."

Chronological order means "time order," reflecting the origin of the word in *chronos*, a Greek word meaning "time."

My Notes

ACTIVITY
2.8

Navigating the Road of Trials

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

My Notes

Learning Targets

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

Novel Study

In this activity, you will continue exploring your protagonist's journey.

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

   Step 4. The Road of Trials

   Step 5. The Experience with Unconditional Love

2. In the previous activity, you interpreted the protagonist's Departure. Now begin your interpretation of the next two steps in the protagonist's journey: the Road of Trials and the Experience with Unconditional Love.
   - List three significant trials (conflicts)—in chronological order—that occur *after* the event you identified as Step 3 of the Hero's Journey.
   - Connect *the experience with unconditional love* to the *trial* (if present).
   - Analyze how the *trial* and the *experience with unconditional love* affect the protagonist.

Trial: (focus on conflicts with other characters and society)	**Experience with Unconditional Love:**	**Effect:** (actions; words; thoughts/ feelings)
1.		
2.		
3.		

3. Who is the antagonist in the story? How would you describe this character? What does he or she value or believe?

4. Prepare for a small group discussion by continuing to focus on the *trials* and *unconditional love* experienced by the protagonist. Use sticky notes for the following:
   - Mark conflicts reflected in dialogue spoken by other characters, and analyze how the dialogue affects the protagonist's perspective on his society, encouraging him to reject their way of life.
   - Mark evidence of *unconditional love* reflected in dialogue spoken by other characters, and analyze how the dialogue affects the protagonist's perspective on his society, encouraging him to reject their way of life.

5. In your Reader/Writer Notebook, continue to add to your personal vocabulary list. Identify, record, and define (in context) at least five new words.

6. Using the notes you have prepared about important dialogue, engage in a small group discussion based on the following prompt.

   Discussion Prompt: Analyze how specific lines of dialogue provoke the protagonist to make the decision to reject his or her dystopian society.

Check Your Understanding

Quickwrite: Think back over the group discussion about dialogue and conflict that you participated in for question 6. Prepare a brief written summary of the points your group made.

Writing to Sources: Explanatory Text

In a paragraph, explain how the trials (conflicts) experienced by the main character in your novel and the evidence of unconditional love are representative of the Hero's Journey archetype. Be sure to:

- Include a topic sentence.
- Use evidence from the novel.
- Show an understanding of the steps of the journey archetype.
- Check your writing for correct subject-verb agreement.

My Notes

ACTIVITY
2.9

The End of the Journey

LEARNING STRATEGIES:
Discussion Groups, Shared Reading, Close Reading, Note-taking, Drafting

My Notes

Learning Targets

- Analyze the transformational nature of conflicts and the hero's *boon* as it relates to the archetype of the Hero's Journey in the novel.
- Contrast the protagonist with another character.
- Determine and explain the novel's theme in written responses, citing evidence from the text as support.

Novel Study

In this activity, you will reflect on how your protagonist has changed over the course of the novel.

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

   In the beginning, the protagonist was _____, but after

   _____, he becomes _____.

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

   Step 6: The Ultimate Boon:

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

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

INDEPENDENT READING LINK

Read and Connect

Find information on a person who is working to fight the challenge you are exploring. Does this person embody the concept of a "hero"? Why or why not? What has this person's journey been? Write your response in your Reader/Writer Notebook.

4. Use your Reader/Writer Notebook to continue adding to your personal vocabulary list. Identify, record, and define (in context) at least five new words.

5. Interpret the hero's *boon*: What did the hero achieve through this journey?

6. Which characteristics helped the hero to achieve the *boon*? Explain.

Writing Introductory Paragraphs

7. Read and analyze the samples of introductory paragraphs below. Which one would be used to write an essay structured as compare/contrast? Which would introduce an essay based on a different explanatory organizational structure?

Sample 1

People say that kids are a lot like their parents, but in Kurt Vonnegut's short story "Harrison Bergeron," this is definitely not the case. Harrison Bergeron, the protagonist, and Hazel Bergeron, Harrison's mother, have close to nothing in common. Hazel is completely average and therefore content, while her son is completely superior and therefore rebellious.

Sample 2

A hero must be willing to take risks and have the courage to go against the norm to help others. "Harrison Bergeron" by Kurt Vonnegut is a story of how society holds back its most talented members in search of the supposed ideal of equality. Harrison Bergeron, the protagonist, is a would-be hero who is struck down before he has the opportunity to begin, much less complete, his hero's journey.

My Notes

The End of the Journey

My Notes

Check Your Understanding

In small groups, discuss the trials experienced by the main character in your novel. With your classmates, determine whether these trials are examples of the Hero's Journey archetype.

Writing to Sources

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

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

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

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

- Introduce the topic clearly, establishing a clear controlling idea.
- Provide examples from the text (including at least one direct quotation) and analysis to support your ideas.
- Sequence ideas logically to explain how the protagonist's transformation connects to what he learns.
- Choose the appropriate verbal mood for the ideas you want to express.
- Write in active voice unless the passive voice is specifically needed.

Independent Reading Checkpoint

Discuss the challenge you researched with a partner. Take notes on what your partner says, and hand in your notes at the end of the discussion.

Writing an Explanatory Essay

EMBEDDED ASSESSMENT 1

ASSIGNMENT

Think about how writers organize and develop ideas in explanatory writing. Use an explanatory organizational structure to communicate your understanding of the concept of dystopia or the concept of the Hero's Journey. Select one of the prompts below:

- Write an essay that compares and contrasts life in the dystopian society of the novel you read with our modern-day society.
- Write an essay that explains how the protagonist (hero) changes as a result of conflict with his dystopian society (Road of Trials) and how this change connects to the novel's theme (the Crossing, or Return Threshold).

Planning and Prewriting: Take time to plan your essay.	■ Which prompt do you feel best prepared to respond to with examples from literature and real life? ■ What prewriting strategies (such as freewriting or graphic organizers) could help you brainstorm ideas and organize your examples?
Drafting: Write a multi-paragraph essay that effectively organizes your ideas.	■ How will you introduce the topic clearly and establish a controlling idea (thesis)? ■ How will you develop the topic with well-chosen examples and thoughtful analysis (commentary)? ■ How will you logically sequence the ideas using an appropriate structure and transitions? ■ How will your conclusion support your ideas?
Evaluating and Revising the Draft: Create opportunities to review and revise your work.	■ During the process of writing, when can you pause to share and respond with others in order to elicit suggestions and ideas for revision? ■ How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?
Checking and Editing for Publication: Confirm your final draft is ready for publication.	■ How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar and usage? ■ How did you use TLQC (transition/lead-in/quote/citation) to properly embed quotations? ■ How did you ensure use of the appropriate voice and mood in your writing?

Reflection

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

- How has your understanding of utopia and dystopia developed through the reading in this unit?

Writing an Explanatory Essay

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	The essay • maintains a focused thesis in response to one of the prompts • develops ideas thoroughly with relevant supporting details, facts, and evidence • provides insightful commentary and deep analysis.	The essay • responds to one of the prompts with a clear thesis • develops ideas adequately with supporting details, facts, and evidence • provides sufficient commentary to demonstrate understanding.	The essay • has an unclear or unrelated thesis • develops ideas unevenly or with inadequate supporting details, facts, or evidence • provides insufficient commentary to demonstrate understanding.	The essay • has no obvious thesis • provides minimal supporting details, facts, or evidence • lacks commentary.
Structure	The essay • has an engaging introduction • uses an effective organizational structure for a multi-paragraph essay • uses a variety of transitional strategies to create cohesion and unity among ideas • provides an insightful conclusion.	The essay • has a complete introduction • uses an appropriate organizational structure for a multi-paragraph essay • uses transitional strategies to link, compare, and contrast ideas • provides a conclusion that supports the thesis.	The essay • has a weak or partial introduction • uses an inconsistent organizational structure for a multi-paragraph essay • uses transitional strategies ineffectively or inconsistently • provides a weak or unrelated conclusion.	The essay • lacks an introduction • has little or no obvious organizational structure • uses few or no transitional strategies • provides no conclusion.
Use of Language	The essay • conveys a consistent academic voice by using a variety of literary terms and precise language • embeds quotations effectively • demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including a variety of syntax).	The essay • conveys an academic voice by using some literary terms and precise language • embeds quotations correctly • demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including a variety of syntax).	The essay • uses insufficient language and vocabulary to convey an academic voice • embeds quotations incorrectly or unevenly • demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage.	The essay • uses limited or vague language • lacks quotations • lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.

Previewing Embedded Assessment 2 and Effective Argumentation

ACTIVITY 2.10

Learning Targets

- Reflect on learning and make connections to new learning specific to vocabulary and concept knowledge introduced thus far.
- Collaboratively analyze and identify the skills and knowledge necessary for success in the Embedded Assessment.

LEARNING STRATEGIES:
QHT, Close Reading, Paraphrasing, Graphic Organizer

Making Connections

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

Essential Questions

1. Reflect on your understanding of the first Essential Question: *To what extent can a perfect society exist?*

2. How has your understanding of the concept of *utopia* changed over the course of this unit?

3. How would you change your original response to Essential Question 2, *What makes an argument effective?*

Developing Vocabulary

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

5. Return to your original list sorted at the beginning of the unit. Compare this list with your original. How has your understanding changed?

6. Select a word from the above chart and write a concise statement about your learning. How has your understanding changed over the course of this unit?

My Notes

INDEPENDENT READING LINK

Read and Recommend

In this half of the unit, while working on creating an argumentative essay, you will have the opportunity to read on your own. Argumentative texts (speeches and essays) are recommended. The Resources section of your textbook, your Reading Lists and Logs, and your teacher can hep you with your selections. With your class, brainstorm and recommend argumentative text options.

Previewing Embedded Assessment 2 and Effective Argumentation

My Notes

Unpacking Embedded Assessment 2

Closely read the Embedded Assessment 2 assignment.

> Write an argumentative essay in which you convince an audience to support your claim about a debatable idea. Use your research and experience or observations to support your argument.

Now consult the Scoring Guide and work with your class to paraphrase the expectations. Create a graphic organizer to use as a visual reminder of the required concepts and skills.

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

Looking Ahead to Argumentative Writing

7. Based on your current understanding, how are explanatory and argumentative writing similar? How are they different?

Similarities:

Differences:

Understanding Elements of Argumentation

ACTIVITY 2.11

Learning Targets

- Evaluate a writer's ideas, point of view, or purpose in an argumentative essay.
- Determine how the writer manages counterclaims.
- Identify and apply the six elements of argumentation.

Preview

In this activity, you will read and analyze part of an eighth-grader's **argumentative** essay.

Setting a Purpose for Reading

- As you read the essay, use three different highlighters to identify the parts of the writer's argument. Mark text evidence with the first color, reasoning with the second color, and counterclaims used to support the claim with the third color.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

LEARNING STRATEGIES:
QHT, Marking the Text, Graphic Organizer

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

My Notes

Essay

Private Eyes

by Brooke Chorlton (an eighth-grader from Washington State)

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

2 It is true that the Internet is not private, and it is also true that Facebook was not created to keep secrets; it is meant for people to share their life with the selected people they choose as their "friends." However, Facebook still has boundaries or some limits, so that members can choose what to share. As a fourteen-year-old girl I know for a fact, because I have seen it, that when you are setting up your Facebook account, you are able to choose the level of security on your page. Some choose to have no security; if someone on Facebook were to search them, they would be able to see all of their friends, photos, and posts. And, according to *Seattle Times* journalists Manuel Valdes and Shannon McFarland, "It has become common for managers to review publically available Facebook Profiles." The key words are "publically available." The owners of these profiles have chosen to have no boundaries, so it is not as big a deal if an employer were to look at a page like this. But others choose to not let the rest of the world in; if you search them, all that would come up would be their name and profile picture. That is all: just a name and a picture. Only the few selected to be that person's friends are allowed into their online world, while the strangers and stalkers are left out in the cold. It is not likely that you would walk up to a stranger and share what you did that weekend. Orin Kerr, a George Washington University law professor and former federal **prosecutor**, states that requiring someone's password to their profile is, "akin to requiring [their] house keys." If we expect privacy in our real world life, shouldn't we be able to have privacy in our online life as well?

prosecutor: a person, especially a public official, who institutes legal proceedings against someone

Understanding Elements of Argumentation

My Notes

Second Read

- Reread the passage to answer these text-dependent comprehension questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What is the writer's purpose? Who is the writer's audience? How do you know? Use textual evidence to support your answer.

2. **Key Ideas and Details:** What is the writer's claim? Is it clear to the audience? Use textual evidence to support your answer.

3. **Craft and Structure:** Paragraph 2 mentions a counterclaim. Restate the counterclaim in your own words. What evidence and reasoning does the writer use to counter or refute the claim?

Working from the Text

4. Based on the thesis, what is the next point the writer will make about the right of employers to ask for access to Facebook?

5. Notice that the writer ends the paragraph with an interrogative sentence. Why is this an effective mood to use as a transition to the next major idea of the essay?

Beginning to Construct an Argument

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

   Topics:

Claims:

My Notes

7. Choose one of the topics you brainstormed, and begin to structure your argument by using the graphic organizer below. First carefully consider all the elements in the left column as they relate to your topic. Then complete the response portion of the graphic organizer.

Element	Definition/Explanation	Response
Purpose	the specific reason(s) for writing or speaking; the goal the writer or speaker wishes to achieve	
Audience	the specific person or group of people the writer is trying to convince (the opposition); one must consider the audience's values and beliefs before writing the argument	
Claim	an assertion of something as true, real, or factual	
Evidence	knowledge or data on which to base belief; used to prove truth or falsehood; evidence may include: • testimony from experts and authorities • research-based facts and statistics • analogies (comparisons to similar situations) • references to history, religious texts, and classic literature	
Reasoning	logical conclusions, judgments, or inferences based on evidence	
Counterclaim (Concession/ Refutation)	a claim based on knowledge of the other side of a controversial issue; used to demonstrate understanding of the audience, expertise in the subject, and credibility (ethos) a writer or speaker briefly recognizes and then argues against opposing viewpoints	

Check Your Understanding

Sometimes when you debate you have to argue a position with which you do not necessarily agree. Choose another topic you feel strongly about and then argue the opposite position. List three pieces of evidence to support your argument.

ACTIVITY 2.12

Don't Hate—Debate!

LEARNING STRATEGIES: Visualizing, KWHL, Debate, Brainstorming, Note-taking, Graphic Organizer

My Notes

ACADEMIC VOCABULARY

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

INDEPENDENT READING LINK

Read and Discuss

Choose one essay or speech from your Independent Reading List that contains a compelling claim or argument. What makes the claim or argument effective? Include the author's purpose and any elements of argument you see in the text. Document your response in your Reader/Writer Notebook. You will discuss your response in a small-group setting.

Learning Targets

- Identify and analyze persuasive appeals.
- Orally present valid reasoning, well-chosen details, and relevant evidence to support a debatable claim.
- Identify and evaluate arguments as *logos*, *pathos*, and/or *ethos*.
- Assess the soundness of arguments based on reasoning, relevance, and sufficient evidence.

Persuasive Appeals

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

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

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

Introducing the Strategy: Debate

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

Preparing to Debate

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

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

Article

Representative Urges Action on the Media

In order to combat what he calls the dangerous increases in teens' harmful media habits, Representative Mark Jenkins has recently introduced legislation that would make it a crime for anyone under the age of 18 to engage with more than two hours of media a day on the weekdays and three hours a day on the weekends. The bill defines "media" as television, radio, commercial magazines, non-school related Internet and any blogs or podcasts with advertising. Penalties for violation can range from **forfeiture** of driver's licenses and media counseling to fines for parents or removal of media tools (TVs, computers, phones, etc.). Monitoring systems will be set up in each Congressional district through the offices of Homeland Security and the National Security Agency. Rep. Jenkins could not be reached for comment because he was appearing on television.

My Notes

forfeiture: the giving up of something as a penalty for wrongdoing

4. Read the debate prompt (always posed as an interrogative sentence).

   Debate: Should the government restrict media usage for anyone under the age of 18 to two hours a day on weekdays and three hours a day on weekends?

5. Brainstorm valid reasons for both sides of the issue. Focus on *logos* (logical) appeals, though you may use other appeals to develop your argument. During the debate, you will use these notes to argue your side.

YES, the government should restrict media usage because:		NO, the government should not restrict media usage because:	
Reason 1:	Evidence:	Reason 1:	Evidence:
Reason 2:	Evidence:	Reason 2:	Evidence:

Don't Hate—Debate!

WORD CONNECTIONS

Cognates

A cognate is a word that has the same root meaning as a word in the same or another language. The English word *evaluate* comes from the French verb *evaluer*, which means "to find the value of." It has the same meaning as *evaluar,* a similar word in Spanish. Both *evaluate* and *evaluar* mean "to assess."

My Notes

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

Sentence Starters

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

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

Effective Use of *Logos*	Other Appeals

Check Your Understanding

Answer these questions in your Reader/Writer Notebook: What types of persuasive appeals were most effective in supporting the topic during the debate? Why? Was any *logos* appeal convincing enough to make you change your mind about the issue? Explain.

Argument Writing Prompt

Think of a topic that is important to you and write a paragraph that details your position. Decide whether you are going to make the argument using mostly *logos, ethos,* or *pathos* appeals. Be sure to:

- Provide a clear thesis statement outlining your position.
- Use primarily one form of appeal to shape your writing.
- Review your work for correct subject-verb agreement.

Highlighting Logos

ACTIVITY 2.13

Learning Targets

- Identify and evaluate logical reasoning and relevant evidence in an argument.
- Understand the relationship between logic and fallacy.
- Write arguments based on logical reasoning and evidence to support a claim.

Preview

In this activity, you will read two articles about distracted driving and evaluate the logic presented in each.

Setting a Purpose for Reading

- As you read, underline precise adjectives and verbs the writer uses for impact.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

LEARNING STRATEGIES:
Marking the Text, Close Reading, Rereading

My Notes

Online Article

Parents Share Son's Fatal Text Message to Warn Against Texting & Driving

1 DENVER (AP) – Alexander Heit's final text cut off in mid-sentence. Before he could send it, police say the 22-year-old University of Northern Colorado student drifted into oncoming traffic, jerked the steering wheel and went off the road, rolling his car.

2 Heit died shortly after the April 3 crash, but his parents and police are hoping the photo of the mundane text on his iPhone will serve as a stark reminder to drivers.

3 The photo, published Wednesday in *The Greeley Tribune*, shows Heit was responding to a friend by typing "Sounds good my man, seeya soon, ill tw" before he crashed.

4 Witnesses told police that Heit appeared to have his head down when he began drifting into the oncoming lane in the outskirts of Greeley, where the University of Northern Colorado is located. According to police, an oncoming driver slowed and moved over just before Heit looked up and jerked the steering wheel.

5 Police say Heit, a Colorado native who loved hiking and snowboarding, had a spotless driving record and wasn't speeding.

6 In a statement released through police, Heit's mother said she doesn't want anyone else to lose someone to texting while driving.

7 "In a split second you could ruin your future, injure or kill others, and tear a hole in the heart of everyone who loves you," Sharon Heit said.

Source: CBS News, © 2013 The Associated Press

Highlighting Logos

My Notes

Second Read

- Reread the passage to answer this text-dependent comprehension question.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What kind of appeal does the writer use at the beginning of this article: *logos*, *pathos*, or *ethos*? Why is it effective?

Working from the Text

2. What evidence is used to convince others that texting and driving is dangerous? Is this evidence logical, relevant, and convincing?

3. Now that you have examined and identified the use of the three "appeals" used to convince an audience, explain why *logos* is the most important appeal to be able to use skillfully.

4. Notice how the different appeals overlap in an argument.

WORD CONNECTIONS

Multiple Meaning Word

When you hear the word "sound," you probably think of noise, but "sound" has many meanings. It can mean free from error, showing good judgment, or being logically valid, such as in "sound advice" or a "sound argument." A "sound heart" is one free from defects, and a "sound sleep" describes sleep that was deep and undisturbed.

What Is Sound Reasoning?

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

For example, consider this argument:

Premise: A implies B;

Premise: B implies C;

Conclusion: Therefore, A implies C.

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

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

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

Conclusion: then Socrates is mortal.

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

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

Example: *We need to pass a law that stupid people cannot get a driver' s license.* This statement incorrectly equates driving skills with intelligence.

Avoid logical fallacies by being sure you present relevant evidence and logical and sound reasoning—the cornerstones of effective argumentation.

5. Examine this statement of the premises and conclusion of the argument of the article you just read. Is it valid and sound? Explain why or why not.

   Premises: If texting is distracting, and distracted driving can result in an accident,

   Conclusion: then texting can result in an accident.

Setting a Purpose for Reading

- As you read this article, underline words and phrases that indicate the science behind the article.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Online Article

The Science Behind Distracted Driving

from KUTV, Austin

1 Texting while driving can be deadly, but what is it that makes it so dangerous?

2 No longer are people simply talking on their cellphones, they're multi-tasking—checking email, updating social media and texting.

3 "Particularly texting, that seems to be a really hazardous activity, much more dangerous than talking on a cellphone, rising to a level that exceeds what we see with someone who's driving drunk," David Strayer says. He has been studying distracted driving for 15 years.

4 Strayer says we're becoming a nation of distracted drivers. He says that when you take your eyes off the road, hands off the steering wheel, and your mind off driving, it's a deadly mix. "That combination of the three: the visual, the manual, and the cognitive distraction significantly increase the crash risk," says Strayer.

5 With two sophisticated driving **simulators**, an instrumented vehicle, an eye tracker, and a way to measure brain activity, Strayer and his team at the University of Utah have been able to pinpoint what's happening when a person texts while driving. He says, "They're not looking at the road. They're not staying in their lane. They're missing traffic lights," creating a crash risk that is eight times greater than someone giving the road their undivided attention. "That's a really significant crash risk. It's one of the reasons many states have enacted laws to outlaw texting."

6 Thirty-nine states have banned texting while driving.

GRAMMAR & USAGE
Conditional Statements

Statements of premises and conclusions, also known as syllogisms, are always formed as **conditional statements** that are finished with a conclusion. Syllogisms contain two premises, which lead to the conclusion. The first premise is the major premise and the second is the minor. This is also called deductive reasoning because you can deduce the conclusion based on the premises given.

A conditional statement based on this article, written as a syllogism, would be "texting is distracting; driving while distracted is dangerous; therefore, texting while driving is dangerous."

As you read, look for an idea or argument that presents two premises and a conclusion, and try writing it as a syllogism.

WORD CONNECTIONS
Roots and Affixes

Distracted comes from the prefix *dis-*, meaning "away" and the Latin root word *tract*, meaning "to drag or pull." "Distracted driving" happens when your attention is being pulled away to something other than driving.

simulators: machines that model certain environmental and other conditions for purposes of training or experimentation

Highlighting Logos

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

Second Read

- Reread the passage to answer this text-dependent comprehension question.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

6. **Knowledge and Ideas:** What is David Strayer's argument? Is it sound? Cite textual evidence in your response.

Working from the Text

7. Effective arguments use quotes and accurately paraphrased evidence from sources to support claims. For example, David Strayer, who has been studying distracted driving for 15 years, calls texting "hazardous" and "more dangerous than . . . driving drunk." Write a quote and/or paraphrase evidence from the article above. Be sure not to misinterpret or misrepresent the author's statement.

My Notes

Check Your Understanding

The article on page 151 uses *pathos*—an appeal to the reader's emotions—to make its argument against driving while texting. What types of evidence could the author add to create a *logos* appeal?

Writing to Sources: Argument

Choose one quote from each of the articles you have just read to support the claim *Texting while driving is distracting and increases the risk of crashes*. Use the TLQC format, as you learned in Unit 1 (Activity 1.14), to state the importance of the evidence. Be sure to:

- Use the TLQC format for introducing quoted material.
- Write in the active voice.
- Use ellipses when necessary to show that words have been left out.

Forming and Supporting a Debatable Claim

ACTIVITY 2.14

Learning Targets

- Identify the difference between a debatable and a non-debatable claim.
- Develop an argument to support a debatable claim about a controversial topic, using valid reasons and relevant evidence.

LEARNING STRATEGIES:
Summarizing, Brainstorming, Outlining, Freewriting, Marking the Draft

Debatable and Non-Debatable Claims

You have already brainstormed topics and possible claims. It may seem obvious, but it is important to be sure your topic and claim are debatable.

- If a claim is **debatable**, it is **controversial**; that is, two logical people might disagree based on evidence and reasoning used to support the claim. Example: *Using a cellphone while driving puts you and other drivers in danger.*
- If a claim is **non-debatable**, it is a fact and therefore it cannot be argued. Example: *Cellphones are a popular form of modern communication*. This could be an explanatory topic, but is not suitable for argument.

ACADEMIC VOCABULARY
A **controversy** occurs when there are two sides that disagree with each other. A *controversial topic* is a topic that can be debated.

1. Summarize the difference between a debatable and a non-debatable claim.

My Notes

2. Write one debatable and one non-debatable claim relating to each topic below.

Topic: the amount of time teens spend using technology

- Debatable:

- Non-debatable:

Topic: the age at which someone should have a social media account

- Debatable

- Non-debatable:

INDEPENDENT READING LINK

Read and Recommend

Select one essay or speech from your Independent Reading List that provides a clear use of *logos*, *pathos*, or *ethos*. Prepare to give an oral recommendation of this essay or speech by connecting an explanation of the persuasive appeal with specific examples from the text. Document your response in a paragraph in your Reader/Writer Notebook.

Forming and Supporting a Debatable Claim

My Notes

Forming and Supporting a Debatable Claim

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

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

Texting	
Side 1 **Claim:**	**Side 2** **Claim:**

Step 2: Highlight the claim you will support.

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

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

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

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

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

Check Your Understanding

Quickwrite: Why is it necessary to identify your audience as precisely and accurately as possible before you draft your argument? What might go wrong if you do not have a strong sense of who the audience is?

Conducting Effective Research

ACTIVITY 2.15

Learning Targets

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

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

Using the Research Process

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

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

ACADEMIC VOCABULARY

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

Research (*n.*) is the information found from investigated sources.

Writing Research Questions

2. What makes an effective research question?

3. How will gathering evidence affect my research questions?

4. What is an example of an effective research question?

WORD CONNECTIONS

Etymology

Refute comes from the prefix *re-*, meaning "back/ backward" and the Latin root word *futare,* meaning "to beat." The Latin word *refutare* came to mean "to drive back or rebut." *To refute* now means "to disprove or invalidate." For example, if you refute an argument, you're proving the argument to be false.

Locating and Evaluating Sources

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

The Internet has a lot of useful information, but it also has a great deal of information that is not reliable or credible. You must carefully examine the websites that offer information, since the Internet is plagued with unreliable information from unknown sources. Faulty information and unreliable sources undermine the validity of one's argument.

ACADEMIC VOCABULARY

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

Conducting Effective Research

WORD CONNECTIONS

Multiple Meaning Words

Currency often refers to money or financial exchanges, but it can also mean "the state of being current," such as the *currency of information,* or "general use or acceptance," such as an idea gaining *widespread currency*.

My Notes

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

Criteria for Evaluating Websites	
Accuracy	
Validity	
Authority	
Currency	
Coverage	

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

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

8. Which types of sources are best for the information you seek? List at least three and explain your choices.

9. What search terms will you use to narrow your search for sources with relevant information on the topic and claim?

Researching and Reading Informational Texts

Much research information is taken from informational texts, which can be challenging to read. An effective strategy for reading these texts is to pay attention to their **text features**.

There are five broad categories of text features found in informational texts:

- **Text organization** identifies text divisions (e.g., chapters, sections, introductions, summaries, and author information).
- **Headings** help readers understand the information (e.g., titles, labels, and subheadings).
- **Graphics** show information visually to add or clarify information (e.g., diagrams, charts and tables, graphs, maps, photographs, illustrations, paintings, timelines, and captions).
- **Format and font size** signal to the reader that certain words are important (e.g., boldface, italics, or a change in font).
- **Layout** includes aids such as insets, bullets, and numbers that point readers to important information.

Preview

In this activity, you will read an article and evaluate its validity.

Setting a Purpose for Reading

- As your read, put a star next to the writer's claim. Underline information you think would be logical evidence to support the claim.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Note whether the text features lend the article credibility or not.

ABOUT THE AUTHOR

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

Tim Keller is a senior research psychologist at the center.

They are co-authors of the study "A Decrease in Brain Activation Associated with Driving When Listening to Someone Speak."

My Notes

WORD CONNECTIONS

Content Connections

In general terms, *spatial* means "relating to, occupying, or having the character of space." Scientifically speaking, *spatial* refers to the location of objects and the metric relationships between them. Specific to how the brain reacts, *spatial processing* indicates the brain activity required to engage spatial memory and orientation so that driving can occur.

My Notes

concurrently: occurring at the same time

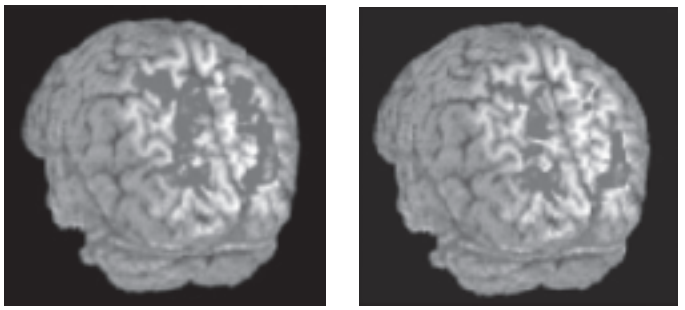
deterioration: the act or process of becoming worse

Article

How the Brain Reacts

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

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



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

Center for Cognitive Brain Imaging, Carnegie Mellon University

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

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

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

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

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

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

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

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

Second Read

- Reread the passage to answer these text-dependent comprehension questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

10. **Knowledge and Ideas:** What evidence do the writers provide to support their claim that spoken language can degrade driving performance?

11. **Craft and Structure:** What transition words do the writers use to navigate the reader through their argument?

Working from the Text

12. Choose two pieces of relevant and convincing information that support the authors' claim. Quote as much of the original material as is necessary. Write your responses in the My Notes section on this page.

Examples:

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

My Notes

Conducting Effective Research

My Notes

Check Your Understanding

What are three reliable sources you could consult to find evidence to support the claim that texting while driving is dangerous? List these three sources and briefly explain why they would be reliable.

Writing to Sources: Argument

One of the arguments the author makes in "How the Brain Reacts" is that talking to a passenger is less distracting than talking on a phone. Write a paragraph analyzing the author's argument in support of this position. Be sure to:

- Provide a clear thesis statement.
- Paraphrase the author's argument.
- List specific details that support the author's premise.
- Include your own commentary on whether the author was successful.

Gathering and Citing Evidence

ACTIVITY 2.16

Learning Targets

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

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

Conducting Research

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

My Notes

Citing Sources and Creating a Bibliography

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

Citation Formats

Works Cited Entry:

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

In-text Citation:

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

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

Source Citation:

How can this source help you to support your argument?

What makes this source credible?

In this activity, you will read another article about cellphones and driving and connect it to previous texts you have read on the subject.

Setting a Purpose for Reading

- As you read, note conflicting information the writer brings up. Underline words that indicate these transitions.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

INDEPENDENT READING LINK

Read and Respond

Choose a text from your Independent Reading List that shows effective research and use of relevant text. List examples from the text to support your opinion in your Reader/Writer Notebook.

Gathering and Citing Evidence

GRAMMAR & USAGE
Passive Voice

You have learned that the **passive voice** places the emphasis on the person or thing being acted upon.

Notice that the first part of the second sentence in paragraph 4 is in the passive voice. The phone records are the thing being acted upon.

> *But phone records are not easily obtained in the United States, forcing researchers in this country to find less direct ways to analyze the danger of cellphone distraction.*

Why do you think the author chose to use the passive voice? What information would you need to revise the sentence so that it is in the active voice?

Find one more example of passive voice in the article. Remember that verbs in the passive voice start with a form of *be* (*is, was, were*) and end with a past form of the main verb.

ordinance: statute; law
conclusive: definitive; clear
consensus: general agreement
prohibition: the action of forbidding something, especially by law

WORD CONNECTIONS
Roots and Affixes

The word *correlation* is made from the Latin prefix *cor-*, meaning "together; with" and the root word *relation*, meaning "connection."

ABOUT THE AUTHOR
Matthew Walberg is an investigative reporter for the *Chicago Tribune*, specializing in criminal justice and a wide range of governmental topics.

Article

Cellphones and driving: As dangerous as we think?

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

March 26, 2012 | By Matthew Walberg, *Chicago Tribune* reporter
Source: http://articles.chicagotribune.com/2012-03-26/news/ct-met-cellphone-safety-studies-20120326_1_handheld-cellphones-cellphone-restrictionscellphone-subscribers

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

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

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

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

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

6 Adkins said the association believes that states should simply enforce their current cellphone laws, if any, and wait for further research to better understand exactly how much of a role cellphone use plays in automobile accidents.

7 "We know it's distracting, we know it increases the likelihood of a crash," Adkins said. "It just hasn't shown up in data in a lot of cases—in other words, it's hard to prove that a crash was caused because someone was on their cellphone."

8 Proponents of cellphone restrictions—whether total bans or **prohibition** of handheld phones—can cite some studies to back up their positions.

9 A 2005 study published in the British Medical Journal looked at crash data for 456 cellphone subscribers in Perth, Australia, who had an auto accident that required medical attention. The study, which essentially confirmed a similar 1997 study

conducted in Toronto, concluded that drivers talking on their phones were about four times more likely to be involved in an accident than those who were not on the phone.

10 Another highly publicized 2006 study from the University of Utah concluded that drivers who talked on cellphones were as impaired as drivers who were intoxicated at the legal blood-alcohol limit of 0.08. The study, however, found that using hands-free devices did little to improve drivers' performances.

11 There is some evidence suggesting state and local bans have caused some drivers to talk less while on the road.

12 This month, California's Office of Traffic Safety released the results of a study showing a sharp decrease in the number of accidents caused by cellphone use that resulted in death or injury.

13 Researchers tracked the number of accident reports that listed cellphone use as a factor during the two-year periods before and after the 2008 passage of a statewide ban on handheld devices. The study concluded that while overall traffic **fatalities** of all kinds dropped by 22 percent, fatalities caused by drivers who were talking on a handheld phone at the time of the crash dropped nearly 50 percent. Similar declines were found for drivers using hands-free devices.

14 The study followed the agency's 2011 survey of more than 1,800 drivers that found that only about 10 percent of drivers reported that they regularly talked on the phone while driving—down from 14 percent from the previous year's survey. In addition, the survey saw increases in the number of people who said they rarely or never use their cellphone behind the wheel.

15 Those surveyed, however, overwhelmingly believed that hands-free devices made cellphone use safer, a perception that runs counter to research showing such tools do little to reduce the distraction.

16 "If there is an advantage, it's only because a person may have two hands on the wheel, but most people drive with one hand all the time anyway," said Chris Cochran, spokesman for the Office of Traffic Safety. "In reality, it's the conversation, not the phone itself."

My Notes

fatalities: deaths

Second Read

- Reread the passage to answer these text-dependent comprehension questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

2. **Craft and Structure:** What clues in the text tell you the meaning of the word *intoxicated*?

3. **Knowledge and Ideas:** What is the writer's purpose for citing studies? How do you know?

Gathering and Citing Evidence

My Notes

4. **Craft and Structure:** How does the writer transition between pieces of opposing information? Cite some examples.

5. **Knowledge and Ideas:** In what way does the writer of this article disagree with the other writers in these activities on matters of fact or interpretation? Cite textual evidence to support your answer.

Working from the Text

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

   Paraphrase:

   Quote and paraphrase:

Check Your Understanding

In your Reader/Writer Notebook, create a research card for the article you just read. Be sure to include all of the required information.

Writing to Sources: Argument

Based on the research you have gathered from reading the sources, write a paragraph that states a claim about cellphone use while driving. Be sure to:

- State your claim.
- Incorporate evidence by paraphrasing and/or quoting.
- Show your reasoning with commentary.
- Properly cite your source(s).

Independent Reading Checkpoint

You have read a variety of sources relating to your topic. Which information supports your claim? Which information counters your claim? How can you use this information to strengthen your argument? Prepare your answers in the form of a brief oral presentation.

Organizing and Revising Your Argument

ACTIVITY 2.17

Learning Targets

- Use research to support a claim(s) and frame an argument.
- Share and respond to preliminary drafts in a discussion group using questions and comments with relevant evidence, observation, and ideas.
- Use new information to revise an argument to reflect Scoring Guide Criteria.

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

Monitor Progress by Creating and Following a Plan

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

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

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

My Notes

Research Plan for My Argumentative Essay

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

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

Argumentative Essay Research Log

Topic/Issue: _____

My claim: _____

_____

Organizing and Revising Your Argument

My Notes

Research Questions:	
Works Consulted **Source + Citation**	**Notes/Examples/Quotes**
Sample citation for a website: Just, Marcel, and Tim Heller. "How the Brain Reacts." *Room for Debate Blogs*. *The New York Times*, 18 July 2009. Web. 1 Feb. 2012.	

Outlining an Essay

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

I. **Introduction**

A. Attention-getting hook

B. Background information/definition of terms

C. Claim (Thesis):

II. **Body paragraphs**

A. Reason 1:

Evidence:

B. Reason 2:

Evidence:

C. Reason 3:

Evidence:

III. **Conclusion follows from and supports the argument**

A. Restate claim

B. Connect back to hook

C. State specific call to action

Sharing and Responding in Writing Groups

4. Prepare for discussion by doing the following:
   - Revisit your outline and think about its organization.
   - Think about your research notes and decide where the information fits in your argument.
   - At the top of your draft, make a list of vocabulary and transitions you might use while discussing your ideas.
   - Determine whether you should revise your claim to reflect the new information.
   - Listen, comprehend, and evaluate as others read their claims.
   - Review the rules for collegial discussions and decision-making from Activity 2.6.

5. Gather the materials you will need in the discussion group: the draft outline of your argument, your research cards, and a pen or pencil.

6. Set speaking and listening goals for the discussion:

   Speaking: I will _____

   Listening: I will _____

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

My Notes

Organizing and Revising Your Argument

Writer's Checklist

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

IDEAS

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

ORGANIZATION

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

USE OF LANGUAGE

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

My Notes

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

In a previous activity you learned that a sentence can be in either the active or passive voice. When you write a sentence, it is important that the voice stays consistent. The following sentence has an unnecessary shift:

*When the player **scored** the point, a roar **was heard** from the crowd.*

The sentence should be rewritten so that both verbs are in the active voice.

*When the player **scored** the point, the crowd **roared**.*

A shift in mood occurs when a sentence shifts from the imperative—a command—to the indicative—a simple statement of fact.

***Read** the assignment, and then **you should** answer the questions.*

This sentence can be rewritten in either the imperative or the indicative.

***Read** the assignment and **answer** the questions.*

*You **should read** the assignment, and then **you should** answer the questions.*

PRACTICE Review the paragraph you wrote for the Activity 2.16 writing prompt. Look for shifts in voice or mood. If necessary, revise your writing.

Check Your Understanding

Create a flow chart that shows the order in which the five steps of a research project should be completed. Clearly label each step.

Writing an Argumentative Essay

EMBEDDED ASSESSMENT 2

ASSIGNMENT

Write an argumentative essay in which you convince an audience to support your claim about a debatable idea. Use your research and experience or observations to support your argument.

Planning and Prewriting: Take time to make a plan for generating ideas and research questions.	■ What prewriting strategies (such as outlining or webbing) can you use to select and explore a controversial idea? ■ How will you draft a claim that states your position? ■ What questions will guide your research?
Researching: Gather information from a variety of credible sources.	■ What types of sources are best for the information you seek? ■ What criteria will you use to evaluate sources? ■ How will you take notes to gather and interpret evidence? ■ How will you create a bibliography or Works Cited page?
Drafting: Convince your audience to support your claim.	■ How will you select the best reasons and evidence from your research to support your claim? ■ How will you use persuasive appeals (*logos*, *ethos*, *pathos*) in your essay? ■ How will you introduce and respond to counterclaims? ■ How will you organize your essay logically with an introduction, transitions, and concluding statement?
Evaluating and Revising the Draft: Create opportunities to review and revise your work.	■ During the process of writing, when can you pause to share and respond with others in order to elicit suggestions and ideas for revision? ■ How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?
Checking and Editing for Publication: Confirm that your final draft is ready for publication.	■ How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar, usage, and formal style? ■ How did you use TLQC (transition/lead-in/quote/citation) to properly embed quotations?

Reflection

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

- How can you use discussion and/or debate in the future to explore a topic?

Technology Tip

Consider publishing your essay on a website, blog, or online student literary magazine.

Writing an Argumentative Essay

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	The essay • supports a claim with compelling, relevant reasoning and evidence • provides extensive evidence of the research process • addresses counterclaim(s) effectively • uses a variety of persuasive appeals.	The essay • supports a claim with sufficient reasoning and evidence • provides evidence of the research process • addresses counterclaim(s) • uses some persuasive appeals (*logos*, *ethos*, *pathos*).	The essay • has an unclear or unfocused claim and/or inadequate support • provides insufficient evidence of the research process • addresses counterclaims ineffectively • uses inadequate persuasive appeals.	The essay • has no claim or claim lacks support • provides little or no evidence of research • does not reference a counterclaim • fails to use persuasive appeals.
Structure	The essay • has an introduction that engages the reader and defines the claim's context • follows a logical organizational structure • uses a variety of effective transitional strategies • contains an insightful conclusion.	The essay • has an introduction that includes a hook and background • follows an adequate organizational structure • uses transitional strategies to link ideas • has a conclusion that supports and follows from the argument.	The essay • has a weak introduction • uses an ineffective or inconsistent organizational strategy • uses basic or insufficient transitional strategies • has an illogical or unrelated conclusion.	The essay • lacks an introduction • has little or no obvious organizational structure • uses few or no transitional strategies • lacks a conclusion.
Use of Language	The essay • uses precise diction and language effectively to convey tone and persuade an audience • demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage • includes an accurate, detailed annotated bibliography.	The essay • uses diction and language to convey tone and persuade an audience • demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage • includes a generally correct and complete annotated bibliography.	The essay • uses basic or weak diction and language • demonstrates partial command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; for the most part, errors do not impede meaning • includes an incorrect or insufficient annotated bibliography.	The essay • uses confusing or vague diction and language • lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage • does not include an annotated bibliography.