

Read aloud the Unit Overview, asking students to **mark the text** by highlighting words and phrases that help them predict what the unit will be about. Share responses in partner, small-group, or whole-class discussion.

Have students look at the image and respond to the visual prompt. You may want to have students **think-pair-share** to write a short response or discuss their responses as a class.

TEACHER TO TEACHER

You may want to engage students in a preliminary class discussion of what an ideal society would be like. What would it include and not include? Who would live there? Why is an ideal society so difficult to bring about?


 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

Have students read the goals for the unit and mark any words that are unfamiliar to them. Have students add these words to the classroom Word Wall, along with definitions.

You may also want to post these goals in a visible place in the classroom for the duration of this unit, allowing you and your students to revisit the goals easily and gauge progress toward achieving goals throughout the unit.

VOCABULARY DEVELOPMENT

Important terms in this unit are divided into Academic Vocabulary (those words that are used in multiple curriculum areas) and Literary Terms, which are specific to the student of literature and language arts.

Adding to vocabulary knowledge is essential for reading fluency. Students will encounter new vocabulary in this course in multiple ways:

- Academic Vocabulary
- Literary Terms
- Unfamiliar terms in text selections (often glossed)
- Word Connections
- Oral discussions

Continue to expect students to keep a **Reader/Writer Notebook** in which they record new words and their meanings (and pronunciations if needed). Having students use word-study graphic organizers to study key vocabulary terms in depth will greatly enhance their understanding of new words and their connection to unit concepts and to the broader use of academic terms.

See the Resources section at the back of this book for examples of graphic organizers suitable for word study. As students become more familiar with using graphic organizers to explore the meaning of a word, you may want them to create their own graphic organizers.

UNIT 2

The Challenge of Utopia

GOALS:

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

ACADEMIC VOCABULARY

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

Literary Terms
antagonist

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ELL Support

Differentiation in SpringBoard is organized around Process, Product, and Content. For ELL support, it may be necessary to adapt the content, or it may be necessary to adapt the product demanded in the Embedded Assessment or the formative assessments threaded throughout the unit. Differentiating the learning process by the deliberate application of instructional strategies known to be effective for English Language Learners is another way to provide ELL support.

Unit 2: Guidelines for ELL Support: Focus on Instructional Strategies

- **Reading Focus:** Study of a novel and informational texts. Use strategies such as **read aloud**, **think aloud**, and **graphic organizers** to provide guidance for note-taking and for analyzing texts. Help students focus on **paraphrasing**, **marking the text**, and identifying and using text features of nonfiction texts by modeling these strategies for them. Use collaborative groups as needed to support students in finding and evaluating textual evidence.

LANGUAGE AND WRITER'S CRAFT

Each unit includes Language and Writer's Craft features as well as Grammar & Usage content. You may want students to devote a section of their Reader/Writer Notebooks to their study of language and grammar. Encourage students to make notes about their understanding of specific grammar rules and how to use language in their writing to create specific effects.

CONTENTS

Have the students **skim/scan** the activities and texts to find a Wow (an activity that looks interesting) and a Whoa (an activity that looks challenging). Share responses in partner, small-group, or whole-class discussion.

TEACHER TO TEACHER

The SpringBoard program has been designed to allow students to interact with the text by making notes in their books and marking text to facilitate **close reading**. In addition to making notes in the text, students are expected to use their Reader/Writer Notebooks often: for vocabulary study, reflections, some writing assignments, notes about texts they read, capturing thoughts about learning strategies and how to use them, and so on. The Reader/Writer Notebooks are not listed as part of the materials for each activity, but the expectation is that students will have access to them.

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Language and Writer's Craft

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

*Texts not included in these materials.

ELL Support (continued)

- **Writing Focus:** Exposition and argumentation. Use **discussion groups**, oral class discussions, and **debate** to model and reinforce literary analysis and gathering evidence for effective argumentation. You might use a **think aloud** to guide students through the models given and then show them how to use **outlining** to support understanding of the structure.
- **Independent Reading** should be at an appropriate reading level for the student's skills.

- **Strategic vocabulary development** can be supported through interactive Word Walls, **diffusing**, word study **graphic organizers**, and **QHT**. Encourage students to use their Reader/Writer Notebooks for ongoing word study notes.
- **Language and Writer's Craft/Grammar and Usage:** Access additional Grammar and Usage lessons on SpringBoard Digital.

ACTIVITY 2.2 continued

Key Ideas and Details The words are related to the traditions of English social ranks and landholding society. According to the author, Robert E. Lee embodied inequality in social structure based on family, land wealth, and tradition.

Key Ideas and Details Words describing Grant include the following: *come up the hard way, toughness, sinewy fiber, self-reliant, sharp eye, frontier men, dissatisfaction with a past, competition.*

ACTIVITY 2.2 continued

Expository Writing: Compare/Contrast

My Notes

KEY IDEAS AND DETAILS

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

GRAMMAR & USAGE Conditional Tense

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

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



Robert E. Lee

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

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

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

² **deportment:** behavior

³ **tanner:** leather worker

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

Key Ideas and Details Paragraph 13; the paragraph includes transition words that signal both contrast and comparison.

Key Ideas and Details Both were marvelous fighters, and their fighting qualities were very much alike. Both had the virtues of tenacity and fidelity, daring and resourcefulness. Both had, at the end, the ability to turn quickly from the war to peace.

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

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

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

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

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

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

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

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

My Notes

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

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

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

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

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

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

6 For the After Reading, have students work in pairs or individually to use their text **annotations** to determine the structure of the text and to create a brief **outline**.

Expository Writing: Compare/Contrast

GRAMMAR & USAGE Dashes

Bruce Catton uses dashes to emphasize a point or to set off an explanatory comment. For example, look at the last sentence beginning “Two great Americans. . .” Catton uses a dash to emphasize that Grant and Lee, while different people, are very much alike.

Catton uses several dashes in this article. Find examples and study how you might incorporate dashes into your own writing.

My Notes

Lined area for taking notes.

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.

After Reading

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

Paragraphs 1–3: introduction about both generals

Paragraphs 4–6: Lee

Paragraphs 7–9: Grant

Paragraphs 10–12: summary contrast

Paragraphs 13–16: similarities

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

Key Ideas and Details George has above-average intelligence, so he needs the mental handicaps to keep him from having an unfair advantage. Hazel doesn't need them because she has only average intelligence.

Descriptions of the sounds George hears include a buzzer, a hammer, hitting a bottle, a twenty-one-gun salute, a siren, an automobile collision, and a riveting gun.

Utopian Ideals and Dystopian Reality



WORD CONNECTIONS

Word Meanings

Handicapping, a word taken from sports, is the practice of assigning advantage to certain players to equalize the chances of winning. The idea is that a more experienced player is disadvantaged in order to make it possible for a less experienced player to compete while maintaining fairness. Handicapping is used in many games and competitive sports, including chess, croquet, golf, and bowling.

My Notes

KEY IDEAS AND DETAILS

Why does George have "mental handicaps"? Why doesn't Hazel have any? What are some of the sounds George must endure?

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."

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.”

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

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

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

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

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

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

My Notes

KEY IDEAS AND DETAILS

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

KEY IDEAS AND DETAILS

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

ACTIVITY 2.3 continued

Key Ideas and Details To discourage people from trying to eliminate their handicaps; punishments for other ways of breaking the handicap rules are probably equally severe.

Key Ideas and Details The connotations of the words have changed. *Normal*, viewed as positive, means “conforming and passive,” whereas *abnormal* means “talented and exceptional.”

ACTIVITY 2.3 continued

Key Ideas and Details He literally has “scrap metal” hanging all over him. Metaphorically, Harrison’s talents have been thrown away by society.

Key Ideas and Details “Clanking, clownish, and huge” describes Harrison’s outlandish appearance and “crippled, hobbled, sickened” describes the physical and mental effects of the handicapping.

Key Ideas and Details Harrison casts off all his handicaps and declares himself the Emperor. Because he is risking severe punishment and doing so very publicly, his actions can be seen as being heroic.

ACTIVITY 2.3 continued

Utopian Ideals and Dystopian Reality

My Notes

KEY IDEAS AND DETAILS

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

KEY IDEAS AND DETAILS

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

KEY IDEAS AND DETAILS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ACTIVITY 2.3 continued

7 Work with the class to respond to each question with a statement of interpretation and supporting evidence. Give students time to respond to each question in writing before engaging in a class discussion.

Differentiating Instruction

To extend learning about this story, you could lead a discussion of it as satire. Vonnegut's attitude toward society's attempt to encourage/force social, economic, and educational equality through social legislation is clearly satirical.

ACTIVITY 2.3 continued

Utopian Ideals and Dystopian Reality

My Notes

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

After Reading

5. Complete the chart below.

(a) What "ideal" is the society based upon?	Interpretation: Equality of opportunity; Social and economic equality. Evidence:
(b) What did the society sacrifice in order to create this "ideal" life?	Interpretation: Individual differences; freedom of individual expression; individual achievement. Evidence:
(c) How was this utopian ideal transformed into a dystopian reality?	Interpretation: The desire to create equality became focused on erasing mental and physical differences rather than eliminating social and economic inequalities. Evidence:
(d) What new problems were created?	Interpretation: A society in which no citizen was allowed to be unique or live up to his or her potential. Evidence:

Understanding a Society's Way of Life

ACTIVITY 2.4

ACTIVITY 2.4

PLAN

Materials: copies of *The Giver* or *Fahrenheit 451*, index cards
Suggested Pacing: 2 50-minute class periods

TEACHER TO TEACHER

The next six activities are intended as a study of *The Giver* or *Fahrenheit 451*. Although you will probably select one novel to read as a class, you might want to assign the other as independent reading.

Each novel has been **chunked** into six sections, and each section should take two days to complete (this includes the reading and the corresponding activity.)

This activity represents section one of six and covers the reading assignment below:

- *The Giver*: pp.1–19
- *Fahrenheit 451*: pp.1–21

TEACH

- 1 Review the strategy of questioning the text by writing **Levels of Questions**. The sample responses refer to both “Harrison Bergeron” and the Catton article. During the course of reading the novel, suggest that students routinely pose Level 2 questions and find new vocabulary. Remind students that Level 1 questions need to be significant to the meaning of the story—not simply things like “What is the main character’s name?”
- 2 The information on science fiction as a genre is to set the context of the novel within a certain fictional genre. Ask students why science fiction is a good genre for focusing on the relationship between the individual and society.

The Giver

Text Complexity

Overall: Complex
Lexile: 760

Qualitative: Moderate Difficulty
Task: Challenging (Create)

Learning Targets

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

Questioning the Text

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

- A **Level 1** question is **literal** (the answer can be found in the text).
“Harrison Bergeron:” **Who calls himself the Emperor?**
“Grant and Lee:” **What famous historical occasion does the essay highlight?**
- A **Level 2** question is **interpretive** (the answer can be inferred based on textual evidence).
“Harrison Bergeron:” **Why doesn’t George react to the death of his son?**
“Grant and Lee:” **How are the backgrounds of the two men fundamentally different?**
- A **Level 3** question is **universal** (the answer is about a concept or idea beyond the text).
“Harrison Bergeron:” **How is society in conflict with the individual?**
“Grant and Lee:” **How can leaders of such divisive causes create a sense of a peaceful future?**

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

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

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

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

My Notes

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

COMMON CORE STATE STANDARDS

Focus Standards:

RL.8.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RL.8.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Additional Standards Addressed:

RL.8.2; RL.8.4; W.8.2a; W.8.2b; W.8.4; W.8.10; L.8.4a; L.8.6

ACTIVITY 2.4 continued

Fahrenheit 451

 **Text Complexity**

Overall: Complex

Lexile: 890

Qualitative: Moderate Difficulty

Task: Challenging (Create)

3 Review key literary terms to set the context for this lesson. As you review each term, ask a student to create and post a Word Wall card.

4 Guide students in a **close reading** of the cover of the book.

TEACHER TO TEACHER

If you are teaching *The Giver*, there are two different versions of the cover. This is a great opportunity for comparison and contrast.

5 As a class, share predictions. Ask students to use evidence to **predict** whether the book is set in a utopian or a dystopian society.

Differentiating Instruction/ELL

You may want to use a sentence frame to support students' predictions: "Based on _____, I predict _____." This will help ensure they base their predictions on evidence.

6 Discuss expectations for reading. Students should **closely read** to record evidence relating to either the protagonist and/or the setting. Specify how many pieces of evidence you expect and how you want students to record it (e.g., TLQC).

7 Set a purpose for reading by asking half the class to focus on the protagonist and half the class to focus on the setting.

8 Begin Chunk 1 with students using the **shared reading / think aloud** strategies, and **guide reading** by asking students to focus on finding evidence that reveals important information about the protagonist or the setting. You might model this in a **think aloud**.

ACTIVITY 2.4
continued

Understanding a Society's Way of Life

Literary Terms

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

My Notes

Reviewing Vocabulary of Literary Analysis

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

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

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

Before Reading

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

- **Setting:** a futuristic, technologically advanced society that is somewhat believable
- **Characters:** positively or negatively affected by society
- **Plot:** not completely unbelievable; rooted in real life and scientific possibilities
- **Theme:** based on the effect of new developments on human life

During Reading

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

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

ACTIVITY 2.5

▶ PLAN

Materials: copies of *The Giver* or *Fahrenheit 451*, index cards

Suggested Pacing: 2 50-minute class periods

TEACHER TO TEACHER

This activity represents section two of six and covers the reading assignment below:

The Giver: pp.20–49

Fahrenheit 451: pp.21–38

▶ TEACH

1 Ask students to complete the Before Reading questions with a partner or small group. For Question 2, instead of writing out a response, students could add symbols (e.g., lines, hearts), to their lists of names to show characters' relationships.

2 Discuss characters and their relationships as a class to check for understanding.

3 Assign parts to strong readers, and begin reading Chunk 2 as a class. Conduct a **think aloud** to model how to analyze conflicts and perspectives based on textual evidence.

4 As you read, also ask students to practice forming and supporting statements of comparison and contrast relating to characters and setting.

5 Assign homework: Ask students to finish reading Chunk 2 and complete the perspective **graphic organizer**.

ACTIVITY 2.5

Contemplating Conflicting Perspectives

LEARNING STRATEGIES:

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

My Notes

Learning Targets

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

Before Reading

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

During Reading

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

Topic:

Character 1:

Character 2:

Perspective:

Perspective:

Textual Evidence (#):

Textual Evidence (#):

COMMON CORE STATE STANDARDS

Focus Standards:

RL.8.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

RL.8.6: Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Additional Standards Addressed:

RL.8.2; W.8.2a; W.8.2b; W.8.4; W.8.5; W.8.9; L.8.1c; L.8.3a; L.8.6

ACTIVITY 2.5

9 The Language and Writers Craft review of mood emphasizes the different kinds of verbal moods and their appropriate uses. Review the material with students, and then ask them to work through the exercise individually or in pairs.

10 Review how to organize an expository paragraph (Unit 1) logically. Review how to use transitions to create coherence (Unit 1). Consider asking students to independently respond to the writing prompt as an in-class timed writing.

ASSESS

The writing prompt asks students to extend their discussion of perspective by discussing the differing perspectives of two characters. They could also identify how their own perspective differs from one of the characters in the novel, as long as they can connect it to a conflict in the story.

ADAPT

This is a challenging writing prompt. If student responses reflect a superficial understanding and/or are underdeveloped, form mixed-level **discussion groups**, allow time for students to discuss the prompt (using their written response as a guide), and then ask students to revise their work to reflect their new, deeper understanding.

ACTIVITY 2.5 continued

Contemplating Conflicting Perspectives

GRAMMAR & USAGE Mood

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

My Notes

Language and Writer's Craft: Choosing Mood

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

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

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

Check Your Understanding

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

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

PLAN

Materials: copies of *The Giver* or *Fahrenheit 451*, colored cards or chips, and numbered cards (optional)
Suggested Pacing: 2 50-minute class periods

TEACHER TO TEACHER

This activity represents section three of six and covers the reading assignment below:
The Giver: pp.50–79
Fahrenheit 451: pp.38–60

TEACH

1 Guide students through a **shared reading** of the informational text about banned books. As you read, work with students to **diffuse** the text.

Text Complexity
Overall: Complex
Lexile: 1590
Qualitative: Low Difficulty
Task: Accessible (Understand)

2 As a class, briefly discuss the central idea of this informational text. Share with students the text of the First Amendment to the Constitution:
 “Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.”

Have students make connections between the First Amendment and the celebration of the freedom to read.

Learning Targets

- Evaluate specific rules and laws in a utopian/dystopian society and compare them to present society.
- Contribute analysis and evidence relating to this topic in a Socratic Seminar discussion.

Before Reading

1. Why do you think people want to ban books?

During Reading

2. As you read the article from the American Library Association’s website, mark the text to indicate information relating to the central idea of the text.

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

GRAMMAR & USAGE
Mood
 Notice the strong **imperative** (command or request) quality of the sentence beginning, “Imagine . . .” Think how this sentence could have been changed to an **interrogative**.

My Notes

Article

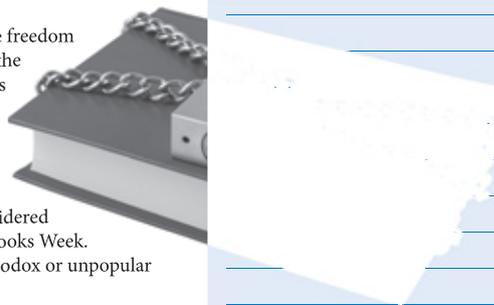
Banned Books Week: Celebrating the Freedom to Read

September 30–October 6, 2012

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.

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.

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.



COMMON CORE STATE STANDARDS

Focus Standards:

SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.)

SL.8.1a: Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to

evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

SL.8.1b: Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

Additional Standards Addressed:

RL.8.1; RL.8.2; RL.8.4; RL.8.10; RI.8.1; RI.8.2; W.8.9; W.8.10; SL.8.1c; SL.8.1d; SL.8.6; L.8.4a; L.8.6

ACTIVITY 2.6 continued

3 Discuss responses to the **Quickwrite**. Be sure to address the American value of freedom of expression, and discuss the connection to “danger . . . when restraints are imposed.”

4 Now that students understand the issue surrounding the banning of books, transition back into literary analysis. Discuss the connections between setting, character, and theme. Point out that banning books is an example of a “social circumstance.”

5 Ask students to begin reading Chunk 3 (in small groups, pairs, or individually). **Guide reading** by asking students to focus on the topic of banned books and rules and/or laws.

6 Assign homework: Ask students to finish reading Chunk 3 and to complete Student Step 9. Explain that the work is intended to prepare students for a class discussion on the topic of rules or laws.

Differentiating Instruction

To **support** learning, provide a model before you ask students to complete this as homework.

ACTIVITY 2.6 continued

Questioning Society

My Notes

After Reading

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

Setting in the Novel

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

Before Reading

4. How does setting connect to character and theme?

Example from “Harrison Bergeron”: the society enforces equality by handicapping people who are outside the norm in any way. Harrison rebels and is killed. Society is too powerful for an individual to fight against.

During Reading

5. How are books viewed in the society of your novel’s protagonist?

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

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

State the rule or law (paraphrase or directly quote).	Analyze: Underlying Value	Evaluate: State why you disagree with the rule or law, and then form a thoughtful Level 3 question to spark a meaningful conversation with your peers.
1. Books are not part of the ordinary person's life. page(s): ____	Books are dangerous to conformity.	Response: Answers will vary. Level 3 Question: Are books dangerous to society?
2. Family life is carefully controlled. page(s): ____	Family creates a society. Conformity begins in the family.	Response: Level 3 Question: How important are ceremony and ritual in life?
3. page(s): ____		Response: Level 3 Question:

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

Introducing the Strategy: Socratic Seminar

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

ACADEMIC VOCABULARY

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

ACTIVITY 2.6 continued

Day 2

7 Ask students to star their favorite new word from their reading. Call on three new students to teach their word to the class; the class should add these words to their personal vocabulary lists.

8 Check to see if there are any Word Wall nominations.

9 Discuss values associated with rules and laws to check for understanding. Students can form Level 3 questions based on these values (e.g., freedom of speech, education, honesty, obeying rules/laws). Ask students to create and post Word Wall cards to reference during the upcoming **Socratic Seminar**.

10 Read aloud Introducing the Strategy: Socratic Seminar to students. Ask for four volunteers with experience to form an inner circle. As you explain each part of the strategy, ask students to briefly model it. It is important to show students how to build off of others' ideas, transition between ideas, and achieve a balance among speakers.

TEACHER TO TEACHER

During the Socratic Seminar, you might want to use a concrete system to ensure balanced speaking. For example, you could give each student in the inner circle two colored cards (or two poker chips). One color could represent asking a question and one color could represent making a comment. Set the expectations that students use both their cards during the discussion and that once they have used their cards, they must listen the rest of the time to allow others the chance to speak.

11 Ask students to set one speaking and one listening goal before engaging in the Socratic Seminar.

12 Set expectations for **note-taking** in the outer circle. In the “Interesting Points” section, students should write the speaker’s name on the line and then **paraphrase** or directly quote the idea.

13 Set up the **fishbowl**, set a timer (approximately 10 minutes), and begin the Socratic Seminar.

Questioning Society

My Notes

Handwritten notes area with horizontal lines.

After Reading

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

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

Speaking Goal:

Listening Goal:

Oral Discussion sentence starters:

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

Introducing the Strategy: Fishbowl

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

10. Engage in the Socratic Seminar.

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

ACTIVITY 2.7

▶ PLAN

Materials: copies of *The Giver* or *Fahrenheit 451*, index cards sticky notes

Suggested Pacing: 2 50-minute class periods

TEACHER TO TEACHER

This activity represents section four of six and covers the reading assignment below:

The Giver: pp. 80–117

Fahrenheit 451: pp. 61–88

▶ TEACH

1 Before students respond to the writing prompt, explain how to craft an effective response. First, provide the following sentence frames to model an effective **topic sentence**:
[The protagonist] is [adjective] and [adjective].

[The protagonist] shows [noun] and [noun].

Second, explain that since this is a **quickwrite**, evidence should be specific examples from memory, not direct quotes. Remind students to still transition (T) and lead-in (L) prior to stating the evidence.

Third, remind students to include a few sentences of analysis or commentary (C) to further support the topic sentence.

2 After students respond to the prompt (approximately 10 minutes), ask a few students to **read** their writing **aloud** to check for understanding.

3 Quickly review Stage 1 of the Hero's Journey to set the context for the next part of the activity. You might want to reference the chart in Unit 1 on page 16.

4 Distribute sticky notes, and ask students to begin reading Chunk 4 (as a class, in small groups, pairs, or individually). **Guide reading** by asking students to focus on the protagonist's Departure (three steps).

5 Assign homework: Ask students to finish reading Chunk 4, complete the sticky notes for the During Reading questions, and complete the vocabulary list.

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.

Before Reading

- 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.

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

Stage 1: The Departure

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

During Reading

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

COMMON CORE STATE STANDARDS

Focus Standards:

RL.8.9: Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

W.8.2c: Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

Additional Standards Addressed:

RL.8.1; RL.8.3; RL.8.4; RI.8.2; W.8.2a; W.8.2b; W.8.4; L.8.1b; L.8.4a; L.8.4b

ACTIVITY 2.8

▶ PLAN

Materials: copies of *The Giver* or *Fahrenheit 451*, index cards, sticky notes

Suggested Pacing: 2 50-minute class periods

TEACHER TO TEACHER

This activity represents section five of six and covers the reading assignment below:

The Giver: pp. 118–145

Fahrenheit 451: pp. 88–123

▶ TEACH

1 You may want to refer students back to page 17 to review the steps and stages of the Hero’s Journey. Guide students through the section on The Road of Trials. After students have identified significant trials (conflicts), ask them to categorize the society as utopian or dystopian (this should be very obvious by now). Discuss how the antagonist represents society—the conflict is essentially the individual against society.

2 After connecting the conflicts to The Experience with Unconditional Love, discuss the concept of archetypal characters (e.g., a wise old man gives advice to a confused, disillusioned young man).

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 discussion.

Before Reading

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

Step 4. The Road of Trials

Step 5. The Experience with Unconditional Love

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

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

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

COMMON CORE STATE STANDARDS

Focus Standards:

RL.8.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners

on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

SL.8.1a: Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

Additional Standards Addressed:

RL.8.1; RL.8.2; RL.8.4; W.8.10; SL.8.6; L.8.4a

ACTIVITY 2.9

▶ PLAN

Materials: copies of *The Giver* or *Fahrenheit 451*, index cards, highlighters

Suggested Pacing: 2 50-minute class periods

TEACHER TO TEACHER

This activity represents section six of six and covers the reading assignment below:

The Giver: pp. 146–179

Fahrenheit 451: pp. 123–158

▶ TEACH

1 Guide students through the Before Reading section.

2 Begin reading Chunk 6 as a class to model the expectations. Assign parts to strong readers, and ask the class to focus on the connection between the protagonist's conflicts with society and his transformation into a hero (Student Step 3). As the class generates related theme subjects, ask students to create and display Word Wall cards.

3 Assign homework: Ask students to finish the book, complete the During Reading graphic organizer, and complete the vocabulary list.

ACTIVITY 2.9

The End of the Journey

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

My Notes

Blank lined area for taking notes.

Learning Targets

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

Before Reading

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

In the beginning, the protagonist was _____, but after

_____, he becomes _____.

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

Step 6: The Ultimate Boon:

During Reading

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

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

COMMON CORE STATE STANDARDS

Focus Standards:

RL.8.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

RL.8.2a: Apply grade 8 Reading standards to literature (e.g., "Analyze how a modern work of fiction draws on themes, patterns of events, or

character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new").

RL.8.9: Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

W.8.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

ACTIVITY 2.9 continued

10 Note that the writing prompts mirror the kind of writing that the EA will require; the review the Scoring Guide for Ideas, Structure, and Use of Language.

11 Emphasize that the second prompt is asking students to interpret the final stage in the Hero's Journey: Return. The response should not be written in comparison/contrast structure since the prompt asks to explain how the protagonist's transformation naturally connects to what was learned (theme).

12 Remind students to use specific diction to communicate ideas. Make sure students understand that formal style is created when a writer uses diction, syntax, and ideas appropriate for an academic audience (Unit 1).

▶ ASSESS

Because the Embedded Assessment is next, you may elect not to have students write to the writing prompts of this activity. Instead you might consider co-constructing an outline or a paragraph for one or each of the prompts in order to model the thinking and writing of part of an expository essay. Or you may ask students to respond to the writing prompts as part of a collaborative writing group.

▶ ADAPT

Depending on time and level of student understanding, consider showing a student exemplar for a literary essay such as the one required for the novel study of *Tangerine* in Grade 7.

If you notice that students are still struggling with certain skills, form mixed-level groups of four and ask students who "get it" to reteach the skill to their group members (using their written response as models).

ACTIVITY 2.9 continued

The End of the Journey

My Notes

Check Your Understanding

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

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

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

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

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

6 Set expectations for sharing work in **discussion groups**, and circulate to check for understanding while students work.

7 Checking and Editing for

Publication: Provide time for students to **self-** and **peer edit**.

8 Specify your expectations for formatting, and monitor progress as students work to prepare their final draft.

Reflection After students have handed in their essays, give them time to respond to the reflection questions, and then briefly discuss responses as a class.

Portfolio Be sure students include their reflections as they collect and organize the work of this unit. Ask students to organize and turn in all steps of the writing process:

- Reflection
- Final draft
- Drafts with evidence of revision and editing
- Prewriting

Give students time to organize their work leading up to Embedded Assessment 1 and move it from their Working Folders into their Portfolios. Keeping a portfolio of work during the year is an important strategy for having students go through regular self-evaluations of their academic progress.

SCORING GUIDE

When you score this Embedded Assessment, you may wish to download and print copies of the Scoring Guide from SpringBoard Digital. In this way you can have a copies to mark for each student's work.

Writing an Expository Essay

SCORING GUIDE

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

COMMON CORE STATE STANDARDS

Additional Standards Addressed:
 RL.8.1; RL.8.3; W.8.4; W.8.5; W.8.8; W.8.9;
 W.8.10; L.8.1b; L.8.1c; L.8.2c; L.8.3a

Understanding Elements of Argumentation

ACTIVITY
2.11

ACTIVITY 2.11

PLAN

Materials: index cards (6), highlighters (3 colors)
Suggested Pacing: 2 50-minute class periods

TEACH

1 Ask students to respond to the **Quickwrite**, and then briefly discuss responses as a class. Explain that in order to argue effectively, one must understand the key elements of an argument.

2 After students sort the six elements of argumentation, define each term by asking students who placed the term in the “T” column to teach it to the class. Reference the **graphic organizer** that defines each term if necessary.

3 Before each term is discussed, distribute an index card to a student volunteer and ask him or her to create a Word Wall card during the “lesson.” After all six terms have been defined, work with the class to display the terms in a meaningful order on the Word Wall. The visual display should indicate the relationship between the terms.

4 Engage students in a **shared reading/think aloud** of the first two paragraphs of the student-written argumentative essay to deepen students’ understanding of the key elements of argumentation. Key Ideas and Details and After Reading questions are intended to have students look closely at the purpose of, structure of, and evidence in the essay.

Key Ideas and Details The writer’s purpose is to convince the reader to agree with her claim about online privacy. The audience is employers and the general public. The writer directly states her claim at the end of the opening paragraph.

Learning Targets

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

Before Reading

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

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

During Reading

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

LEARNING STRATEGIES:
QHT, Marking the Text,
Graphic Organizer

ACADEMIC VOCABULARY

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

My Notes

KEY IDEAS AND DETAILS

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

Who is the writer’s audience?

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

KEY IDEAS AND DETAILS

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

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

Private Eyes

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

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

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

COMMON CORE STATE STANDARDS

Focus Standards:

RI.8.5: Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

RI.8.6: Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

Additional Standards Addressed:

RI.8.1; RI.8.2; RI.8.3; W.8.2a; W.8.2b; W.8.4; W.8.5; L.8.6

ACTIVITY 2.11 continued

Key Ideas and Details The counterclaim makes the point that Facebook is meant to be public and so should be available to employers. The author counters this by saying that if users choose to make their profile public, then employers are welcome, otherwise no one other than “friends” are invited to see.

TEACHER TO TEACHER

The section on Beginning to Construct an Argument begins the parallel instruction leading to writing an argumentative essay. In class, guide students through the process of choosing a topic, creating a claim, and finding, incorporating and citing evidence. The controversial topic that is suggested is the use of cell phones while driving, and the texts and suggested responses beginning with the next activity all address that topic.

While the class goes through this together, each student needs to be building an argument that he or she can use for the Embedded Assessment. The process is fluid here, but students should be recording ideas in their Reader/Writer Notebooks as they go through the group process in class. In this way, by the last activity of this half of the unit they will have chosen a topic and made a claim and perhaps done some thinking about what research questions need to be answered and how they will locate sources.

Students will return to the topics **brainstormed** in this activity, so they need to think about what topic they will choose and what claim they will make for their individual argumentative topic, while the class has chosen its topic for a class-created example of argument.

You can continued the topic of technology, or think of topics related to the novel students just read. Possible topics relating to the dystopian novel study include banning books, education, media/technology use, marriage, rules/laws, punishments, happiness.

ACTIVITY 2.11 continued

Understanding Elements of Argumentation

My Notes

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

After Reading

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

Facebook “is not intended to be work-related.”

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

Beginning to Construct an Argument

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

Topics: *texting, Facebook, cell phones, Screen Time, video games*

Claims:

Driving while using a cell phone is dangerous.

Texting keeps families more closely connected.

Cell phones are an essential part of a teen’s social life.

Teens shouldn’t have Facebook accounts until they are 16 years old.

Video games are good for the brain.

Video games are too violent and lead to unhealthy habits.

Check Your Understanding

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

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

Element	Definition / Explanation	Response
Purpose	the specific reason(s) for writing or speaking; the goal the writer or speaker wishes to achieve	To convince people that driving and using a cell phone is dangerous
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	Adults and teenagers—anyone who uses a cell phone and can drive
Claim	an assertion of something as true, real, or factual	Using a cell phone while driving is distracting and dangerous.
Evidence	knowledge or data on which to base belief; used to prove truth or falsehood; evidence may include: <ul style="list-style-type: none"> • testimony from experts and authorities • research-based facts and statistics • analogies (comparisons to similar situations) • references to history, religious texts, and classic literature 	Own and others' experiences Quotes from experts or authorities
Reasoning	logical conclusions, judgments, or inferences based on evidence	Logic: Driving a car is a potentially dangerous activity that requires full concentration. Using a phone while driving is distracting and can lead to accidents.
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	Counterclaims: Many people are able to multitask and drive safely while talking on their cell phones. Talking on a cell phone while driving is no more dangerous than talking while driving.

5 To check understanding, consider using one of the brainstormed topics to do a **think aloud** while completing the **graphic organizer** before releasing the students to choose a topic and complete the graphic organizer individually. The suggested responses provided are on the topic of driving while using a cell phone.

6 Once students complete the graphic organizer for their argument, form **discussion groups**, and ask students to **share and respond**. While each student presents his or her argument, group members should listen to comprehend and evaluate. Afterward, group members should provide specific feedback.

ASSESS

Circulate to check for understanding and to clarify confusion. You can collect student work on the graphic organizer to be sure students understand the basic elements of argument.

Ask students to revisit their **QHT** chart to determine how their understanding has grown and to move words to a new column.

ADAPT

This activity serves to review and deepen students' knowledge of argumentation, but you can expect students to feel somewhat comfortable with most of the elements, such as claims, support, reasoning, and counterarguments.

ACTIVITY 2.12 continued

8 Rearrange the classroom into a **fishbowl**. Half of the students should be in the inside circle and half in the outside circle.

9 Divide the students in the inside circle in half. If you have not already done so, assign sides—*affirmative* (Pro) and *negative* (Con)—and explain that students must take the side they have been assigned regardless of their true feelings about the topic.

10 Explain that a debate is more formal than a small-group discussion. Encourage students to use the sentence starters to bring up a point or respond to a point. In addition, remind students to use appropriate eye contact, adequate volume, and clear pronunciation when they speak.

▶ ASSESS

During the debate, students in the outer circle should listen to evaluate the arguments on both sides, note the use of logic as opposed to pathos, and take notes in preparation for their debate. After approximately eight minutes, ask the outer circle to provide feedback, and then switch circles and repeat the process.

Students should independently write responses to the Check Your Understanding questions. Then discuss student responses.

▶ ADAPT

Students who are uncomfortable speaking in front of the class may choose not to speak during the debate. If this is the case, provide another opportunity to participate, by setting up a small-group debate (before, during, or after class) and inviting these students to join.

ACTIVITY 2.12 continued

Don't Hate—Debate!

My Notes

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

Sentence Starters:

- I agree with your point about . . . , but it is also important to consider . . .
 - I disagree with your point about . . . , and would like to counter with the idea that . . .
 - You made a good point about . . . , but have you considered . . .
 - Your point about . . . is an appeal to emotions and so is not a logical reason/ explanation.
7. When it is your turn to listen, evaluate others' arguments for their use of logical appeals. Record notes in the chart below as you identify examples of effective and ineffective *logos*, and provide a brief explanation for each example.

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

Check Your Understanding

Reflect on your experience by responding to the following questions:

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

ACTIVITY 2.13 continued

Key Ideas and Details “That combination of the three: the visual, the manual, and the cognitive distraction significantly increase the crash risk . . .”

“ . . . creating a crash risk that is eight times greater than someone giving the road their undivided attention.”

“That’s a really significant crash risk.”

▶ ASSESS

The writing prompt expects students to have practiced the TLQC format for including quotes in text. (See Unit 1 and Activity 2.3). It may be a good idea to create an example with students and then ask them in groups to show how seamlessly they can incorporate a quote into their own sentences. Then ask them to do it independently.

▶ ADAPT

You may want students to write samples in which they use ellipses to show they are leaving out words. Students need to begin the practice of incorporating parts of quotes to make their points rather than using long, uninterrupted passages. Learning to use ellipses will help them use quoted material more effectively.

Highlighting Logos

ACTIVITY 2.13
continued

KEY IDEAS AND DETAILS

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

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

After Reading

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

Check Your Understanding

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



My Notes

ACTIVITY 2.14 continued

4 Guided writing instructions:

Step 1: As a class, **brainstorm** and select two opposing claims relating to **using cell phones while driving**.

Step 2: Assign a claim to each half of the class, or allow students to select the claim they would like to support.

Step 3: Ask students to **freewrite** to create support for the claim about texting they are arguing. This should be done in class and can be accompanied by sharing and responding in order to add ideas to the initial freewrite. During this freewrite it is not likely students will bring up many counterclaims. Take no more than 10 minutes for this writing.

Step 4: Analyzing the audience will focus students on recognizing counterclaims and the evidence they will need to refute the counterclaims. After students identify their audience, discuss the importance of analyzing one's audience prior to forming an argument. As you present each question, ask students to consider their audience and record responses to the questions.

Step 5: Remind students that addressing counterclaims shows the audience that you know who they are, what they believe, and why they believe it. This appeals to ethos, and an audience is much more likely to agree with you when their beliefs are countered with strong logos.

Ask students to identify two counterclaims to address in their argument.

▶ ASSESS

As you work with students on the guided writing, evaluate their understanding of the process based on their comments and the questions they ask. Also check their answers to the Check Your Understanding question to ensure they understand the importance of audience to crafting an argument.

▶ ADAPT

Have students share their claims to ensure that they are debatable. Some students may need guidance in choosing an appropriate claim.

ACTIVITY 2.14 continued

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: Using a cell phone while driving is distracting and dangerous.

Side 2

Claim: Using a cell phone while driving is no more dangerous than talking while driving.

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 _____.

1. My audience might argue that cell phone use is just one of many tasks experienced while driving, so I will counter by arguing that using cell phones is a deliberate and avoidable distraction.
2. My audience might argue they can multitask so well that cell phone use is not a distraction, so I will counter by arguing that confidence in multitasking is a false assumption.

Check Your Understanding

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

Conducting Effective Research

ACTIVITY
2.15

ACTIVITY 2.15

PLAN

Materials: research process manipulatives, (optional) access to computers for research
Suggested Pacing: 2 50-minute class periods

TEACH

- Now that the claim, audience, and counterclaims are clear in their minds, students are ready to conduct research to find evidence that is relevant and convincing. Discuss the definition of *research* and then ask students to explain how research strengthens logos and ethos.
- You may either **brainstorm** the steps of the research process or create sets of five cards with a step on each card and use them as **manipulatives**. Form small groups and hand each group a set of cards for that order. Ask groups to arrange the steps in logical order and then provide a rationale. Ask students to record the steps and discuss the logic behind the order.

TEACHER TO TEACHER

Like the last activity, class work focuses on the class topic—cellphones. It may be better to go through the whole activity focusing on this topic, reminding students that you are modeling the process of researching and locating support for the claim. Then at the end of the activity, ask students to go through the process again using their own chosen topic, so that by the end of the lesson they have researched their topic and found at least one article they can use to support their claim and refute the counterclaims.

- Discuss responses to the Writing Research Questions items as a class, and have the students suggest options for an effective research question relating to the class topic of cell phone use while driving. Then give students time to form one or more research questions for their own topic.

Learning Targets

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

Using the Research Process

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

- What are the steps of the **research** process? Are the steps logical? Why?
 - Identify the issue or problem.
 - Form questions.
 - Gather evidence.
 - Interpret information and draw conclusions.
 - Communicate findings (quote or paraphrase).

Writing Research Questions

- What makes an effective research question?

open-ended, directly related to claim, and purposeful (the answer will be used to support the argument)
- How will gathering evidence affect my research questions?

Gaining a deeper understanding about a topic leads to revising existing questions and generating additional questions.
- What is an example of an effective research question?

How does cell phone use affect driving performance?

Locating and Evaluating Sources

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

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

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

ACADEMIC VOCABULARY
Research (v.) is the process of locating information from a variety of sources.
Research (n.) is the information found from investigation sources.

My Notes

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

COMMON CORE STATE STANDARDS

Focus Standards:

W.8.7: Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

W.8.8: Gather relevant information from multiple print and digital sources, using

search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

Additional Standards Addressed:

RI.8.1; RI.8.2; RI.8.4; RI.8.10; W.8.1b; W.8.4; W.8.10; L.8.6

▶ ASSESS

The writing prompt asking students to incorporate quotes and paraphrases to support the author’s claim should be a review of using quoting and paraphrasing as evidence or support in an essay of argumentation. Note students’ use of ellipses.

▶ ADAPT

After the modeling of this activity, students should be prepared to do research and find a source that they can use to support their claim about the topic of their choice.

Give time in class to do research or assign it as homework with the expectation that students will bring in a copy of the source they have found.

Explain that in the next two activities, students will read two reliable texts about cell phones to practice using research to strengthen an argument.

Conducting Effective Research

My Notes

Lined area for taking notes.

Check Your Understanding

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

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

Examples:

1. Paraphrase: Trying to pay attention to and understand a conversation takes the driver’s focus away from driving tasks, resulting in a lower level of driving performance.
2. Quote and paraphrase: According to Just and Keller, brain activity involved with driving tasks “decreased by 37 percent when participants concurrently listened to the sentences” and driving. This decrease is enough to impact driving ability, and it shows that trying to carry on a conversation while driving is a significant distraction.

ACTIVITY 2.16 continued

7 The After Reading item again asks students to choose relevant and convincing evidence from the informational source and compose it for use in an essay of argumentation. Discuss when it is best to directly quote textual evidence and when it is best to paraphrase. Again, ask students to experiment with using ellipses.

Differentiating Instruction

Incorporating evidence into one's writing is an important skill and needs practice. You may want to have students choose the quoted material individually and then work in small groups to manipulate and compose the quoted material. Sentences with commentary and paraphrasing could be written on sentence strips, displayed in the classroom, and then evaluated by the class for structure, clarity, and reasoning.

8 The writing prompt is designed to give students practice including evidence from sources clearly and with convincing commentary. This is something you could co-construct with the class as a model of what they will have to do in their own essay of argumentation.

ASSESS

Ask students to complete bibliography entries for the text they just read and annotated or for each quotation that supports their argument.

If you determine students are ready, you might have them use the note cards to cite the sources they have found to use for their chosen topic of argumentation.

ADAPT

If you notice citation errors or incomplete responses, use examples of exemplary entries to reinforce expectations. Then, ask struggling students to revise their work to show their new understanding of this skill. Students who already demonstrate understanding could be paired with students who need to revise.

ACTIVITY 2.16 continued

Gathering and Citing Evidence

My Notes

After Reading

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

Paraphrase: Jonathan Adkins, a spokesman for the governors' Highway Safety Association, says that even with the huge increase in cell phone use, there has been no significant increase in the number of accidents, suggesting a lack of relationship between cell phones, driving, and accidents.

Quote and paraphrase: After banning cell phone use while driving, a study concluded that deaths caused by "talking on a handheld phone...dropped nearly 50 percent," while traffic deaths of all kinds dropped by only "22 percent." This study shows a marked relationship between a ban on using cell phones while driving and traffic deaths.

Check Your Understanding

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

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

At this point expect students to conduct additional research to find another source for evidence to support the claim they have made about their topic.

Organizing and Revising Your Argument

ACTIVITY
2.17

ACTIVITY 2.17

PLAN

Suggested Pacing: 1 50-minute class period

TEACH

TEACHER TO TEACHER

By this time students have completed the modeling of the process of building an argumentative essay. This activity is designed to guide students as they prepare for the **Drafting and Revision** stages of writing the essay for the Embedded Assessment.

The **graphic organizers** are intended to be aids for planning and prewriting for the Embedded Assessment. Ideally, students will have chosen a topic, determined their claim, done some **prewriting** about their topic, and located at least one resource from which they can gather evidence to use in their essay.

1 Model filling out the graphic organizer for a research plan. Then ask students to complete the organizer to show their progress on their topic. In this way students can monitor their own progress toward writing an argumentative essay for the Embedded Assessment.

You will need to determine how many sources students will need to find before they can start drafting. Two is probably sufficient, although more may be needed to show the complete range of opinions about the topic.

Learning Targets

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

Monitor Progress by Creating and Following a Plan

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

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

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

Research Plan for My Argumentative Essay

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

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

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

My Notes

COMMON CORE STATE STANDARDS

Focus Standards:

SL.8.1b: Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

SL.8.1c: Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

SL.8.1d: Acknowledge new information expressed by others and, when warranted, qualify or justify their own views in light of the evidence presented.

Additional Standards Addressed:

RI.8.1; RI.8.2; W.8.1a; W.8.1b; W.8.1c; W.8.1d; W.8.1e; W.8.4; W.8.5; W.8.7; W.8.8; W.8.10; SL.8.1a; L.8.1b; L.8.1c; L.8.1d; L.8.3a; L.8.6

ACTIVITY 2.17 *continued*

7 Before each writer presents his or her **outline** draft aloud, ask groups to assign one area of focus from the **Writer's Checklist** to each student in the writer's audience (ideas, organization, or use of language).

8 While each student **reads** his or her draft **aloud**, group members should listen to comprehend and evaluate, and they should take notes on their section of the Writer's Checklist.

9 After each student has read his or her draft, group members should take turns providing feedback for their area, telling the writer what is *exemplary* or *proficient* (and thus can be checked off), and what is *emerging* or *incomplete* (and thus should be highlighted.) The highlighted items will guide the student's revisions.

▶ ASSESS

As students work, listen to feedback to make sure it is specific and accurate. Ask students to reflect upon how they will revise their draft using a variety of resources to ensure quality revision.

▶ ADAPT

If students struggle with revision or editing, provide additional guidance in the process. This is the final activity before Embedded Assessment 2. At this time, students should be ready to continue the writing and research process independently.

ACTIVITY 2.17 *continued*

Organizing and Revising Your Argument

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

Writer's Checklist

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

IDEAS

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

ORGANIZATION

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

USE OF LANGUAGE

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

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

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

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

Check Your Understanding

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

6 Set expectations for sharing work in discussion groups, and circulate to check for understanding while students work. As a class, create a **Writer's Checklist** based on feedback that was provided in the groups.

7 Checking and Editing for Publication: Provide time to **self-** and **peer edit**. Encourage students to work with a partner to edit their draft.

8 Provide time to draft the bibliography or Works Cited page if you are requiring one.

9 Specify your expectations for formatting, and monitor progress as students prepare their final draft.

Reflection Have students respond to the reflection question after completing the assignment.

Portfolio Ask students to organize and turn in work from all steps of the writing process.

Students should review the work they have done in this unit and reflect on their learning. Ask students to respond to the reflection question on the same paper they used for the EA 1 reflection question.

Before moving on to the next unit, ask students to revisit all the work in their Working Folder and their Reader/Writer Notebook. You may want to ask students to select a few activities they feel have been especially helpful in doing the work of the unit.

SCORING GUIDE

When you score this Embedded Assessment, you may wish to download and print copies of the Scoring Guide from SpringBoard Digital. In this way you can have a copy to mark for each student's work.

Writing an Argumentative Essay

SCORING GUIDE

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

COMMON CORE STATE STANDARDS

Additional Standards Addressed:

W.8.4; W.8.5; W.8.6; W.8.7; W.8.8; W.8.9; W.8.10; L.8.2c