

UNIT OVERVIEW

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?

Key:
 "LT" = Learning Target
 ☆ = Opportunity for Academic Discourse
 "L" = Opportunity for Language Conventions Standards.



UNIT
2

The Challenge of Utopia

Good Ice Breaker Bellringer

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.

☆

ELL Support

ELD Modes and Processes

Collaborative: Students work in groups to explore the meaning of satire and to prepare for a Socratic Seminar. Students also ask and answer questions about texts in pairs or smaller groups.

Interpretive: Students explore the meanings of *utopia* and *dystopia*. Students also evaluate how certain words in a story portray the theme. Students also listen to interpret others' arguments.

Productive: Students explore and use the vocabulary of literary analysis in their writing. Students also write about protagonists in a text and why books are an important part of our society.

Structuring Cohesive Texts: Students explore the structure of argumentative writing.

Connecting and Condensing Ideas: Students will use transitions to generate comparison and contrast statements.

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
- Vocabulary in Context (unfamiliar terms glossed in text selections)
- 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
perspective
Socratic
seminar
argument
debate
controversy
research
search terms

Literary Terms
antagonist

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ELL Support continued

English Language Development Standards

ELD.PI.8.1 Bridging* Contribute to class, group, and partner discussions by following turn-taking rules, asking relevant questions, affirming others, adding relevant information and evidence, paraphrasing key ideas, building on responses, and providing useful feedback. **ELD.PI.8.5 Expanding*** Demonstrate active listening in oral presentation activities by asking and answering detailed questions with occasional

prompting and moderate support. **ELD.PI.8.6a Bridging*** Explain ideas, phenomena, processes, and text relationships based on close reading of a variety of grade-level texts and viewing of multimedia with light support. **ELD.PI.8.6c Bridging*** Use knowledge of morphology, context, reference materials, and visual cues to determine the meanings, including figurative and connotative meanings, of unknown and multiple-meaning words on a variety of new topics. **ELD.PI.8.7 Expanding*** Explain how well writers and speakers use specific language to

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*Texts not included in these materials.

Language and Writer’s Craft

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

MY INDEPENDENT READING LIST

UNIT 2 continued

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/skan** 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.

INDEPENDENT READING

In this half of the unit, while working on creating an expository essay about dystopia or the concept of the Hero’s Journey, students will have the opportunity to read on their own. They will choose a societal challenge to research and select a few short informational or narrative nonfiction pieces to read. The Planning Unit section of the Teacher’s Edition and the Resources section of the Student Edition contain information, Reading Logs, and Reading Lists to help you and your students find the right readings. While reading a novel for close study, students will not be expected to read an additional novel for Independent Reading.

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, answering text-dependent reading comprehension questions, reflections, some writing

ELL Support continued

present ideas or support arguments and provide detailed evidence when provided with moderate support. **ELD.PI.8.10a Bridging*** Write longer and more detailed literary and informational texts collaboratively and independently using appropriate text organization and growing understanding of register. **ELD.PI.8.12a Expanding*** Use a growing set of academic words, domain-specific words, synonyms, and antonyms to create precision and shades of meaning while speaking and writing. **ELD.PII.8.1 Bridging*** Apply understanding of the organizational structure

assignments, notes in response to the Independent Reading Links, 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.

ACTIVITY 2.1

▶ PLAN

Suggested Pacing: 1 150-minute class period

▶ TEACH

- 1 Read the Making Connections information aloud for students.
- 2 To **activate prior knowledge**, ask students to **think-write-pair-share** responses to the Essential Questions. Remind students that their understanding of these ideas will grow deeper throughout the unit.
- 3 Explain that throughout the unit, students should **revisit** their initial responses to the Essential Questions and vocabulary to reflect on their learning and to demonstrate that their learning has progressed (e.g., using a strategy such as QHT).
- 4 Ask students to independently sort the Academic Vocabulary and Literary Terms.
- 5 Facilitate a **close reading** of the EA1 assignment. Be sure students understand that each prompt will require a different form of organization—either a traditional expository essay organization or a compare/contrast organization. When looking at the Scoring Guide criteria, focus on the “Proficient” column. Instruct students to **mark the text** by underlining or highlighting key skills (verbs) and knowledge (nouns).

ACTIVITY 2.1

The Challenge of Utopia

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

Learning Targets - Highlight Verbs; underline
 1. Preview the big ideas and vocabulary for the unit.
 2. Identify and analyze the skills and knowledge necessary to be successful in completing Embedded Assessment 1. *“the what”*

My Notes

Making Connections

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

Essential Questions

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

1. To what extent can a perfect or ideal society exist?
2. What makes an argument effective?

Vocabulary Development

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

INDEPENDENT READING LINK

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

Suggestions

Unpacking Embedded Assessment 1 (LT 1 & 2)

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

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

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

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

(Scoring Guide: page 138)

ELL Support continued

of different text types to comprehending texts and to writing clear and cohesive arguments, informative/explanatory texts and narratives.

ELD.PII.8.6 Expanding* Combine clauses in an increasing variety of to make connections between and join ideas, for example, to express a reason or to make a concession.

*The citation reflects the highest level supported. Support is also offered for the lower levels.

COMMON CORE STATE STANDARDS

Focus Standards:

L.8.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Additional Standard Addressed:

RL.8.10; SL.8.1

Guiding Questions for Unpacking EA #1:

1. What is expository/explanatory text?
2. What is Modern Day Society?
3. What is a dystopian society? (Possible examples: “Hunger Games” or “The Walking Dead” etc.)
4. What are similarities between Modern Day Society and Dystopian societies?

Expository Writing: Compare/Contrast

ACTIVITY 2.2

Students have prior knowledge of ethos, pathos, logos from 7th grade. Opportunity to expand upon prior knowledge.

Learning Targets

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

Review of Expository Writing

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

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

characters in stories

The Hunger Games vs. The Last Olympians

reptiles vs. mammals

Alaskan gold rush vs. California gold rush

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

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

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

My Notes

Opportunity to explain the possible ways students can structure their essay for EA #1.

Note the differences between each structure.

Students might even create "mock outlines" to refer to later.

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

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

Academic Discourse

ACTIVITY 2.2

PLAN

Materials: sentence strips
Suggested Pacing: 2 50-minute class periods

TEACH

1 Activate prior knowledge by asking students to share what they know about expository and compare/contrast writing. You may want to focus your brainstorming only on ELA topics, though topics from different academic subjects can show the cross-curricular application of this mode of writing.

2 Discuss the logic of the methods of compare/contrast organization outlined in the table. Explain that these two models require identification of features that can be compared for both subjects, as with *habitat*, *reproduction*, and *physiology* for reptiles and mammals.

TEACHER TO TEACHER

It may be helpful to create a large visual display of the two organizational structures and post it in the room for easy reference. Since some of the analytical thinking about the novel study is focused on comparing the fictional society with actual society, you could anticipate this comparison work here by asking students what features they would use to build a comparison of two societies—e.g., education, family, government, social norms, rituals around life and death, etc.

COMMON CORE STATE STANDARDS

Focus Standards:

RI.8.3: Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

W.8.2: Write informative/explanatory texts, including career development documents (e.g., simple business letters and job applications), to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

W.8.2a: Introduce a topic or thesis statement clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

Additional Standards Addressed:

RI.8.1; RI.8.2; RI.8.4; RI.8.5; RI.8.10; W.8.2b; W.8.2c; W.8.5; W.8.10; L.8.1c; L.8.4c; L.8.4d; L.8.5a; L.8.5b; L.8.5c; L.8.6

Purpose: Model Text

Nonfiction Narrative

GRANT AND LEE: A STUDY IN CONTRASTS

by Bruce Catton

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

2 These men were bringing the Civil War to its virtual finish. To be sure, other armies had yet to surrender, and for a few days the fugitive Confederate government would struggle desperately and vainly, trying to find some way to go on living now that its chief support was gone. But in effect it was all over when Grant and Lee signed the papers. And the little room where they wrote out the terms was the scene of one of the poignant, dramatic contrasts in American History.

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

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

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



Ulysses S. Grant

My Notes

fugitive: fleeting; transient

vainly: futilely; unsuccessfully

poignant: passionate; emotional

deportment: behavior

Teacher Notes
A
Lee's Background

ACTIVITY 2.2 continued

Text Complexity

Overall: Complex

Lexile: 1110L

Qualitative: Moderate Difficulty

Task: Moderate (Analyze)

5 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating as directed. Evaluate whether the selected reading mode is effective.

6 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

TEACHER TO TEACHER

Paragraph 3 can be considered the thesis. Notice that the last sentence restates this idea. Notice also that transitions of contrast and similarity begin to show up in paragraph 7 with the introduction of Grant.

and underline the descriptions of the two generals. Then choose one for each general that shows them to be opposites.

8. Craft and Structure (RI.8.5) 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? In paragraph 13, examine the phrase, "Yet it was not all contrasts..." and think about how it signals a change in the discussion.

ACTIVITY 2.2 continued

Teacher Notes

ACTIVITY 2.2 continued

Expository Writing: Compare/Contrast

My Notes



WORD CONNECTIONS

Etymology

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

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

implicit: implied though not directly stated

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?



Robert E. Lee

WT 1

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

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

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

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

Teacher notes
Lee (contrast)
Grant's Background
contrast

Teacher Notes

contrasting

Transition Paragraph

compare

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

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

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

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

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

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

tenacity: the quality of holding together; remaining persistent
burgeoning: quickly growing or developing; flourishing



WORD CONNECTIONS

Content Connections

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

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

My Notes

Handwritten notes area with horizontal lines.

↳ What type of text is this?
Narrative, Expository/Explanatory,
Argumentative? How do you
know?

ACTIVITY 2.2 continued

7 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

8 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

9 For the Working from the Text activity, 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**.

ACTIVITY 2.2
continued

Expository Writing: Compare/Contrast

My Notes

Second Read

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

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

History is being represented as a book, with major historical periods as chapters. Catton compares conflict to a current, which is a natural, powerful force. RI.8.4

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

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. RI.8.4

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

Answers will vary, but might include the following: “There should be a leisure class, backed by ownership of land: ...” “No man was born to anything, except perhaps to a chance to show how far he could rise.” RI.8.3

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

Paragraph 13; the paragraph includes transition words that signal both contrast and comparison. RI.8.5

Working from the Text

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

Paragraphs 1–3: introduction about both generals

Paragraphs 4–6: Lee

Paragraphs 7–9: Grant

Paragraphs 10–12: summary contrast

Paragraphs 13–16: similarities

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

Both generals were equally important and shared similarities and differences. Paragraph 3 describes them both as “strong men” and “oddly different generals.” Paragraph 13 summarizes, “Different as they were—in background, in personality, in underlying aspiration—these two great soldiers had much in common.”

Creating Coherence

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

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

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

Check Your Understanding

WRITING to SOURCES Expository Writing Prompt

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

- Explain at least one difference and one similarity of the two subjects.
- Organize ideas logically (subject-by-subject or feature-by-feature). Refer to the chart on page 95 for these organizational structures.
- Create coherence by using transitional words and phrases.
- Support your explanations and ideas with evidence from the text.

My Notes

→ Teaching opportunity
Coherence
 A memorized list of transitional words is short term. Processing how a certain transitional phrase adds clarity and coherence to a linking idea builds understanding.

ACTIVITY 2.2 continued

10 Introduce the concept of *coherence*, and read through the transitions that can create coherence in a compare/contrast text. Have students sort transitions in the chart, using QHT.

Leveled Differentiated Instruction

For more practice in using transitions, ask students to choose two subjects for comparison and then use an **Idea Connector** graphic organizer to help them generate compare and contrast statements. You may choose to have students share their statements orally or in writing.

Em Have students use basic transitions such as *and*, *but*, and *or* to make connections between ideas.

Ex Encourage students to use a variety of transitions such as *because*, *even though* to make connections between ideas.

11 As a class, discuss how the organizational structures would be applied to the topic in the writing prompt. Choose one structure, and then co-construct the first paragraph. Ask students to complete the essay. Be sure to have them prewrite and plan the entire organization prior to drafting.

ASSESS

Be sure students spend time identifying and evaluating the coherence created by the transitions and the clear organizational structure of the essay. Note that this essay combines both forms of compare/contrast organization. Use sections of this essay as models for students to follow in the next activity.

Paragraphs 1–12 form a complete essay of contrast, while the last four paragraphs emphasize similarities between the leaders and use these to close the essay and to stress the equal importance of both generals to American history.

ADAPT

If student responses to the writing prompt indicate confusion relating to features of comparison and/or logically organizing ideas, revisit Catton’s text to review how he applies these skills. Then, form mixed-level groups, and ask students to work together to rewrite the second paragraph, or co-construct the second paragraph as a class.

ACTIVITY 2.3

▶ PLAN

Materials: highlighters
Suggested Pacing: 2 50-minute class periods

▶ TEACH

1 Introduce the concepts of *utopia* and *dystopia* by **activating prior knowledge** and conducting a **shared reading** of the informational text. Be sure to help students make meaning of difficult vocabulary.

2 Coming to a consensus on values that all societies would consider utopian will help set the context for the novel students will be reading.

3 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the literary terms they encounter.

4 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud

5 Set the context by reading About the Author aloud to students.

*Suggestion:
Utilize ELD
Activity 1.2 in
Unit 2 preview
vocabulary.*

ACTIVITY 2.3

Utopian Ideals and Dystopian Reality

What does this mean?

LEARNING STRATEGIES:

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

Learning Targets

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

The Concept of Utopia

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

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

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

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

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

Preview

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

Setting a Purpose for Reading

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

** Highlight features of dystopian society*

ABOUT THE AUTHOR

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

WORD CONNECTIONS

Roots and Affixes

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

WORD CONNECTIONS

Roots and Affixes

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

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.8.3: 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.

W.8.2b: Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

Additional Standards Addressed:

RL.8.1; RL.8.4; RL.8.6; W.8.2a; W.8.9; W.8.10; L.8.1b; L.8.3a; L.8.4b; L.8.5a; L.8.6

Short Story

Harrison Bergeron

by Kurt Vonnegut, Jr.

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

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

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

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

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

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

7 "Huh," said George.

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

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

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

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

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

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

WORD CONNECTIONS

Etymology

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

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

My Notes

Harrison Bergeron is filled with dialogue. This text lends itself well to LT 1, using correct punctuation and direct quotations. Students could use an excerpt and focus their attention on LT 1, with one or two simple CFU Q's on Vonnegut's use of quotations, students begin to process/see a good model of proper punctuation.

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

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Key Ideas and Details (RL.8.1) **What is George's "little mental handicap radio" and what is it intended to do?** Who or what requires George to wear the handicap radio and who controls the transmitter? Why is this important?

2. Key Ideas and Details (RL.8.1) **Why is the punishment for removing weight from the "handicap bag" so harsh? Find textual evidence to support your answer.** Reread the dialogue

in paragraphs 25–35 to determine the effect of removing government handicaps.

3. Key Ideas and Details (RL.8.1) **According to this society, what are the things that make George and his son and people like the ballerinas so dangerous? Cite textual evidence to support your inference.** Examine paragraph 39 that describes the ballerina. What are her handicaps and why does she have them? She

Close Read LT 2

LT 1

Utopian Ideals and Dystopian Reality

My Notes

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

- 14 “Um,” said George.
- 15 “Only, if I was Handicapper General, you know what I would do?” said Hazel. Hazel, as a matter of fact, bore a strong resemblance to the Handicapper General, a woman named Diana Moon Glampers. “If I was Diana Moon Glampers,” said Hazel, “I’d have chimes on Sunday—just chimes. Kind of in honor of religion.”
- 16 “I could think, if it was just chimes,” said George.
- 17 “Well—maybe make ‘em real loud,” said Hazel. “I think I’d make a good Handicapper General.”
- 18 “Good as anybody else,” said George.
- 19 “Who knows better than I do what normal is?” said Hazel.
- 20 “Right,” said George. He began to think glimmeringly about his abnormal son who was now in jail, about Harrison, but a twenty-one-gun salute in his head stopped that.
- 21 “Boy!” said Hazel, “that was a doozy, wasn’t it?”
- 22 It was such a doozy that George was white and trembling, and tears stood on the rims of his red eyes. Two of the eight ballerinas had collapsed to the studio floor, were holding their temples.
- 23 “All of a sudden you look so tired,” said Hazel. “Why don’t you stretch out on the sofa, so’s you can rest your handicap bag on the pillows, honeybunch.” She was referring to the forty-seven pounds of birdshot in a canvas bag, which was padlocked around George’s neck. “Go on and rest the bag for a little while,” she said. “I don’t care if you’re not equal to me for a while.”
- 24 George weighed the bag with his hands. “I don’t mind it,” he said. “I don’t notice it any more. It’s just a part of me.”
- 25 “You been so tired lately—kind of wore out,” said Hazel. “If there was just some way we could make a little hole in the bottom of the bag, and just take out a few of them lead balls. Just a few.”
- 26 “Two years in prison and two thousand dollars fine for every ball I took out,” said George. “I don’t call that a bargain.”
- 27 “If you could just take a few out when you came home from work,” said Hazel. “I mean—you don’t compete with anybody around here. You just sit around.”
- 28 “If I tried to get away with it,” said George, “then other people’d get away with it—and pretty soon we’d be right back to the dark ages again, with everybody competing against everybody else. You wouldn’t like that, would you?”
- 29 “I’d hate it,” said Hazel.
- 30 “There you are,” said George. The minute people start cheating on laws, what do you think happens to *society*?”
- 31 If Hazel hadn’t been able to come up with an answer to this question, George couldn’t have supplied one. A siren was going off in his head.
- 32 “Reckon it’d fall all apart,” said Hazel.
- 33 “What would?” said George blankly.
- 34 “Society,” said Hazel uncertainly. “Wasn’t that what you just said?”
- 35 “Who knows?” said George.

introduces Harrison. What descriptions of him show him to be above average?

- 4. Craft and Structure (RL.8.4) **How does the author use parallel structure for effect in paragraph 51? In paragraph 53?** Why is using a series of adjectives an efficient and effective way to visualize this character of Harrison?
- 5. Craft and Structure (RL.8.4) **Examine the author’s choice of verbs to describe the actions of Harrison and the ballerina in motion. What is the intended effect?** Reread paragraphs 69–74

and notice that the verbs create visual images of energetic physical motion. How does this motion represent freedom?

- 6. Key Ideas and Details (RL.8.2) **How is the story’s theme reflected in the conversation between Hazel and George that concludes the story?** Reread the last dialogue between George and Hazel and notice especially the last 7 lines. Determine what lines of dialogue show how George and Hazel are handicapped.

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.

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.

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

grackle: any of several blackbirds smaller than a crow

hindrances: obstacles; deterrents; impediments

symmetry: balance; arrangement

consternation: alarm; bewilderment

7. Key Ideas and Details (RL.8.2) Summarize what happens in this story. Think again about the conflict of this story between individual freedom and society's control. Which force wins? Does the author agree that this resolution is a positive outcome?

ACTIVITY 2.3 continued

Teacher Notes

ACTIVITY 2.3 continued

Utopian Ideals and Dystopian Reality

My Notes

gamboled: leapt; pranced

- 50 When George could open his eyes again, the photograph of Harrison was gone. A living, breathing Harrison filled the screen.
- 51 Clanking, clownish, and huge, Harrison stood—in the center of the studio. The knob of the uprooted studio door was still in his hand. Ballerinas, technicians, musicians, and announcers cowered on their knees before him, expecting to die.
- 52 "I am the Emperor!" cried Harrison. "Do you hear? I am the Emperor! Everybody must do what I say at once!" He stamped his foot and the studio shook.
- 53 "Even as I stand here," he bellowed, "crippled, hobbled, sickened—I am a greater ruler than any man who ever lived! Now watch me become what I can become!"
- 54 Harrison tore the straps of his handicap harness like wet tissue paper, tore straps guaranteed to support five thousand pounds.
- 55 Harrison's scrap-iron handicaps crashed to the floor.
- 56 Harrison thrust his thumbs under the bar of the padlock that secured his head harness. The bar snapped like celery. Harrison smashed his headphones and spectacles against the wall.
- 57 He flung away his rubber-ball nose, revealed a man that would have awed Thor, the god of thunder.
- 58 "I shall now select my Empress!" he said, looking down on the cowering people. "Let the first woman who dares rise to her feet claim her mate and her throne!"
- 59 A moment passed, and then a ballerina arose, swaying like a willow.
- 60 Harrison plucked the mental handicap from her ear, snapped off her physical handicaps with marvelous delicacy. Last of all he removed her mask.
- 61 She was blindingly beautiful.
- 62 "Now—" said Harrison, taking her hand, "shall we show the people the meaning of the word dance? Music!" he commanded.
- 63 The musicians scrambled back into their chairs, and Harrison stripped them of their handicaps, too. "Play your best," he told them, "and I'll make you barons and dukes and earls."
- 64 The music began. It was normal at first—cheap, silly, false. But Harrison snatched two musicians from their chairs, waved them like batons as he sang the music as he wanted it played. He slammed them back into their chairs.
- 65 The music began again and was much improved.
- 66 Harrison and his Empress merely listened to the music for a while—listened gravely, as though synchronizing their heartbeats with it.
- 67 They shifted their weights to their toes.
- 68 Harrison placed his big hands on the girl's tiny waist, letting her sense the weightlessness that would soon be hers.
- 69 And then, in an explosion of joy and grace, into the air they sprang!
- 70 Not only were the laws of the land abandoned, but the law of gravity and the laws of motion as well.
- 71 They reeled, whirled, swiveled, flounced, capered, gamboled, and spun.

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- 72 They leaped like deer on the moon.
- 73 The studio ceiling was thirty feet high, but each leap brought the dancers nearer to it.
- 74 It became their obvious intention to kiss the ceiling. They kissed it.
- 75 And then, neutralizing gravity with love and pure will, they remained suspended in air inches below the ceiling, and they kissed each other for a long, long time.
- 76 It was then that Diana Moon Glampers, the Handicapper General, came into the studio with a double-barreled ten-gauge shotgun. She fired twice, and the Emperor and the Empress were dead before they hit the floor.
- 77 Diana Moon Glampers loaded the gun again. She aimed it at the musicians and told them they had ten seconds to get their handicaps back on.
- 78 It was then that the Bergerons' television tube burned out.
- 79 Hazel turned to comment about the blackout to George. But George had gone out into the kitchen for a can of beer.
- 80 George came back in with the beer, paused while a handicap signal shook him up. And then he sat down again. "You been crying," he said to Hazel.
- 81 "Yup," she said.
- 82 "What about?" he said.
- 83 "I forget," she said. "Something real sad on television."
- 84 "What was it?" he said.
- 85 "It's all kind of mixed up in my mind," said Hazel.
- 86 "Forget sad things," said George.
- 87 "I always do," said Hazel.
- 88 "That's my girl," said George. He winced. There was the sound of a riveting gun in his head.
- 89 "Gee—I could tell that one was a doozy," said Hazel.
- 90 "You can say that again," said George.
- 91 "Gee—" said Hazel, "I could tell that one was a doozy."

Second Read

- Reread the passage to answer these text-dependent comprehension questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** What is George's "little mental handicap radio" and what is it intended to do?

The "mental handicap radio" is in George's ear and at regular intervals a noise is transmitted to keep him from thinking too much or too hard. RL.8.1

My Notes

What type of text is "Harrison Bergeron"? How do you know?

-Review annotations to discuss dystopian characteristics in the story.

8 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

9 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

Short clips of "Harrison Bergeron" are available on Youtube.

ACTIVITY 2.3 continued

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

Leveled Differentiated Instruction

Students may need more support to understand the ideas of *utopia* and *dystopia*. Put them in groups of four to participate in Round Table Discussions of the concepts.

Em Have students start by completing an **Unknown Word Solver** graphic organizer.

Ex and Br Once students have thought about the concepts of utopia and dystopia, have groups complete a **Round Table Discussion** graphic organizer.

Support Have students write their own definitions of the words *utopia* and *dystopia* and list examples of things they would expect to find in each.

Stretch Have students research and write about references to *utopia* such as Shangri-La, the Garden of Eden, and the Promised Land.

ACTIVITY 2.3
continued

Utopian Ideals and Dystopian Reality

My Notes

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

Society "would fall apart." "Pretty soon we would be right back in the dark ages again, with everybody competing against everybody else." RL.8.1

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

George's son is "a genius," "an athlete," "dangerously under-handicapped." The ballerina is "extraordinarily beautiful," "strong," and "graceful." George has above average intelligence. Any special traits or characteristics are thought to give individuals the ability to take "unfair advantage of their brains." RL.8.1

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

"Clanking, clownish, and huge" describes Harrison's outlandish appearance and "crippled, hobbled, sickened" describes the physical and mental effects of the handicapping. RL.8.4

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

The verbs the author uses here include *reeled*, *whirled*, *swiveled*, *flounced*, *capered*, *gamboled*, *spun*, and *leaped*. These verbs create a sense of freedom, looseness, and joy. RL.8.4

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

The conversation showcases George's inability to focus mentally and Hazel's inability to focus emotionally, both of which are caused by the society's repression of individuality. RL.8.2

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

Working from the Text

8. Complete the following chart, citing evidence from the text.

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

GRAMMAR & USAGE
Conventions

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

Two things to consider:

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

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

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

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

Key Standard
Encourage students to use an ellipsis when completing a-d on the chart

Language and Writer's Craft: Embedding Direct Quotations

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

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

- Remember to avoid plagiarism by **paraphrasing** or directly **quoting** evidence. Although it is often easier to paraphrase information, a direct quotation can strengthen ideas if it is selected carefully and embedded smoothly.
- In order to smoothly embed a direct quotation, just remember TLQC format: transition, lead-in, quotation, citation. For example:
The reader is stunned by Harrison's dramatic death scene, yet Harrison's parents hardly react. **When George realizes Hazel has been crying, he simply says, "Forget sad things"** (Vonnegut 6).
- Using **ellipses and brackets** helps you to include more without writing out long pieces of quoted material. Study how the quoted material below has been added smoothly with the use of ellipses.
"Harrison tore the straps of his handicap harness like wet tissue paper, tore straps guaranteed to support five thousand pounds. Harrison's scrap-iron handicaps crashed to the floor."
The reader celebrates the moment when "Harrison tore the straps of his handicap harness like wet tissue paper... [and] scrap-iron handicaps crashed to the floor," allowing him full freedom at last (Vonnegut 104).

My Notes

ACTIVITY 2.3 continued

12 Read over the information on active and passive voice, and help students see the stylistic differences in effect and impact when active voice is used rather than passive voice.

▶ PLAN

Ask students to independently respond to the writing prompt, in class or as homework. When students are finished responding to the writing prompt, ask a few volunteers to read their embedded direct quotation; then provide feedback as a class.

▶ ADAPT

If students struggle with embedding direct quotations or using syntax and punctuation for effect, display successful student models, use a **think aloud** to explain what makes the examples successful, and ask students to revise their work.

ACTIVITY 2.3 continued

Utopian Ideals and Dystopian Reality

My Notes

Impact on Reader / Purpose of each

(1)

Language and Writer's Craft: Active and Passive Voice

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

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

1. When it is more important to draw attention to the person or thing being acted upon: *The unidentified victim was struck near her home.*
2. When the actor in the situation is not important: *The eaglet's birth was witnessed in the early morning hours.*

Active voice: Harrison removed his handicaps.

Passive voice: The handicaps were removed by Harrison.

Notice that in the active voice version, the emphasis is on Harrison as the one who takes action. Passive voice is not inherently wrong. However, if you can say the same thing in active voice, you can make your sentences more vibrant and direct. Later in this unit you will learn more about appropriate use of passive voice.

- Most importantly, do not mix active and passive constructions in the same sentence:
"The Handicapper General approved the new handicaps, and a new amendment was added."
should be recast as
"The Handicapper General approved the new handicaps and added the new amendment."

Check Your Understanding

WRITING to SOURCES Expository Writing Prompt

How does "Harrison Bergeron" convey the conflict between the needs or ideals of society and the realities of individuals? Be sure to:

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

Understanding a Society's Way of Life

ACTIVITY
2.4

Learning Targets

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

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

WORD CONNECTIONS

Etymology

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

dimension: a level of existence or consciousness

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: 760L

Qualitative: Moderate Difficulty

Task: Challenging (Create)

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; SL.8.1a; L.8.4a; L.8.6

ACTIVITY 2.4 continued

Fahrenheit 451

Text Complexity
Overall: Complex

Lexile: 890L

Qualitative: Moderate Difficulty

Task: Challenging (Create)

- 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.
- 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.

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

Leveled Differentiated Instruction

In this activity, some students may need more support to review the vocabulary of literary analysis.

Em Have students write to complete an **Unknown Word Solver** graphic organizer for each term.

Ex Guide students to write example sentences using the vocabulary of literary analysis.

- 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).

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

- 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

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

* It is okay to only read excerpts from the novel as time permits.

Reviewing Vocabulary of Literary Analysis

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

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

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

Novel Study

Preview the novel you will be reading as a class.

- 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**

- 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)		

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

Quotation (page #)

Analysis

Questions

Level 1: What is the job of a fireman? (*Fahrenheit 451*)

What does it mean to “release” someone? (*The Giver*)

Level 2: Why is it important that Montag doesn't know the history of his occupation? (*Fahrenheit 451*)

Why is the Ceremony of Twelve so important? (*The Giver*)

My Notes

model
for
students



INDEPENDENT
READING LINK

Read and Respond

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

ACTIVITY 2.4 continued

important information about the protagonist or the setting. You might model this in a **think aloud**.

9 Assign homework: Ask students to finish reading Chunk 1, complete the evidence for the protagonist or setting, and complete the vocabulary list.

Day 2

10 When students return to class use the quotation and questions as the basis for a quick collaborative discussion. During the discussion, students should record evidence and inferences in the graphic organizer and ask questions for clarification. Emphasize the importance of writing thought-provoking questions. A Level 2 question is based on inference or analysis, and a Level 1 question is based on important factual elements.

11 Encourage students to complete the Independent Reading Link activity, reminding them to record responses in the Reader/Writer Notebook.

ASSESS

Ask mixed-level **discussion groups** to discuss the relationship between the protagonist and his role in society. Limit the discussion to 10–15 minutes.

ADAPT

To monitor the discussion you might consider having the class agree on the questions before they break into groups. In addition, ask the groups to take notes on the responses to their questions.

Check Your Understanding

Group Discussion

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

Allow time for
Kids to read and
jigsaw the questions
to lead into group
discussion

★ Academic
Discussion

LT 2 1/2

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 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. Tell students to take notes on conflicts and perspectives they see emerging. Ask text-dependent questions to set a purpose for a second read.
- 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

Learning Targets

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

Novel Study

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

- 1 Other than the protagonist, who are the most important characters so far in the story? What do we know about each of these characters? Make a list of these characters and provide a brief description of each.
- 2 Which of these characters usually agree with one another? Which of these characters tend to disagree?
- 3 Conflict among people or between people and society is a result of conflicting **perspectives**. Support this idea by identifying a topic that has created the most important conflict so far in the story and contrast two different perspectives about the topic.

My Notes

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

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

4. Write questions for discussion based on the information you provided in the chart.

- Level 1 (literal, factual):
- Level 2 (interpretive):

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

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

LT2

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

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

My Notes

Day 2

6 Vocabulary: Ask students to star their favorite new word from their reading. Call on five students to teach their word to the class; the class should add these words to their personal vocabulary list. Check to see if there are any Word Wall nominations.

7 Form discussion groups of four. Students should discuss Chunk 2, using notes from the graphic organizer as a guide.

8 As a class, select a topic, and work through questions 7 and 8 with each student filling in information based on his or her own perspective.

ACTIVITY 2.5 continued

9 The Language and Writer's 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

Key Standard

My Notes

Option: Focus on impact of mood as a writer's technique that shapes how we, as reader, understand the story. Minimal time spent on memorizing the "terms" out of context.

Explains the why/purpose

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

-EA #1 focus

WRITING TO SOURCES Expository Writing Prompt

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

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

Questioning Society

ACTIVITY
2.6

Learning Targets

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

Preview

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

Setting a Purpose for Reading

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

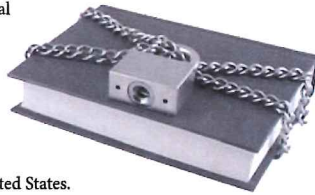
Purpose: Build Background

Article

Banned Books Week: Celebrating the Freedom to Read

September 30–October 6, 2012

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



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

3 The books featured during Banned Books Week have been targets of attempted bannings. Fortunately, while some books were banned or restricted, in a majority of cases the books were not banned, all thanks to the efforts of librarians, teachers, booksellers, and members of the community to retain the books in the library collections. Imagine how many more books might be challenged—and possibly banned

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

My Notes

WORD CONNECTIONS

Etymology

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

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**.

ACTIVITY 2.6

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 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the literary terms they encounter.

2 **FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud



Text Complexity

Overall: Complex

Lexile: 1590L

Qualitative: Low Difficulty

Task: Accessible (Understand)

3 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating as directed. Evaluate whether the selected reading mode is effective.

4 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

5 As a class, briefly discuss the central idea of this informational text. Share with students the text of the First Amendment to the Constitution:

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

“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.

6 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension question. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

7 Have students answer the text-dependent question. If they have difficulty, scaffold the question by rephrasing it or breaking it down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

8 Have students respond to the **Quickwrite** in Working from the Text. Be sure to address the American value of freedom of expression, and discuss the connection to “danger . . . when restraints are imposed.”

9 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.”

10 Ask students to begin reading Chunk 3 (in small groups, pairs, or individually). Once they have read part of the chunk, pose some text-dependent questions to guide a second read.

11 Assign homework: Ask students to finish reading Chunk 3 and to complete Student Step 8. Explain that the work is intended to prepare students for a class discussion on the topic of rules or laws.

ACTIVITY 2.6 continued

Questioning Society

restraints: confines; controls
imposed: forced

My Notes

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.

Second Read

- Reread the passage to answer the text-dependent comprehension question.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Craft and Structure:** What clues in the text help you understand the meaning of the word *banned*?

Paragraph 2 states, “BBW stresses the importance of ensuring the availability of unorthodox or unpopular viewpoints...” Paragraph 3 follows banned with “or restricted.” RI.8.4

Working from the Text

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

Books symbolize freedom of expression: “...the freedom to access information and express ideas.”

Novel Study

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

3. Using “Harrison Bergeron,” show how the setting connects to the character and theme.
- 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.
4. How are books viewed in the society of your novel’s protagonist?
5. Compare and contrast perspectives relating to banned books. How might this connect to the story’s theme?

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Craft and Structure (RI.8.4)** What clues in the text help you understand the meaning of the word “banned”? Note that the title pairs “banned” with “freedom,” which could be

confusing. The second sentence of the first paragraph pairs the idea of censorship with “bannings of books.”

6. 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.

Academic discourse

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: Answers will vary. Level 3 Question: How important are ceremony and ritual in life?
3. page(s): ____		Response: Level 3 Question:

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

Introducing the Strategy: Socratic Seminar

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

ACADEMIC VOCABULARY

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

ACTIVITY 2.6 continued

Leveled Differentiated Instruction

In this activity, some students may need help preparing for the Socratic Seminar. It may be useful for students to practice by answering questions about rules and laws in a pair or smaller group.

Em Guide students to work in pairs to answer literal *yes-no* questions about rules and laws, such as *Do rules and laws help a community to be more safe?*

Ex Guide students to work in smaller groups or pairs to discuss literal questions about rules and laws, such as *How do rules and laws help a community to be more safe?*

Br Have students work in smaller groups or pairs to discuss literal and interpretive questions about rules and laws, such as *Which rules and laws are more important than others?* Encourage students to respond to their partners by offering useful feedback.

Support Model a discussion about rules and laws with a student. Have students take notes on the model discussion in order to practice listening to comprehend ideas.

Day 2

12 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.

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

14 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**.

15 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

ACTIVITY 2.6 continued

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 of their cards during the discussion. Also, once they have used their cards, they must listen the rest of the time to allow others the chance to speak.

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

17 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.

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

Leveled Differentiated Instruction

In this activity, students may need more practice to prepare for the Socratic Seminar.

Em and Ex Have students fill out the **Collaborative Dialogue** graphic organizer while they are in the outer circle. The sheet will help them fill out their Socratic Seminar Notes.

ACTIVITY 2.6
continued

Questioning Society

Academic Discourse

My Notes

8. 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.

9. Engage in the Socratic Seminar.

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

Possible strategy for students in the outer circle: Give them post-it notes and allow them to write arguments and give them to students in the inner circle who might need

to contribute but don't know what to say.

TEACHER TO TEACHER

During the Socratic discussion, the teacher's role is to be a facilitator. The goal is to get students to start and maintain the discussion on their own, but the teacher should be prepared to bridge ideas, encourage student speaking, and take the discussion in a new direction. An additional copy of the note-taking graphic organizer can be found on page 90f.

19 In the "My thoughts" section of the note-taking graphic, students should note comments or questions they would have made during the discussion if they were in the inner circle.

20 In the "Listening to Evaluate" section, students can evaluate the whole group, or you can anonymously assign one student in the inner circle to one student in the outer circle (give each student in the outer circle a numbered card that corresponds to a numbered seat). Either way, during the evaluation, students should just state evidence, not use students' names.

ASSESS

Ensure that all students are actively participating in the Socratic discussion, either as speakers or listeners, and that they are taking notes.

After 10–15 minutes of discussion, ask students from the outer circle to share an interesting point, a speaking strength or challenge, and a listening strength or challenge.

Rotate inner and outer circles and repeat the process.

Ask all students to reflect on their participation (in class or as homework).

ADAPT

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

Socratic Seminar Notes

Topic: Rules and Laws in a Utopian/Dystopian Society

Listening to Comprehend

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

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

Listening to Evaluate

- **Speaking:**
 - Strength: _____
 - Challenge: _____

- **Listening:**
 - Strength: _____
 - Challenge: _____

Reflection

- I did/did not meet my speaking and listening goals.
Explanation: _____

- I am most proud of: _____

- Next time I will: _____

My Notes

ACTIVITY 2.7

▶ 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 use a 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 questions 3 and 4, 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

*use as
needed as
time permits

Learning Targets

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

Novel Study

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

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

Topic Sentence: State an important character trait.

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

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

Stage 1: The Departure

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

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

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

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



WORD CONNECTIONS

Roots and Affixes

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

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

Check Your Understanding

WRITING to SOURCES / Expository Writing Prompt

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

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

WJ2

My Notes

ACTIVITY 2.7 continued

Day 2

- 6 Ask students to star their favorite new word from their reading. Call on five students to teach their word to the class; the class should add these words to their personal vocabulary lists. Check for Word Wall nominations.
- 7 Allow time for students to complete question 5 independently.
- 8 Form small **discussion groups**, and ask students to present and evaluate interpretations of Stage 1. Students should evaluate interpretations by listening for an accurate understanding of the Hero's Journey and convincing support from the text. Encourage students to question one another's ideas, respectfully disagree, and revise their own ideas if they are convinced that another's interpretation is more accurate.
- 9 As a class, read the writing prompt and brainstorm effective transitions that can be used to link ideas—*first, then, as a result of, next*, etc. Ask a student to create Word Wall cards and display them on the Word Wall next to the transitions used to compare and contrast.

ASSESS

Ask students to independently respond to the writing prompt (in class or as homework). Be sure students don't fall into summary, but rather show how the main character is being characterized and developed as a hero.

ADAPT

If student responses are underdeveloped and/or lack effective transitions, make copies of at least one successful student model. Conduct a **shared reading** and **think aloud** to explain how the writer successfully develops ideas and uses transitions to create cohesion. Students should **mark/annotate** the text(s) to capture the discussion for future reference. After checking for understanding, give students time to revise their written response.

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).

Leveled Differentiated Instruction

In this activity, students may need help analyzing how words and phrases in the story portray unconditional love. Provide students with phrases from the story to analyze, such as “give another the experience of sunshine” and “he no longer cared about himself.”

Em Have students complete a **Word Choice Analyzer** for each phrase.

Ex Guide students to write to explain how well each phrase supports the idea of unconditional love using the sentence frames. *The phrase ___ shows unconditional love because _____. The effect of this phrase is _____.*

ACTIVITY 2.8

Navigating the Road of Trials

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

Learning Targets

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

Novel Study

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

- Review the Initiation stage of the Hero’s Journey. What do you remember about:
 - Step 4. The Road of Trials**

My Notes

**Use this page for students choosing prompt two in EA #1*

Step 5. The Experience with Unconditional Love

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

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

4. Prepare for a small group discussion by continuing to focus on the *trials* and *unconditional love* experienced by the protagonist. Use sticky notes for the following:

- Mark conflicts reflected in dialogue spoken by other characters, and analyze how the dialogue affects the protagonist's perspective on his society, encouraging him to reject their way of life.
- Mark evidence of *unconditional love* reflected in dialogue spoken by other characters, and analyze how the dialogue affects the protagonist's perspective on his society, encouraging him to reject their way of life.

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

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

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

Check Your Understanding

WRITING to SOURCES Expository Writing Prompt

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

- Include a topic sentence
- Use evidence from the novel
- Show an understanding of the steps of the journey archetype.

My Notes

LTN

ACTIVITY 2.8 continued

3 Distribute sticky notes, and begin reading Chunk 5 as a class. **Guide reading** by asking students to focus on conflicts and unconditional love (as revealed through dialogue), as well as on analyzing the antagonist.

4 As you progress through the reading, stop to complete and discuss sticky-note responses, and ask students to identify and record new vocabulary.

5 Ask students to continue to practice forming and supporting statements of comparison and contrast relating to characters and setting.

6 Ask students to work independently to complete questions 4 and 5, the response for Chunk 5, and their personal vocabulary list. As students work, circulate to check for understanding.

7 Ask students to star their favorite new word from their reading. Call on five students to teach their word to the class; the class should add these words to their personal vocabulary list. Check for Word Wall nominations.

8 After reading the discussion prompt, form **discussion groups**, and set expectations for speaking and listening (e.g., students should listen to comprehend ideas and evaluate interpretations). Groups should start at the beginning of Chunk 5 and work their way to the end. The responses they recorded on sticky notes should guide their discussion.

ASSESS

During the discussion, check that students use specific evidence from the text to support their ideas.

ADAPT

This discussion prompt will demand precise notes and interpretation. If students have a hard time getting started, remaining focused, or maintaining a meaningful discussion, use the **fishbowl** strategy with strong readers and speakers to model the discussion expectations and to inspire the rest of the class to resume their own discussions.

You might also rearrange some discussion groups to ensure that there are strong leaders in each group.

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 questions 1 and 2.
- 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 graphic organizer under question 3, and complete the vocabulary list.
- 4 Encourage students to complete the Independent Reading Link activity, reminding them to record responses in the Reader/Writer Notebook.

ACTIVITY 2.9

The End of the Journey

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

My Notes

*use as needed

Learning Targets

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

Novel Study

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

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

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

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

Step 6: The Ultimate Boon:

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

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

INDEPENDENT READING LINK

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

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.8.9: 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.

W.8.9a: 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").

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

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

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

Writing Introductory Paragraphs

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

Sample 1

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

Sample 2

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

My Notes

Handwritten notes in blue ink on a lined notebook page. The notes are illegible but appear to be a list or series of points.

ACTIVITY 2.9 continued

Day 2

- 5 Ask students to respond independently to questions 5–6.
- 6 Form small groups. Ask students to share their answers and to evaluate others' interpretations of the hero's boon. Remind students to use evidence from the text to support or disagree with an interpretation.
- 7 Debrief as a class to check for understanding.
- 8 Ask students to revisit Activity 2.4 to determine whether their predictions about the story (based on the cover of the book) were accurate.
- 9 Conduct a **shared reading** of the sample introductory paragraphs. As you read, students should **mark/annotate** the text for key elements that distinguish the kind of essay organization that is being introduced.
- 10 Allow time for pairs to share their analyses, and then analyze and evaluate the samples as a class.

COMMON CORE STATE STANDARDS

Additional Standards Addressed:

RL.8.1; RL.8.3; RL.8.4; RL.8.6; W.8.2a; W.8.2b;
W.8.4; W.8.5; W.8.10; L.8.1b; L.8.1c; L.8.3a;
L.8.4a

ACTIVITY 2.9 continued

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

12 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 us to explain how the protagonist's transformation naturally connects to what was learned (theme).

13 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).

INDEPENDENT READING CHECKPOINT

Put students into pairs to discuss the challenges they researched. Students should take notes on what their partners say, and then hand in the notes at the end of the discussion. As you review their notes, determine

ACTIVITY 2.9 continued The End of the Journey

My Notes

Bell ringer opportunity to generate ideas for EA #1

EM

Check Your Understanding

WRITING to SOURCES

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

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 to explain how the protagonist's transformation connects to what he learns.
- Choose the appropriate verbal mood for the ideas you want to express.
- Write in active voice unless the passive voice is specifically needed.

Independent Reading Checkpoint

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

whether they did adequate reading on their own topic, and whether they paid attention to what their partners said about their topics.

Leveled Differentiated Instruction

In this activity, students could use a **Venn Diagram for Writing a Comparison** to compare and contrast the protagonist with another character from his society.

Em Help students use the completed graphic organizer to write a comparison using the comparison sentence frames.

Ex Guide students to use the completed graphic organizer to write longer original sentences to compare the protagonist with another character.

Writing an Expository Essay

EMBEDDED
ASSESSMENT 1

EMBEDDED ASSESSMENT 1

Suggested Pacing: 4 50-minute class periods

TEACHER TO TEACHER

Make sure students know that each prompt requires a response using a different expository organization. You may want to specifically require one or the other. The first prompt requires a compare/contrast structure, whereas the second prompt expects students to discuss the changes in the main character using the Hero's Journey as a framework for discussing his or her development.

- 1 Planning and Prewriting:** Direct students to select a prompt and begin prewriting.
- 2 Drafting:** Help students to understand the importance of creating a rough draft by requiring that they create and use it during the **sharing and responding** they will do with a **writing group**. Having them take notes on the draft about possible revisions will give you an idea of the amount of rewriting a student is planning.
- 3 Evaluating and Revising:** Form **discussion groups for sharing and responding**. Each student should explain his or her organizational structure and then read one paragraph aloud. Group members should listen to evaluate and respond by providing specific feedback based on Scoring Guide criteria.
- 4** The goal is to recognize weaknesses and offer concrete solutions so each student leaves the discussion with a revision plan that will help them strengthen their draft.
- 5** You might want to review revision strategies briefly, such as **adding, deleting, rearranging, and substituting**. Explain that these verbs can be used as stems when providing specific feedback in **discussion groups**. Display the following formula and example:
 - **Add** a direct quotation from the text to provide convincing evidence for your interpretation.
 - **Substitute** a vague word with a more precise one.

Assignment

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

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

Planning and Prewriting: Take time to plan your essay.

- Which prompt do you feel best prepared to respond to with examples from literature and real life?
- What prewriting strategies (such as freewriting or graphic organizers) could help you brainstorm ideas and organize your examples?

Drafting: Write a multi-paragraph essay that effectively organizes your ideas.

- How will you introduce the topic clearly and establish a controlling idea (thesis)?
- How will you develop the topic with well-chosen examples and thoughtful analysis (commentary)?
- How will you logically sequence the ideas using an appropriate structure and transitions?
- How will your conclusion support your ideas?

Evaluating and Revising the Draft: Create opportunities to review and revise your work.

- During the process of writing, when can you pause to share and respond with others in order to elicit suggestions and ideas for revision?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

Checking and Editing for Publication: Confirm your final draft is ready for publication.

- How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar and usage?
- How did you use TLQC (transition/lead-in/quote/citation) to properly embed quotations?
- How did you ensure use of the appropriate voice and mood in your writing?

Reflection

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

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

My Notes

COMMON CORE STATE STANDARDS

Focus Standards:

W.8.2a: Introduce a topic or thesis statement clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

W.8.2b: Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

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

W.8.2d: Use precise language and domain-specific vocabulary to inform about or explain the topic.

W.8.2e: Establish and maintain a formal style.

W.8.2f: Provide a concluding statement or section that follows from and supports the information or explanation presented.

EMBEDDED ASSESSMENT 1 continued

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. This way, you can have copies to mark for each student's work.

To identify additional areas where your English learners could use additional support, see the English Language Development Rubric for Embedded Assessment 1 on page 168a.

EMBEDDED ASSESSMENT 1

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.

Use exemplars for both examples and non-examples
Editing/Revision opportunity

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

When using student exemplars, student tasks could include "identifying language."

Student Exemplars can be found on SpringBoard Online.

Click "Teacher Resources," Select the course, then Select "Student Exemplars" under "Category"

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