



Coming of Age

Visual Prompt: What comes to mind when you hear the phrase “coming of age”?

Unit Overview

Ninth grade marks many important transitions, beginning the experiences of becoming an adult. In this unit, you will explore the theme of “coming of age” and examine how writers in a variety of texts use stylistic choices to create the voices of characters who are going through life-changing experiences. Along the way, you will study a novel independently, conduct interviews, analyze arguments regarding the value of postsecondary education, and examine the complex relationship between an author’s purpose, his or her audience, and the ways in which he or she appeals to readers. By the end of the unit, your academic “coming of age” will be marked by a heightened understanding of voice, appeals, and persuasive techniques.



GOALS:

- To understand the concept of coming of age
- To identify diction, syntax, imagery, and tone—and to understand the way they work together to convey an author’s or speaker’s voice
- To incorporate voice effectively in writing
- To analyze and use rhetorical appeals and evidence to present an argument to an audience
- To support an inference or claim using valid reasoning and relevant and sufficient evidence

ACADEMIC VOCABULARY

- strategize
- inference
- denotation
- connotation
- transcript
- claim
- counterclaim
- analogy

Literary Terms

- voice
- tone
- narrative
- narrator
- anaphora
- diction
- juxtaposition
- prose
- rhetorical appeals
- logos
- ethos
- pathos

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Language and Writer’s Craft

- Parallel Structure (1.4)
- Clauses (1.14)



LEARNING STRATEGIES:

Close Reading, KWHL, Marking the Text, Skimming/Scanning, Summarizing

My Notes

Learning Targets

- Preview the big ideas and the vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

Making Connections

As you read about coming of age, you will learn about voice and style, the characteristics that make a writer’s or speaker’s work distinctive. You will evaluate texts and make inferences based on textual evidence. Then you will conduct an interview and write an interview narrative in which you capture the voice of the interviewee.

Essential Questions

Based on your current knowledge, write answers to these questions in the My Notes space.

1. What does it mean to “come of age”?
2. How are rhetorical appeals used to influence an audience?

Developing Vocabulary

Go back to the Contents page and use a QHT strategy to analyze and evaluate your knowledge of the Academic Vocabulary and Literary Terms for the unit. As a reminder, use the “Q” to identify words you do not know, an “H” for words you have heard and might be able to identify, and a “T” for words you know well enough to teach to someone else.

Unpacking Embedded Assessment 1

Read the following assignment for Embedded Assessment 1, and summarize the major elements in your Reader/Writer Notebook.

Your assignment is to interview a person who has attended a postsecondary institution (i.e., a two- or four-year college, a training or vocational school, the military). From that interview, you will write a narrative that effectively portrays the voice of the interviewee while revealing how the experience contributed to his or her coming of age.

Summarize in your own words what you will need to know for this assessment. With your class, create a graphic organizer that represents the skills and knowledge you will need to accomplish this task and **strategize** how you will complete the assignment. To help you complete your graphic organizer, be sure to review the criteria in the Scoring Guide on page 55.

ACADEMIC VOCABULARY

To **strategize** is to plan the actions you will take to complete a task. Think about how this verb relates to the **strategies** you use to unpack the Embedded Assessment or the **strategic** thinking you use to solve problems.

INDEPENDENT READING LINK

For independent reading during this unit, you may want to choose biographies or autobiographies about people of interest to you. As you study the first part of this unit, apply the strategies and information you learn to your independent reading.

Learning Targets

- Identify and analyze how a writer’s use of language creates a distinct voice.
- Cite textual evidence of voice to support inferences about a speaker.

Creating Voice

1. **Quickwrite:** When you think of pizza, what comes to mind? Write a paragraph describing pizza and showing your attitude toward it. You will come back to this later.

If several different people were asked to describe pizza, you might expect to get a variety of responses. Even though the subject would be the same, the descriptions might be quite different because each person uses a different **voice**. Voice is a result of a writer’s or speaker’s use of language, and it may be so unique that it’s almost like a fingerprint: a sign of the writer’s or speaker’s identity. This fingerprint results from three central aspects of how language is used in the text.

- **Diction**—Word choice intended to convey a certain effect
- **Syntax**—Sentence structure; the arrangement of words and the order of grammatical elements in a sentence
- **Imagery**—The words or phrases, including specific details and figurative language, that a writer uses to represent persons, objects, actions, feelings, and ideas descriptively by appealing to the senses

Experienced writers choose language carefully knowing that readers draw conclusions or **inferences** based on their diction, imagery, and syntax.

2. Following is one person’s description of pizza. What inferences can you draw about Speaker 1 based upon the speaker’s voice? Write your inferences in the graphic organizer that follows. Cite details of the speaker’s voice that led you to that conclusion.

Speaker 1: Eating pizza is rather like embarking on a transcontinental excursion. You embark on the journey without being quite certain of what you will encounter. A well-made pizza contains the aromatic essence of fresh basil, oregano, and garlic that beckon invitingly. Once you bite into a perfectly sliced piece of pizza, your taste buds awaken and celebrate. When properly prepared, pizza is an extraordinary culinary creation.

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, Read Around, Close Reading, Marking the Text, Think-Pair-Share, Discussion Groups

Literary Terms

Voice is a writer’s (or speaker’s) distinctive use of language to express ideas as well as his or her persona.

Tone is a writer’s or speaker’s attitude toward the subject. Tone is conveyed through the person’s choice of words and detail.

ACADEMIC VOCABULARY

To **infer** or to make an **inference** is to come to a conclusion about ideas or information not directly stated. You infer something based on reasoning and evidence (details).

WORD CONNECTIONS

Roots and Affixes

The word *syntax* contains the Greek prefix *syn-*, which means “together,” and the root *-tax-*, meaning “arrangement” or “order.”

The prefix *syn-* is found in words like *synthesis*, *synonym*, and *synchronize*. The root *-tax-* occurs in *taxonomy* and *taxidermy*.

Talking About Voice

*pick up
the*

Speakers (What might you infer about the speaker's age, status, and preferences?)	Inferences About the Speaker (What word choices does the speaker make—formal or informal?)	Diction (Are the sentences short, long, simple, or complex?)	Syntax (What words and phrases include sensory details to create images?)	Imagery (What can you conclude about the speaker's attitude toward the subject?)	Tone (What can you conclude about the speaker's attitude toward the subject?)
Speaker 1					
Speaker 2					
Speaker 3					

3. Inferences are justifiable only if they can be supported by textual evidence. Discuss your conclusions about Speaker 1 with another set of partners, comparing the annotations and the inferences you have drawn based upon them. Evaluate how supportable the inferences are based on the evidence you can provide to support your inferences. Rank each of your inferences from “strongly supported by evidence” to “somewhat supported by evidence.” Be prepared to justify your inferences—and your rankings—by explaining how the textual evidence supports your conclusions.

4. Now read the remaining speakers' descriptions with a partner, highlighting and annotating each passage for the diction, syntax, and imagery that contribute to the voice and tone. Write your annotations in the graphic organizer on the previous page to capture your responses.

Speaker 2: It's yummy. I like it when the cheese is really gooey. My mom makes it for dinner on the weekends. When it's too hot, I have to wait for it to cool. Mom says if I don't wait, I will burn my tongue. I like the way pizza smells. When I smell pizza cooking it always makes me want to eat it right up!

Inference about the speaker: _____

Speaker 3: As long as not one speck of gross disgusting animal flesh comes anywhere near my pizza, I can eat it. I prefer pizza with mushrooms, tomatoes, and spinach. Goat cheese is especially nice, too. A thin whole-wheat crust topped with imported cheese and organic vegetables makes a satisfying meal.

Inference about the speaker: _____

Speaker 4: Pizza is, like, one of the basic food groups, right? I mean, dude, who doesn't eat pizza? Me and my friends order it like every day. We usually get pepperoni, and it's great when they are, like, covering the whole top! Dude, hot steamy pizza dripping with cheese and loaded with pepperoni is awesome.

Inference about the speaker: _____

Group Discussion Norms

During this course, you will participate in discussions with partners and in groups. All members of a group need to communicate effectively as speakers and listeners. To make collaborative discussions productive:

- Prepare for discussions. This preparation may mean doing research, reading assigned texts, or completing analyses of texts so that you are ready to share ideas.
- Organize your thoughts and speak clearly. Listen with an open mind to the viewpoints of others, posing and responding to questions to help broaden discussions and make new connections based on evidence and reasoning shared within the group.
- Establish rules for collegial discussions, including hearing the views of all group members and deciding how to settle disagreements on next steps. To foster meaningful discussion, ask questions to clarify understanding and listen attentively to other group members' responses.
- If your group is charged with creating a group project, establish clear goals for the project, responsibilities for individual roles for project tasks, and deadlines for each part of the project.
- Be aware of nonverbal communication such as eye contact, body posture, head nods, hand gestures, and vocal cues.

My Notes



LEARNING STRATEGIES:

Think Aloud, Note-taking, Predicting, Sharing and Responding, Generating Questions

My Notes

Blank lined area for taking notes.

Literary Terms

A **narrative** tells a story about a series of events that includes character development, plot structure, and theme. A narrative can be a work of fiction or nonfiction. A **narrator** is the person telling the story and is often the protagonist or main character of the story.

Learning Targets

- Apply a strategy for active reading and note-taking.
- Interpret writers’ choices that create voice, engage readers, and suggest meanings.

Introducing the Strategy: Double-Entry Journal

A **double-entry journal** is a note-taking strategy for actively reading a text. In your journal, you can connect your own experiences to those of the characters, share your opinions about what is happening, trace the development of the characters, and comment on the writer’s choices that create the voice of the narrator.

A double-entry journal can be used with any reading. In this unit, you will be reading texts written in a **narrative** structure. As you read these narratives, use the format below as a model for recording notes in a double-entry journal. In the left column (“Trigger Text”), copy or summarize passages that trigger your thoughts in some way, citing the page number with the quotation. In the right column, write your thoughts about the passage or some element of the narrative (character, plot, theme).

If you are having trouble thinking of what to write, try using these stems:

- I really like / dislike this part because ...
- I wonder why ... ?
- The diction / imagery creates a tone of ...
- This quote shows the narrator’s / character’s voice by ...
- I predict that ...
- This reminds me of the time when I ...
- If it was me, I would ...

Trigger Text (The book says ...)	Analysis/Question/Opinion (I say ...)

Before Reading

1. In the following scene from *Speak*, the **narrator**, Melinda, is dealing with a new experience: the first day of high school. As you read, highlight quotes in the text that make you think; then, use the My Notes section and the sentence stems above to write a variety of responses to the text. Be prepared to discuss your responses after reading the text.

Large blank lined area for writing responses.

ABOUT THE AUTHOR

Born in 1961, Laurie Halse Anderson always loved reading and writing. Even as a child, she made up stories and wrote for fun. As an adult, she did freelance reporting until she began publishing her work. Her novel *Speak*, which won numerous awards and was a best seller, was made into a movie. In 2009, she won the Margaret A. Edwards Award for *Catalyst*, *Fever 1793*, and *Speak*. She continues to write historical fiction, like *Chains*, and young adult novels, like *Wintergirls*. She says she is inspired by her readers, who write to her with comments or come to her readings.

Novel

From Speak

by Laurie Halse Anderson

Spotlight

1 I find my locker after social studies. The lock sticks a little, but I open it. I dive into the stream of fourth-period lunch students and swim down the hall to the cafeteria.

2 I know enough not to bring lunch on the first day of high school. There is no way of telling what the acceptable fashion will be. Brown bags—humble testament to suburbia, or terminal geek gear? Insulated lunch bags—hip way to save the planet, or sign of an over involved mother? Buying is the only solution. And it gives me time to scan the cafeteria for a friendly face or an inconspicuous corner.

3 The hot lunch is turkey with reconstituted dried mashed potatoes and gravy, a damp green vegetable, and a cookie. I'm not sure how to order anything else, so I just slide my tray along and let the lunch drones fill it. This eight-foot senior in front of me somehow gets three cheeseburgers, French fries, and two Ho-Hos without saying a word. Some sort of Morse code with his eyes, maybe. Must study this further. I follow the Basketball Pole into the cafeteria.

4 I see a few friends—people I used to think were my friends—but they look away. Think fast, think fast. There's that new girl, Heather, reading by the window. I could sit across from her. Or I could crawl behind a trash can. Or maybe I could dump my lunch straight into the trash and keep moving right on out the door.

My Notes

GRAMMAR & USAGE**Dashes**

Writers use **dashes** to emphasize certain content. Note how Anderson uses dashes to call attention to the different types of lunch bags.

Narrative Voices

pick up
the



WORD CONNECTIONS

Roots and Affixes

The word **protagonist** has a form of the Greek prefix *proto-*, which means “first,” and the Greek root *-agon-*, which means “contest” or “struggle.”

The prefix *proto-* is also found in these words: *prototype*, *protozoa*, and *protocol*.

The root *-agon-* is also found in *agony*.

KEY IDEAS AND DETAILS

Melinda (the protagonist) has a vivid inner voice. What is significant, then, about the fact that she never actually speaks in this passage?

GRAMMAR & USAGE

Compound Sentences

A compound sentence is one that has two independent clauses joined by a coordinating conjunction. Example: “The lock sticks a little, but I open it.”

My Notes

5 The Basketball Pole waves to a table of friends. Of course. The basketball team. They all swear at him—a bizarre greeting practiced by athletic boys with zits. He smiles and throws a Ho-Ho. I try to scoot around him.

6 Thwap! A lump of potatoes and gravy hits me square in the center of my chest. All conversation stops as the entire lunchroom gawks, my face burning into their retinas. I will be forever known as “that girl who got nailed by potatoes the first day.” The Basketball Pole apologizes and says something else, but four hundred people explode in laughter and I can’t read lips. I ditch my tray and bolt for the door.

7 I motor so fast out of the lunchroom the track coach would draft me for varsity if he were around. But no, Mr. Neck has cafeteria duty. And Mr. Neck has no use for girls who can run the one hundred in under ten seconds, unless they’re willing to do it while holding on to a football.

8 Mr. Neck: “We meet again.”

9 Me:

10 Would he listen to “I need to go home and change,” or “Did you see what that bozo did”? Not a chance. I keep my mouth shut.

11 Mr. Neck: “Where do you think you’re going?”

12 Me:

13 It is easier not to say anything. Shut your trap, button your lip, can it. All that crap you hear on TV about communication and expressing feelings is a lie. Nobody really wants to hear what you have to say.

14 Mr. Neck makes a note in his book. “I knew you were trouble the first time I saw you. I’ve taught here for twenty-four years and I can tell what’s going on in a kid’s head just by looking in their eyes. No more warnings. You just earned a demerit for wandering the halls without a pass.”

After Reading

Choose four of your responses, making sure you choose a variety of types, and record them below. Exchange with a partner and write responses to each other's comments, explaining your own reaction to the trigger text or how you feel about your partner's response. Did you see things the same way or differently? Why?

Trigger Text (The book says ...)	Analysis/Question/Opinion (I say ...)	Responses to Comments

Check Your Understanding

Anderson was 38 years old when *Speak* was published, yet she captures a teen girl's voice through her diction, syntax, and imagery. To explore how, choose three quotes you think sound particularly authentic, and write a response in a double-entry journal that explains how the quotes contribute to the narrator's teen voice. What inferences can you draw about the character of Melinda based on these quotes?

My Notes



LEARNING STRATEGIES:
Marking the Text

GRAMMAR & USAGE
Parallel Structure

Parallel structure consists of two or more words, phrases, or clauses that are similar in length and grammatical form. A **phrase** is a group of related words that together function as a single part of speech; examples include prepositional phrases, participial phrases, infinitive phrases, and gerund phrases. See the Grammar Handbook for additional information on phrases. A **clause** is a group of words containing both a subject and a predicate. A clause can be dependent or independent. A *dependent clause* has both a subject and a verb but cannot stand alone as a sentence. An *independent clause* can stand alone as a complete sentence.

My Notes

Learning Targets

- Identify parallel structure.
- Identify and revise instances of faulty parallelism.
- Use parallel structure in writing.

Syntax and Parallel Structure

Whether creating narratives or other forms of writing, writers use sentence structure (syntax) to create the effects they want. Using **parallelism** is one way of creating balanced sentence structure by creating a series at the word, phrase, or clause level.

- **Words:** simple nouns, pronouns, adjectives, adverbs, gerunds; e.g., “My guinea pig eats *nuts, seeds, and lettuce leaves.*”
- **Phrases:** prepositional phrases (prepositions followed by nouns); e.g., “My cat raced *in the door, onto the table, and into my lap.*”
- **Clauses:** parallel subject and verb; e.g., “*We swept the floor, we dusted the mantle, and we cooked a hot meal* to welcome our guests.”

1. Look at the sentences below that use parallel structure (from the Gettysburg Address by Abraham Lincoln). Identify and highlight the parts that can be described as parallel.
 - “But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground.”
 - “... government of the people, by the people, for the people shall not perish from the earth.”
2. Which of the sentences above uses parallel prepositional phrases and which uses parallel clauses?

Parallel structure means using the same pattern of words in a series or in a compound structure to show that two or more ideas have the same level of importance. Just as importantly, this syntax creates balanced sentences that are powerful in their effect on readers and listeners.

Parallel structure is typical of powerful speeches. Following are more examples; these sentences are from Abraham Lincoln’s second inaugural address:

- “To strengthen, perpetuate, and extend this interest [slavery] was the object for which the insurgents would rend the Union, even by war ...”
- “With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in ...”

ABOUT THE AUTHOR

Eugenia Collier (b. 1928) grew up and continues to live in Baltimore. Retired now, she taught English at several universities. She has published two collections of short stories, a play, and many scholarly works. Her noteworthy and award-winning story “Marigolds” powerfully captures the moment of the narrator’s coming of age.

Literary Terms

Juxtaposition is the arrangement of two or more things for the purpose of comparison.

Short Story

Marigolds

by Eugenia Collier

1 When I think of the home town of my youth, all that I seem to remember is dust—the brown, crumbly dust of late summer—arid, sterile dust that gets into the eyes and makes them water, gets into the throat and between the toes of bare brown feet. I don’t know why I should remember only the dust. Surely there must have been lush green lawns and paved streets under leafy shade trees somewhere in town; but memory is an abstract painting—it does not present things as they are, but rather as they *feel*. And so, when I think of that time and that place, I remember only the dry September of the dirt roads and grassless yards of the shantytown where I lived. And one other thing I remember, another incongruity¹ of memory—a brilliant splash of sunny yellow against the dust—Miss Lottie’s marigolds.

2 Whenever the memory of those marigolds flashes across my mind, a strange nostalgia comes with it and remains long after the picture has faded. I feel again the chaotic emotions of adolescence, illusive as smoke, yet as real as the potted geranium before me now. Joy and rage and wild animal gladness and shame become tangled together in the multicolored skein of fourteen-going-on-fifteen as I recall that devastating moment when I was suddenly more woman than child, years ago in Miss Lottie’s yard. I think of those marigolds at the strangest times; I remember them vividly now as I desperately pass away the time. ...

3 I suppose that futile waiting was the sorrowful background music of our impoverished little community when I was young. The Depression that gripped the nation was no new thing to us, for the black workers of rural Maryland had always been depressed. I don’t know what it was that we were waiting for; certainly not for the prosperity that was “just around the corner,” for those were white folks’ words, which we never believed. Nor did we wait for hard work and thrift to pay off in shining success, as the American Dream promised, for we knew better than that, too.

My Notes

KEY IDEAS AND DETAILS

Writers manipulate time through the use of flashback. What textual evidence can you point to that indicates the use of flashback?

KEY IDEAS AND DETAILS

In the first paragraph, what two images does the narrator juxtapose for contrast? What are the connotations of these juxtaposed images?

¹ **incongruity**: something that is not appropriate or fitting

11 The truth was that we were becoming tired of the formlessness of our summer days. The idleness whose prospect had seemed so beautiful during the busy days of spring now had degenerated to an almost desperate effort to fill up the empty midday hours.

12 “Let’s go see can we find some locusts on the hill,” someone suggested.

13 Joey was scornful. “Ain’t no more locusts there. Y’all got ’em all while they was still green.”

14 The argument that followed was brief and not really worth the effort. Hunting locust trees wasn’t fun anymore by now.

15 “Tell you what,” said Joey finally, his eyes sparkling. “Let’s us go over to Miss Lottie’s.”

16 The idea caught on at once, for annoying Miss Lottie was always fun. I was still child enough to scamper along with the group over rickety fences and through bushes that tore our already raggedy clothes, back to where Miss Lottie lived. I think now that we must have made a tragicomic spectacle, five or six kids of different ages, each of us clad in only one garment—the girls in faded dresses that were too long or too short, the boys in patchy pants, their sweaty brown chests gleaming in the hot sun. A little cloud of dust followed our thin legs and bare feet as we tramped over the barren land.



GRAMMAR & USAGE

Subjunctive Verbs

Formal diction sometimes requires the use of the **subjunctive** form of the verb to express a doubt, a wish, a possibility, or a situation contrary to fact. It is often used in a clause beginning with the word *if*. For example, “If I were rich ...” uses the subjunctive to state something that is not fact.

The narrator in “Marigolds” uses the subjunctive to express a wish or possibility in this clause:

“... if one **were** to have the grit to rise before dawn each day ...”

When using subjunctive mood in your own writing, be sure to use the verb form correctly. Using the example above, “If I **was** rich” would be an incorrect verb form.

My Notes

Defining Experiences

*pick up
fence*

My Notes

KEY IDEAS AND DETAILS

How does the narrator's diction help contrast John Burke's typical behavior with how he acts when annoyed by the children?

KEY IDEAS AND DETAILS

In paragraph 22, why are the marigolds so important to Miss Lottie, and why do the children hate them?

17 When Miss Lottie's house came into view we stopped, ostensibly⁵ to plan our strategy, but actually to reinforce our courage. Miss Lottie's house was the most ramshackle of all our ramshackle homes. The sun and rain had long since faded its rickety frame siding from white to a sullen gray. The boards themselves seemed to remain upright not from being nailed together but rather from leaning together, like a house that a child might have constructed from cards. A brisk wind might have blown it down, and the fact that it was still standing implied a kind of enchantment that was stronger than the elements. There it stood and as far as I know is standing yet—a gray, rotting thing with no porch, no shutters, no steps, set on a cramped lot with no grass, not even any weeds—a monument to decay.

18 In front of the house in a squeaky rocking chair sat Miss Lottie's son, John Burke, completing the impression of decay. John Burke was what was known as queer-headed. Black and ageless, he sat rocking day in and day out in a mindless stupor, lulled by the monotonous squeak-squawk of the chair. A battered hat atop his shaggy head shaded him from the sun. Usually John Burke was totally unaware of everything outside his quiet dream world. But if you disturbed him, if you intruded upon his fantasies, he would become enraged, strike out at you, and curse at you in some strange enchanted language which only he could understand. We children made a game of thinking of ways to disturb John Burke and then to elude his violent retribution.

19 But our real fun and our real fear lay in Miss Lottie herself. Miss Lottie seemed to be at least a hundred years old. Her big frame still held traces of the tall, powerful woman she must have been in youth, although it was now bent and drawn. Her smooth skin was a dark reddish brown, and her face had Indian-like features and the stern stoicism that one associates with Indian faces. Miss Lottie didn't like intruders either, especially children. She never left her yard, and nobody ever visited her. We never knew how she managed those necessities which depend on human interaction—how she ate, for example, or even whether she ate. When we were tiny children, we thought Miss Lottie was a witch and we made up tales that we half believed ourselves about her exploits. We were far too sophisticated now, of course, to believe the witch nonsense. But old fears have a way of clinging like cobwebs, and so when we sighted the tumbledown shack, we had to stop to reinforce our nerves.

20 "Look, there she is," I whispered, forgetting that Miss Lottie could not possibly have heard me from that distance. "She's fooling with them crazy flowers."

21 "Yeh, look at 'er."

22 Miss Lottie's marigolds were perhaps the strangest part of the picture. Certainly they did not fit in with the crumbling decay of the rest of her yard. Beyond the dusty brown yard, in front of the sorry gray house, rose suddenly and shockingly a dazzling strip of bright blossoms, clumped together in enormous mounds, warm and passionate and sun-golden. The old black witch-woman worked on them all summer, every summer, down on her creaky knees, weeding and cultivating and arranging, while the house crumbled and John Burke rocked. For some perverse reason, we children hated those marigolds. They interfered with the perfect ugliness of the place; they were too beautiful; they said too much that we could not understand; they did not make sense. There was something in the vigor with which the old woman destroyed the weeds that intimidated us. It should have been a comical sight—the old woman with the man's hat on her cropped white head, leaning over the bright mounds, her big backside in the air—but it wasn't comical, it was something we could not name. We had to annoy her by

⁵ **ostensibly:** for the pretended reason

whizzing a pebble into her flowers or by yelling a dirty word, then dancing away from her rage, reveling in our youth and mocking her age. Actually, I think it was the flowers we wanted to destroy, but nobody had the nerve to try it, not even Joey, who was usually fool enough to try anything.

23 “Y’all git some stones,” commanded Joey now and was met with instant giggling obedience as everyone except me began to gather pebbles from the dusty ground. “Come on, Lizabeth.”

24 I just stood there peering through the bushes, torn between wanting to join the fun and feeling that it was all a bit silly.

25 “You scared, Lizabeth?”

26 I cursed and spat on the ground—my favorite gesture of phony bravado. “Y’all children get the stones, I’ll show you how to use ‘em.”

27 I said before that we children were not consciously aware of how thick were the bars of our cage. I wonder now, though, whether we were not more aware of it than I thought. Perhaps we had some dim notion of what we were, and how little chance we had of being anything else. Otherwise, why would we have been so preoccupied with destruction? Anyway, the pebbles were collected quickly, and everybody looked at me to begin the fun.

28 “Come on, y’all.”

29 We crept to the edge of the bushes that bordered the narrow road in front of Miss Lottie’s place. She was working placidly, kneeling over the flowers, her dark hand plunged into the golden mound. Suddenly zing—an expertly aimed stone cut the head off one of the blossoms.

30 “Who out there?” Miss Lottie’s backside came down and her head came up as her sharp eyes searched the bushes. “You better git!”

31 We had crouched down out of sight in the bushes, where we stifled the giggles that insisted on coming. Miss Lottie gazed warily across the road for a moment, then cautiously returned to her weeding. Zing—Joey sent a pebble into the blooms, and another marigold was beheaded.

32 Miss Lottie was enraged now. She began struggling to her feet, leaning on a rickety cane and shouting. “Y’all git! Go on home!” Then the rest of the kids let loose with their pebbles, storming the flowers and laughing wildly and senselessly at Miss Lottie’s impotent rage. She shook her stick at us and started shakily toward the road crying, “Git ’long! John Burke! John Burke, come help!”

33 Then I lost my head entirely, mad with the power of inciting such rage, and ran out of the bushes in the storm of pebbles, straight toward Miss Lottie, chanting madly, “Old witch, fell in a ditch, picked up a penny and thought she was rich!” The children screamed with delight, dropped their pebbles, and joined the crazy dance, swarming around Miss Lottie like bees and chanting, “Old lady witch!” while she screamed curses at us. The madness lasted only a moment, for John Burke, startled at last, lurched out of his chair, and we dashed for the bushes just as Miss Lottie’s cane went whizzing at my head.

My Notes

KEY IDEAS AND DETAILS

Describe the internal conflict going on in the narrator, Lizabeth. Find textual evidence to support your statement.

Defining Experiences

*pick up
the*

My Notes

KEY IDEAS AND DETAILS

Lizabeth overhears her parents' conversation. How does it make her feel? What is the consequence of her hearing this conversation?

34 I did not join the merriment when the kids gathered again under the oak in our bare yard. Suddenly I was ashamed, and I did not like being ashamed. The child in me sulked and said it was all in fun, but the woman in me flinched at the thought of the malicious attack that I had led. The mood lasted all afternoon. When we ate the beans and rice that was supper that night, I did not notice my father's silence, for he was always silent these days, nor did I notice my mother's absence, for she always worked until well into evening. Joey and I had a particularly bitter argument after supper; his exuberance⁶ got on my nerves. Finally I stretched out upon the pallet in the room we shared and fell into a fitful doze. When I awoke, somewhere in the middle of the night, my mother had returned, and I vaguely listened to the conversation that was audible through the thin walls that separated our rooms. At first I heard no words, only voices. My mother's voice was like a cool, dark room in summer—peaceful, soothing, quiet. I loved to listen to it; it made things seem all right somehow. But my father's voice cut through hers, shattering the peace.

35 "Twenty-two years, Maybelle, twenty-two years," he was saying, "and I got nothing for you, nothing, nothing."

36 "It's all right, honey, you'll get something. Everybody out of work now, you know that."

37 "It ain't right. Ain't no man ought to eat his woman's food year in and year out, and see his children running wild. Ain't nothing right about that."

38 "Honey, you took good care of us when you had it. Ain't nobody got nothing nowadays."

39 "I ain't talking about nobody else, I'm talking about *me*. God knows I try." My mother said something I could not hear, and my father cried out louder, "What must a man do, tell me that?"

40 "Look, we ain't starving. I get paid every week, and Mrs. Ellis is real nice about giving me things. She gonna let me have Mr. Ellis's old coat for you this winter—"

41 "Damn Mr. Ellis's coat! And damn his money! You think I want white folks' leavings? Damn, Maybelle"—and suddenly he sobbed, loudly and painfully, and cried helplessly and hopelessly in the dark night. I had never heard a man cry before. I did not know men ever cried. I covered my ears with my hand but could not cut off the sound of my father's harsh, painful, despairing sobs. My father was a strong man who could whisk a child upon his shoulders and go singing through the house. My father whittled toys for us, and laughed so loud that the great oak seemed to laugh with him, and taught us how to fish and hunt rabbits. How could it be that my father was crying? But the sobs went on, unstified, finally quieting until I could hear my mother's voice, deep and rich, humming softly as she used to hum to a frightened child.

42 The world had lost its boundary lines. My mother, who was small and soft, was now the strength of the family; my father, who was the rock on which the family had been built, was sobbing like the tiniest child. Everything was suddenly out of tune, like a broken accordion. Where did I fit into this crazy picture? I do not now remember my thoughts, only a feeling of great bewilderment and fear.

⁶ **exuberance:** extreme good cheer or high spirits

43 Long after the sobbing and humming had stopped, I lay on the pallet, still as stone with my hands over my ears, wishing that I too could cry and be comforted. The night was silent now except for the sound of the crickets and of Joey’s soft breathing. But the room was too crowded with fear to allow me to sleep, and finally, feeling the terrible aloneness of 4 A.M., I decided to awaken Joey.

44 “Ouch! What’s the matter with you? What you want?” he demanded disagreeably when I had pinched and slapped him awake.

45 “Come on, wake up.”

46 “What for? Go ‘way.”

47 I was lost for a reasonable reply. I could not say, “I’m scared and I don’t want to be alone,” so I merely said, “I’m going out. If you want to come, come on.”

48 The promise of adventure awoke him. “Going out now? Where to, Lizabeth? What you going to do?”

49 I was pulling my dress over my head. Until now I had not thought of going out. “Just come on,” I replied tersely

50 I was out the window and halfway down the road before Joey caught up with me.

51 “Wait, Lizabeth, where you going?”

52 I was running as if the Furies⁷ were after me, as perhaps they were—running silently and furiously until I came to where I had half known I was headed: to Miss Lottie’s yard.

53 The half-dawn light was more eerie than complete darkness, and in it the old house was like the ruin that my world had become—foul and crumbling, a grotesque caricature. It looked haunted, but I was not afraid, because I was haunted too.

54 “Lizabeth, you lost your mind?” panted Joey.

55 I had indeed lost my mind, for all the smoldering emotions of that summer swelled in me and burst—the great need for my mother who was never there, the hopelessness of our poverty and degradation, the bewilderment of being neither child nor woman and yet both at once, the fear unleashed by my father’s tears. And these feelings combined in one great impulse toward destruction.

56 “Lizabeth!”

57 I leaped furiously into the mounds of marigolds and pulled madly, trampling and pulling and destroying the perfect yellow blooms. The fresh smell of early morning and of dew-soaked marigolds spurred me on as I went tearing and mangling and sobbing while Joey tugged my dress or my waist crying, “Lizabeth, stop, please stop!”

58 And then I was sitting in the ruined little garden among the uprooted and ruined flowers, crying and crying, and it was too late to undo what I had done. Joey was sitting beside me, silent and frightened, not knowing what to say. Then, “Lizabeth, look.”

My Notes

KEY IDEAS AND DETAILS

What can you infer from the text as to Lizabeth’s reasons for her final act of destruction?

⁷ **Furies:** in classical mythology, three spirits of revenge who pursued and punished wrongdoers

Defining Experiences

*pick up
the*

My Notes

KEY IDEAS AND DETAILS

Paragraph 60 is especially rich in juxtaposition. Examine the diction and imagery and show your understanding of juxtaposition by identifying two images or words set up for comparison.

59 I opened my swollen eyes and saw in front of me a pair of large, calloused feet; my gaze lifted to the swollen legs, the age-distorted body clad in a tight cotton nightdress, and then the shadowed Indian face surrounded by stubby white hair. And there was no rage in the face now, now that the garden was destroyed and there was nothing any longer to be protected.

60 “M-miss Lottie!” I scrambled to my feet and just stood there and stared at her, and that was the moment when childhood faded and womanhood began. That violent, crazy act was the last act of childhood. For as I gazed at the immobile face with the sad, weary eyes, I gazed upon a kind of reality which is hidden to childhood. The witch was no longer a witch but only a broken old woman who had dared to create beauty in the midst of ugliness and sterility. She had been born in squalor and lived in it all her life. Now at the end of that life she had nothing except a falling-down hut, a wrecked body, and John Burke, the mindless son of her passion. Whatever verve there was left in her, whatever was of love and beauty and joy that had not been squeezed out by life, had been there in the marigolds she had so tenderly cared for.

61 Of course I could not express the things that I knew about Miss Lottie as I stood there awkward and ashamed. The years have put words to the things I knew in that moment, and as I look back upon it, I know that that moment marked the end of innocence. Innocence involves an unseeing acceptance of things at face value, an ignorance of the area below the surface. In that humiliating moment I had looked beyond myself and into the depths of another person. This was the beginning of compassion, and one cannot have both compassion and innocence.

62 The years have taken me worlds away from that time and that place, from the dust and squalor of our lives, and from the bright thing that I destroyed in a blind, childish striking out at God knows what. Miss Lottie died long ago and many years have passed since I last saw her hut, completely barren at last, for despite my wild contrition⁸ she never planted marigolds again. Yet, there are times when the image of those passionate yellow mounds returns with a painful poignancy. For one does not have to be ignorant and poor to find that his life is as barren as the dusty yards of our town. And I too have planted marigolds.

After Reading

6. Go back to your notes and annotations, and quote from the story examples of diction and imagery that convey Lizabeth’s distinctive voice in “Marigolds.” Use the graphic organizer on the next page to record your examples.

⁸ **contrition:** sorrow or remorse for one’s wrongs

Learning Targets

- Develop effective open-ended interview questions.
- Reproduce another person’s voice through direct and indirect quotations in writing.

Interviewing: First Steps

For Embedded Assessment 1, you will be writing an interview narrative. To prepare for the interview, you will first practice your interview skills by interviewing a partner. You will then draft an introduction and present your partner to your classmates.

1. The first (and very important piece) of information you need is your partner’s name: _____
2. Write four questions that you could ask to learn important information about your partner.
 -
 -
 -
 -
3. When you interview someone, it is important to ask open-ended questions. Open-ended questions or statements require more than a simple “yes” or “no” response. They give your interviewee an opportunity to provide insight and explanation. In the question pairs below, circle the open-ended question or statement.
 - a. Explain some of the best parts of playing soccer.
Do you like playing soccer?
 - b. As the youngest child in your family, do you think you get your own way?
What are the advantages and disadvantages of being the youngest child in your family?
4. Revise each of the following to be an open-ended question.

Is it fun to be in the band?
Revision:

Have you always lived in this town?
Revision:

LEARNING STRATEGIES:
Brainstorming, Note-taking,
Drafting

GRAMMAR & USAGE

Direct and Indirect Quotations

A **direct quotation** represents a person’s exact words. These words are enclosed in quotation marks.

Example: Mr. Neck said, “I knew you were trouble the first time I saw you.”

An **indirect quotation** reports what someone said but restates it in your own language. Quotation marks are not used with indirect quotations.

Example: I was about to bolt through the door when Mr. Neck asked me where I was going.

Transform the following direct quotation into an indirect quotation:

Mr. Neck: “I knew you were trouble the first time I saw you.”

My Notes

Learning How to Interview

*pick up
the*

My Notes

5. Look back at the four questions you wrote. Make sure they are open-ended questions or statements. If they are not, revise them as you write them in the question boxes below. Leave the answer boxes empty for now.

Question 1:	Answer:
Question 2:	Answer:
Question 3:	Answer:
Question 4:	Answer:

6. Now interview your partner. While your partner is answering, take notes in the answer boxes above. Try to write down some parts of the answer exactly, using quotation marks to show you are quoting your partner word for word (a **direct quotation**), as opposed to paraphrasing him or her (an **indirect quotation**).

Learning How to Interview

*pick up
the*

My Notes

9. Introductions are a natural situation in which to use **parallel structure**. For example, a person might say, “He likes listening to hip-hop, watching football, and playing video games.” Review your introduction, and find a place where you can revise it to incorporate an example of parallel structure. Then, write your introduction on a separate sheet of paper. Use the opener you already wrote, include the information from your notes that you highlighted, and then finish with the closing you wrote. Be sure your introduction shows respect for your partner.

Introducing Your Partner

10. Practice presenting your partner by reading your introduction aloud while standing next to your partner. When you introduce your partner, you may use your written introduction, but try not to rely on it the whole time. Avoid hiding behind your paper.

As you practice, make sure your introduction meets the following expectations:

- The introduction has a clear opening and an effective conclusion.
- The introduction includes a mixture of direct and indirect quotations.
- The introduction features at least one effective example of parallel structure.
- The introduction effectively captures your partner’s voice and conveys his or her personality to your classmates.

Check Your Understanding

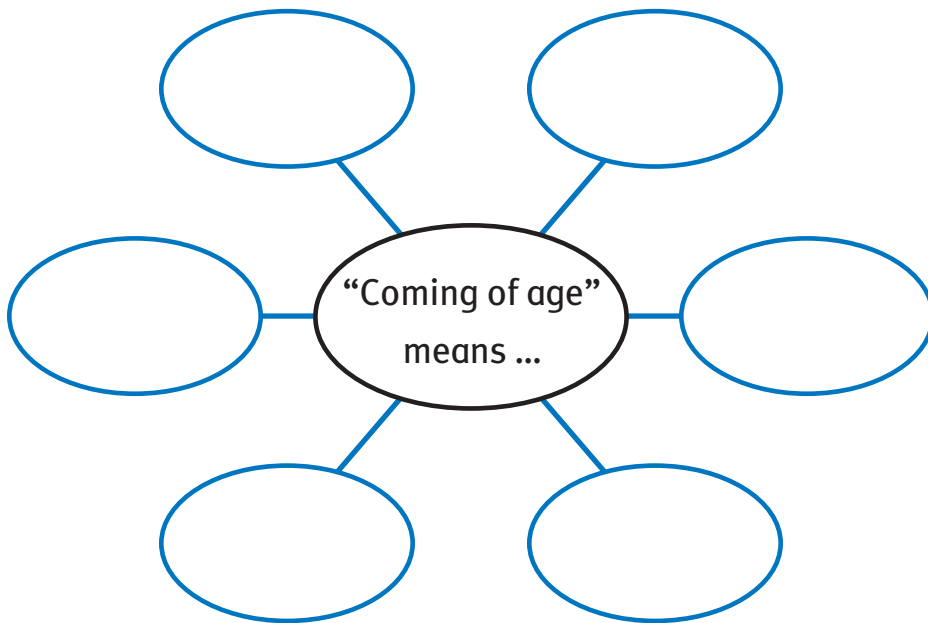
In two different colors, highlight the direct and indirect quotations you used in your introduction. Then annotate your script to explain why you chose to use the direct quotations you included—and not the ones you only cited indirectly. Also annotate the sentence where you used parallel structure and explain what makes it parallel.

Learning Targets

- Analyze the diction, syntax, and imagery by which an author creates the voice of a narrator.
- Write open-ended questions to prepare for an interview.

Exploring Coming of Age

1. What does it mean to “come of age”? Use the web organizer below or create one to explore different aspects of what coming of age involves. Consider the different texts you have read in class and your independent reading: What did the characters learn about the world? About themselves? How did they grow as a result of their experiences?



2. Now imagine that you are interviewing a character from “Marigolds.” You could choose Miss Lottie and tell about the destruction of her flowers from her point of view. Another option is to have the narrator tell the story of the overheard conversation between her parents and explain its significance.
On the next page, write five open-ended questions you would ask either of these characters. These questions should push the character to reflect on the significance of key events revealed in the narrative—what he or she learned about himself or herself or about the world.

LEARNING STRATEGIES:
Brainstorming, Generating Questions, Sharing and Responding

INDEPENDENT READING LINK

Identify the coming-of-age elements in the narratives you are reading independently. Make a list of the key events that contribute to the main character’s coming of age. As practice for the upcoming interview narrative, write a brief interview with the main character.

My Notes

My Notes

Interview Questions

- 1.
- 2.
- 3.
- 4.
- 5.

3. One major goal of the interview narrative is to capture the voice of your interviewee. Use the graphic organizer below to analyze the style that contributes to your character’s (rather than the author’s) voice.

How would you describe the voice of your character?	What features of language (diction, syntax, imagery, etc.) characterize her voice?	What kinds of things does the character usually talk about? With what tone?

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4. Now, use the space below to draft an interview with the character. Answer the questions from the character's perspective and voice, using details from the text to develop your answers. Try to integrate direct and indirect quotations in your interview narrative. If you do not have enough space here, use your Reader/Writer Notebook to write your interview narrative.

Interview with _____

My Notes

Check Your Understanding

With your partner, annotate at least five of the choices you have made that help to recreate the voice of your interviewee. Explain why you made these choices.



LEARNING STRATEGIES:

Graphic Organizer, Shared Reading, Discussion Groups, Role Playing, RAFT

Literary Terms

Prose is ordinary written or spoken language using sentences and paragraphs without deliberate or regular meter or rhyme; in contrast, **poetry** is written in lines and stanzas.

My Notes

Learning Targets

- Compare and contrast language and content in two texts in different genres.
- Explain how a writer’s choices regarding language and content construct the meaning of a text.
- Construct interview questions appropriate to a particular audience and topic.
- Draft an account of an interview narrative.

Before Reading

You will read two texts about the same incident by the same author, Luis Rodriquez. Both texts tell the true story of the time when the writer and his brother were beaten up by a group of much older boys. One version is a **poem**; the other is **prose**. These texts are examples of **nonfiction narrative**. Nonfiction narratives have the same elements as fictional stories, but they are based on actual characters and events.

1. What do you notice about the difference in the two titles? What can you infer about the different focus of each version based on these titles? How might the two versions be different based on the differences between poetry and prose?

During Reading

2. As you read the two texts, mark the key features of the voice that lead to inferences you can make about the speakers. Take notes by creating the graphic organizers below in your Reader/Writer Notebook.

Prose Version: “Always Running”

Diction	Imagery	Syntax	Inferences About the Speaker Based on Voice

Poetry Version: “‘Race’ Politics”

Diction	Imagery	Syntax	Inferences About the Speaker Based on Voice

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ABOUT THE AUTHOR

Award-winning author Luis Rodriguez was born near the U.S.-Mexico border. He is a leading Chicano writer and is best known for his memoir of gang life in Los Angeles, *Always Running*. Rodriguez left the gang life in his late teens and has since worked in many jobs, from bus driver to newspaper reporter and community activist. He has developed many outreach programs to assist teens throughout the country. He continues to write both poetry and narrative works and is a co-organizer of the Chicago Poetry Festival.

Memoir

from *Always*
Running

by Luis J. Rodriguez

1 One day, my mother asked Rano and me to go to the grocery store. We decided to go across the railroad tracks into South Gate. In those days, South Gate was an Anglo neighborhood, filled with the families of workers from the auto plant and other nearby industry. Like Lynnwood or Huntington Park, it was forbidden territory for the people of Watts.

2 My brother insisted we go. I don't know what possessed him, but then I never did. It was useless to argue; he'd force me anyway. He was nine then, I was six. So without ceremony, we started over the tracks, climbing over discarded¹ market carts and tore-up sofas, across Alameda Street, into South Gate: all-white, all-American.

3 We entered the first small corner grocery store we found. Everything was cool at first. We bought some bread, milk, soup cans and candy. We each walked out with a bag filled with food. We barely got a few feet, though, when five teenagers on bikes approached. We tried not to pay any attention and proceeded to our side of the tracks. But the youths pulled up in front of us. While two of them stood nearby on their bikes, three of them jumped off theirs and walked over to us.

4 "What do we got here?" one of the boys said. "Spics to order—maybe with some beans?"

5 He pushed me to the ground; the groceries splattered onto the asphalt. I felt melted gum and chips of broken beer bottle on my lips and cheek. Then somebody picked me up and held me while the two others seized my brother, tossed his groceries out, and pounded on him. They punched him in the face, in the stomach, then his face again, cutting his lip, causing him to vomit.

¹ **discarded:** thrown away as useless

My Notes

KEY IDEAS AND DETAILS
Like any narrative, this text introduces the setting, the characters, and the conflict. What is the important connection among all three of these elements?

KEY IDEAS AND DETAILS
How does the description in paragraphs 4–7 of the bullies, their words, and their actions shape your perceptions of them? Of Rano?

Two Versions of One Narrative

*pick up
the*

My Notes

KEY IDEAS AND DETAILS

How does the description in paragraphs 8–10 shape your perception of the narrator’s relationship to his brother? Of his decision to write this piece?

6 I remember the shrill², maddening laughter of one of the kids on a bike, this laughing like a raven’s wail, a harsh wind’s shriek, a laugh that I would hear in countless beatings thereafter. I watched the others take turns on my brother, this terror of a brother, and he doubled over, had blood and spew on his shirt, and tears down his face. I wanted to do something, but they held me and I just looked on, as every strike against Rano opened me up inside.

7 They finally let my brother go and he slid to the ground, like a rotten banana squeezed out of its peeling. They threw us back over the tracks. In the sunset I could see the Watts Towers, shimmers of 70,000 pieces of broken bottles, sea shells, ceramic and metal on spiraling points puncturing the heavens, which reflected back the rays of a falling sun. My brother and I then picked ourselves up, saw the teenagers take off, still laughing, still talking about those stupid greasers who dared to cross over to South Gate.

8 Up until then my brother had never shown any emotion to me other than disdain. He had never asked me anything, unless it was a demand, an expectation, an obligation³ to be his throwaway boy-doll. But for this once he looked at me, tears welled in his eyes, blood streamed from several cuts—lips and cheeks swollen.

9 “Swear—you got to swear—you’ll never tell anybody how I cried,” he said.

10 I suppose I did promise. It was his one last thing to hold onto, his rep as someone who could take a belt whipping, who could take a beating in the neighborhood and still go back risking more—it was this pathetic plea from the pavement I remember. I must have promised.



² **shrill**: high pitched and sharp

³ **obligation**: a duty

Poetry

“Race” POLITICS

by Luis J. Rodriguez

My brother and I
—shopping for *la jefita*—
decided to get the “good food”
over on the other side
5 of the tracks.

We dared each other.
Laughed a little.
Thought about it.
Said, what’s the big deal.
10 Thought about that.
Decided we were men,
not boys.
Decided we should go wherever
we damn wanted to.

15 Oh, my brother—now he was bad.
Tough dude. Afraid of nothing.
I was afraid of him.

So there we go,
climbing over
20 the iron and wood ties,
over discarded sofas
and bent-up market carts,
over a weed-and-dirt road,
into a place called South Gate
25 —all white. All American.

We entered the forbidden
narrow line of hate,
imposed,
transposed,
30 supposed,
a line of power/powerlessness
full of meaning,
meaning nothing—
those lines that crisscross

My Notes

KEY IDEAS AND DETAILS

Luis Rodriguez uses fragments for effect. Point out several fragments, and explain the different effects they create in the poem.

KEY IDEAS AND DETAILS

How does Rodriguez’s use of repetition affect tone? How does he combine this repetition with specific sensory details for effect?

GRAMMAR & USAGE
Reciprocal Pronouns

Rodriguez uses “each other” when he speaks of himself and his brother in line 6. *Each other* and *one another* are reciprocal pronouns. When you write, use *each other* to refer to two people and *one another* to refer to three or more.

Two Versions of One Narrative

*pick up
the*

My Notes

- 35 the abdomen of this land,
that strangle you
in your days, in your nights.
When you dream.
- There we were, two Mexicans,
40 six and nine—from Watts no less.
Oh, this was plenty reason
to hate us.
- Plenty reason to run up behind us.
Five teenagers on bikes.
- 45 Plenty reason to knock
the groceries out from our arms—
a splattering heap of soup
cans, bread and candy.
- Plenty reason to hold me down
50 on the hot asphalt; melted gum,
and chips of broken
beer bottle on my lips
and cheek.
- Plenty reason to get my brother
55 by the throat, taking turns
punching him in the face,
cutting his lower lip,
punching, him vomiting.
Punching until swollen and dark blue
- 60 he slid from their grasp
like a rotten banana from its peeling.
- When they had enough, they threw us back,
dirty and lacerated;
back to Watts, its towers shiny
- 65 across the orange-red sky.
- My brother then forced me
to promise not to tell anybody
how he cried.
- He forced me to swear to God,
70 to Jesus Christ, to our long-dead
Indian Grandmother—
keepers of our meddling souls.

After Reading

3. Use the graphic organizer below to collect details from *Always Running* that indicate differences in the way the prose story is told compared to the poetic version of “‘Race’ Politics.” Then discuss which components of coming of age are present in the two texts. Which voice do you think is more effective? Which is easier to visualize and understand? Why? Which version do you think is more powerful? Why?

Additions	What details or language have been added?	What is the effect of these changes?
Deletions	What details or language have been removed?	What is the effect of these changes?
Alterations	What is the effect of these changes?	What is the effect of these changes?

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My Notes

Identifying Parallel Structure

4. Rodriguez uses parallel structure in his poem. He uses prepositional phrases in lines 20–24 (“climbing over / the iron and wood ties / over discarded sofas / and bent-up market carts, / over a weed-and-dirt road ...”), and again to end the poem (“to God / to Jesus Christ, to our long-dead Indian Grandmother ...”). Use the My Notes space to describe the effect he creates with his use of parallel structure.

Two Versions of One Narrative

*pick up
the*

My Notes

Introducing the Strategy: RAFT

RAFT is commonly considered a writing strategy. The letters stand for Role, Audience, Format, and Topic. Although RAFT can be used as a tool to analyze texts, it is most often used to generate and create ideas by asking writers to think about the role, audience, format, and topic of a text they want to write.

5. Now imagine the story is being told by a different narrator. Use the RAFT strategy to come up with different possible voices you could use to describe the same incident. Working with your discussion group members, brainstorm some possibilities in each category of the chart.

Role	Audience
Format	Topic

6. **Group Discussion:** With your group, review the group discussion norms on page 7. Then choose several combinations from the preceding graphic organizer and discuss how the writer's or speaker's diction, syntax, and imagery would likely change based on a different audience, situation, and purpose. What sorts of details would be added, deleted, or altered?



7. Next, choose the voice of one of the characters and practice answering interview questions. With a partner, role-play how the interview might sound. First, one of you can ask questions while the other answers in the voice of one of the characters. The interviewee should try to maintain the voice of the character by keeping word choice, language, and culture in mind. Then, switch roles.

Here are some possible questions to help you get started. Ask additional follow-up questions. Remember that good interview questions are open ended—they cannot be answered with a simple “yes” or “no.”

Q: Can you tell me what happened today outside the grocery store?

A:

Q: Who would you say is mostly to blame for the incident and why?

A:

Q: If you could go back and change the incident, what would you do differently and why?

A:

Q: What is one way this incident could possibly end up having a positive outcome?

A:

Q: What did you learn from this incident?

A:

Writing Prompt: Construct an account of the incident appropriate to one of the scenarios from your RAFT chart. Be sure to do the following:

- Craft a voice and provide information appropriate to your context.
- Begin with a statement that indicates your context.
- Incorporate some direct quotations from your “interview.”

Check Your Understanding

How does changing the speaker, audience, or format influence the telling of an incident?

My Notes

*pick up
the*

LEARNING STRATEGIES:
Visual Prompt, SOAPStone,
Marking the Text

My Notes

Learning Targets

- Analyze how the relationship between a writer, the target audience, and the writer's purpose informs a writer's choices.
- Analyze the intended effect of descriptive narrative on readers' perspectives.

Before Reading

You have written an interview in a Q and A transcript format, but an interview narrative does more: it tells a story. An interview narrative contains certain elements that are common to all narratives:

- It has a **plot**—a sequence of events with a beginning, a middle, and an end.
- It features **characters** who are developed using various techniques of characterization (appearance, words, and actions).
- It has a **setting**.
- There is a central **conflict**, if not several, that may or may not be resolved.
- It is told from a particular **point of view**, or several, which affects how readers think and feel about the story.
- It has a **theme** or themes—a main message about life.

1. Examine a photograph of Chuck Liddell and consider the title of the article. What inferences might you draw regarding Liddell based on the article's title, the photo, and the photo caption?

2. Based on the photograph(s) you saw, write down several sentences describing Liddell's physical appearance that you might include if you were the writer.

-
-
-
-

During Reading

3. As you read, notice whether Brian O'Connor, the writer, makes similar choices, and consider whether his choices support or challenge your inferences about Liddell and the article's tone. Consider ways in which O'Connor labels Liddell, captures his voice, considers a significant incident in his life, and conveys the significance to the reader—all through the narrative structure.

Nonfiction

WMDs

by Brian O'Connor, *Men's Fitness*

1 WHO IS THE NEW AMERICAN FIGHTER? For starters, he resembles Chuck Liddell: With a thick coil of a neck and a close-cropped Mohawk, the Ultimate Fighting Championship's (UFC) light-heavyweight title-holder looks like a Marine who'd take great delight in clearing a mosh pit. And that Chinese calligraphy tattooed on the side of his head? Obviously his threshold for pain far surpasses that of the average Joe—and Jim, Bill, and Bob combined.

2 And that's helpful when you work inside an octagonal cage for a living. As a mixed martial artist (the technical term for Ultimate Fighting Championship competitors), Liddell, aka "The Iceman," combines fisticuffs, kickboxing, wrestling, and choke holds to either knock out his opponent or force him to "tap out," indicating a submission. In any other context, of course, this behavior would pass for felonious assault, so being within arm's length of Liddell for a day imparts a clarifying effect. Here's a man not only capable of kneeling you in the ribs until you're coughing blood, but who'd enjoy doing it. Or he could deliver a flying kick to your face that floors you, or land a haymaker with such ferocity that your brain trickles out your nose. Yes, the clarity is unmistakable: You are not a fighter, and Chuck Liddell is.

3 But then you start talking with Chuck Liddell, and that clarity becomes clouded. You discover he grew up in sunny, sleepy Santa Barbara, Calif., and he has a degree in accounting with a minor in business from Cal Poly San Luis Obispo. And then you learn that nearly 80% of the Ultimate Fighters have at least some college education, if not degrees. Many are communications grads, engineers, and computer programmers who come from farms and middle-class suburbs. In that respect, they are just like you. "If I weren't fighting, I'd be in the business world," says the 37-year-old Liddell. "I did well in school, was the captain of the wrestling team and the football team, and always got along well with people, so I'm sure I would have gotten a job in the real world. I probably wouldn't have liked that, though."

4 And then it becomes clear that Liddell, like most professional fighters, has made a decision: to reject the life of the suit and the cubicle and revert to the most primal of instincts. And somewhere in the balance, he's maximizing his youthful exuberance and finding his own sense of manhood.

5 "After the Spike TV show began airing, my career and the sport and the fan base changed," says Liddell, whose \$1 million purses have bought him a mansion and a Ferrari. "People accepted us and became more educated about what we do. I get noticed everywhere now, and it's surprising who recognizes me—like this one 50-year-old lady who had a tattoo of my face on her shoulder. It's gotten a lot crazier."

My Notes

KEY IDEAS AND DETAILS

Most interview narratives include a mixture of examples of the three character description categories (appearance, actions, and speech). Mark the descriptions in the text that show Liddell to the reader. What can you infer about Liddell based on these descriptions?

GRAMMAR & USAGE
Subjunctive Mood

Writers use the subjunctive form of a verb to express a doubt, a wish, a possibility, or a situation contrary to fact. Chuck Liddell uses the subjunctive in this sentence: "If I weren't fighting, I'd be in the business world." Notice the verb. Be careful to use the correct tense in your own writing when you use the subjunctive.

Reading an Interview Narrative

*pick up
the*

KEY IDEAS AND DETAILS

Where does O'Connor shift from explanation to narrative in his interview write-up? Why is it effective to combine different writing types here?

KEY IDEAS AND DETAILS

O'Connor shifts between what two points of view during this interview? Why might he be doing so? How effective is this strategy?

My Notes

6 During the hour we linger in Muggs, dozens of men drift into the bar, all somehow not working on a Wednesday at 1 p.m., and none of them drinking. Liddell politely tries to step toward the front door, but that's not going to happen. The owner would like to snap a few photos; one guy has his buddy Sean on the phone—"Chuck, can you talk to him?" "Hey, can you sign this for me?" Liddell diplomatically obliges. The sound of backslapping and the hushed murmur of awe and deference fill the air.

7 Eventually we escape in a hired SUV that takes us to Manhattan's Peninsula Hotel before shuttling us to a taping of *Late Night With Conan O'Brien* and then *The Wiseguy Show* on Sirius Satellite Radio ...

8 The SUV stops and **Liddell** exits toward the gilded entrance ... where a small pack of fans congregate. He calmly signs autographs, gloves, and posters ... It occurs to me that the Chinese calligraphy tattooed on his head, which **Liddell** translates as "place of peace and prosperity" is a self-fulfilling prophecy. He is living in the moment.

9 In a few weeks, he'll return to his grueling training schedule, walking a wheelbarrow filled with 150 pounds of concrete up and down a steep San Luis Obispo driveway. And when he returns to the octagon to do battle with his next opponent, a college degree might seem inconsequential, but it's not. He's defending against multiple disciplines from competitors who have grown up on MMA—from Japan, Britain, Eastern Europe, and Canada—guys who are helping the sport evolve and adding new martial-arts disciplines into the mix. And they're gunning for him. "Fighting is like chess, and boxing is like checkers" says **Liddell**. "You have to defend against guys who are coming at you with all sorts of new tactics, new martial arts. You must be aware on different levels."

10 In many ways, then, **Liddell's** job isn't unlike yours. You're competing in a global economy against younger guys looking to supplant you. As the world changes, so change is what a man must do to survive. **Chuck Liddell** has made his choice ...

After Reading

- O'Connor uses several examples of parallel structure in his article. Reread paragraph 2 and note where O'Connor has used parallel structure. Which examples are the most or least effective? Why? Is he using words, phrases, or clauses? What type is each?
- Also reread paragraph 8 to identify uses of parallel structure. How does he use parallel structure there? How does that use help create style?

Introducing the Strategy: SOAPSTone

SOAPSTone stands for Speaker, Occasion, Audience, Purpose, Subject, and Tone. It is both a reading and a writing tool for analyzing the relationship between a writer, his or her purpose, and the target audience of the text. SOAPSTone guides you in asking questions to analyze a text or to plan for writing a composition. The questions are as follows:

- Who is the speaker? The speaker (or writer) is the voice that tells the story.
- What is the occasion? The occasion is the time and place of the story; it is the context that prompted the writing.
- Who is the audience? The audience is the person or persons to whom the piece is directed.
- What is the purpose? The purpose is the reason behind the text or what the writer wants the audience to think as a result of reading the text.
- What is the subject? The subject is the focus of the text.
- What is the tone? The tone is the speaker's (or writer's) attitude toward the topic.

- Once you have read and marked the interview narrative, conduct a SOAPSTone analysis of the article using the graphic organizer on the next page.

My Notes

Reading an Interview Narrative

*pick up
the*

SOAPSTone	Analysis	Textual Support
<p>Speaker: What does the reader know about the writer?</p>		
<p>Occasion: What are the circumstances surrounding this text?</p>		
<p>Audience: Who is the target audience?</p>		
<p>Purpose: Why did the author write this text?</p>		
<p>Subject: What is the topic?</p>		
<p>Tone: What is the author's tone, or attitude, toward the subject?</p>		

Check Your Understanding

Explain how O'Connor creates a narrative rather than a simple interview. How does he make it a story? How does he use details and his voice as a writer to appeal to his target audience?

Learning Targets

- Transform an interview transcript into a narrative.
- Develop criteria for carefully crafting questions, including follow-up questions.
- Sequence questions to improve logical flow in an interview.

Before Reading

1. You have just read an article about Chuck Liddell, who was interviewed by the writer of the article. On the next page, you will read a **transcript** by a different writer of an interview with Chuck Liddell. How do you think a transcript is different from an article?

LEARNING STRATEGIES:
SOAPSTone, Manipulatives,
Rearranging

ACADEMIC VOCABULARY

A **transcript** is a written copy or record of a conversation that takes place between two or more people. It can be used as the basis for creating an interview narrative.

During Reading

2. As you read the transcript, note the interviewer's choices and whether they are effective. How could you do better?
3. As you read each question, annotate the text as follows:
 - Label each question as an open-ended or a closed question. Focus on the question itself, rather than on the answer. Not every interviewee will generously answer a closed question with an extended response.
 - Evaluate each question on a scale of 1–3 in terms of its effectiveness. Keep in mind the goals of the interview you will soon be conducting (to explore the significance of the person's college experience—how it contributed to his or her coming of age and becoming successful).
 - 1 = I learned a lot about the person from the answer elicited by this question.
 - 2 = I learned something about the person, but I wanted to learn more.
 - 3 = I did not learn very much about the person from the answer elicited by this question.

My Notes

My Notes

Interview Transcript

Chuck Liddell

By Steven Yaccino

Chuck “the Iceman” Liddell still lives in the town of his alma mater. That’s right: This trained lethal weapon earned a B.A. in accounting at Cal Poly before claiming the Ultimate Fighting Championship light heavyweight title in 2005. He’s since become a mixed martial arts superstar, appearing on an episode of HBO’s *Entourage* and authoring the memoir *Iceman: My Fighting Life*. Here, Liddell revisits his Cal Poly days, back when he juggled priorities and drank a lot of caffeine.

Occupation: UFC fighter

Grew up: Santa Barbara, Calif.

College attended: California Polytechnic State University, San Luis Obispo

Major: Accounting

Graduation year: 1995

Nickname: The Iceman. My trainer called me that because I don’t get nervous before fights.

Favorite drink / midnight snack: Mountain Dew was my favorite drink through college; it kept me up studying for a lot of tests. Also, any kind of candy.

How and why did you choose your major?

I was just good at it. Numbers have always come easy to me. When you came in as a freshman at Cal Poly, you had to declare a major. After about three years, I thought about changing it to construction management, because I was doing construction over the summers, or to PE. Originally, PE was the major I wanted, but my grandparents didn’t see it as a real major. They saw it as I was going to be a PE teacher: They didn’t realize that at Cal Poly, it was only two classes away from being pre-med. They didn’t see that as looking for a real job. I think being a PE coach is a real job, but that’s just me.

Were you a part of any activities like sports, music, clubs, or theater?

I played football my first year, and I wrestled for all five. You start football before school starts, and when you’re done with football, wrestling has already started. Then when you’re done with wrestling, there are three or four weeks and you’re back into spring ball. And then you have a half of a summer and you’re back into summer football.

It was just a little much. Plus, I was trying to cut weight for wrestling and trying to put on weight for football. It got to the point where I had to make a decision about where I wanted to be. I think I made the right decision with what I ended up doing.

Do you keep in touch with any of your college friends?

Yeah, a bunch of them. I still live in San Luis Obispo, so there's a bunch of us still here. Up until a couple years ago, my best friend in college lived a block away from me.

Were you a bookworm or a slacker?

I was the guy that would cram for everything, so I guess I was a bit of a slacker. I was a procrastinator. I spent a lot of all-nighters getting ready for tests.

Did you have a role model when you were in college?

Not really. I just kind of learned stuff on my own.

What was the biggest obstacle you overcame in college?

The biggest thing was balancing working out, competing, and academics to graduate. And also working in the summers to try and save money.

What did you like most and least about your school?

I love the town. It's a small town; it's beautiful here. I like visiting big cities, but I don't do well there for long periods of time.

Tell us one way in which college changed you.

I grew up while I was in college. I learned how to take care of myself. I learned how to prioritize things. I learned how to get things done.

If you could go back, what about college would you do differently?

I might have cared a little more about my grades. I ended up with a 3.1, but I could have easily done a lot better. I just didn't care too much.

I had a class where I was actually tutoring two kids from the wrestling team, but I got a C because I didn't do any of the homework. The teacher said if I turned in my homework on the day of the final, she'd give me my A or else she was going to give me a C. The guys I was tutoring gave me the homework to copy, and I copied four of them and said forget it: I'll take the C. Stuff like that. Not that it matters too much. I mean, I graduated.

What was your favorite hangout spot?

I used to bar-tend in college at a cool place. It was called Brubeck's. I worked probably six or seven days a week. We'd get a lot of different people there; it was a lot of fun.

Which schools did you apply to?

U of C-Berkeley, Cal Poly, and other West Coast schools. I went with Cal Poly because I wanted to wrestle and play football.

Did you get into all of them?

I got into all the schools I applied to except Cal Poly. I guess they lost my application. I never got a rejection or an acceptance. I either messed up on the application or it just didn't get through. My coach had to get me in. They have a way for a lot of teams to get you into the school. I don't know how it worked exactly, but I had the grades and SATs to get into my major.

My Notes

KEY IDEAS AND DETAILS

Notice how Liddell speaks. Look for examples of parallel structure in his responses.

Examining the Art of Questioning

*pick up
the*

My Notes

After Reading

4. Now write down the five questions you thought were least effective (you probably gave them a 3) in the left-hand column below. With a partner, revise the questions to make them more open and effective. You might add a follow-up question to do so. **Follow-up questions** do exactly what the name implies: They follow up on something the interviewee has said. For example:

Q: What was the best thing that happened to you in college?

A: I guess when I got a “D” in my physics class.

Follow-up Q: That doesn’t sound like a very good thing. Why was it the best thing that happened to you?

You might not have anticipated the answer to that question, but pursuing the topic could lead to some interesting information about your interviewee. You should be flexible about your planned questions and allow for follow-up questions. Here are a few ways you could follow up on an answer:

- Why do you think that?
- That sounds interesting. Could you tell me more about it?
- What happened next?
- How has that influenced your life?

Original Question	Revision or Follow-up Question



LEARNING STRATEGIES:
Marking the Text, Drafting

My Notes

Learning Targets

- Examine and transform an interview transcript into a narrative.
- Compare and evaluate two approaches to establishing point of view and focus in an interview narrative, and choose which best fits purpose and audience.

Before Reading

1. Narratives are typically written from the first-person or third-person point of view. Consider the two student essay excerpts that follow. As you read each, circle personal pronouns; highlight the sentences that integrate quotes and speaker tags such as “she says,” or “she explains,” to describe the speaker’s voice; and underline any descriptive information. In the My Notes section, summarize the main idea of each passage and indicate the point of view.

Excerpt 1

As we begin the interview, Mrs. Gamer appears stressed, but includes her enthusiastic commentary and gesticulations nonetheless. It seems almost as if she’s performing a play as she constructs her answers, and after all, she originally planned to pursue film studies. Upon questioning about her friend group, this vivacious pseudo-actress begins rambling off an extensive list of names, describing her old group in a dramatic whisper as “low drama, high impact.” She continues on to outline her favorite classes, revealing a pattern: “A class on Chaucer with Dr. Ganim; Baroque Art with Dr. Pelzel; American Art and Architecture with Dr. Carrott...” she tells me. Her explanation for her favorite teacher is “because he loved Pedro Almodóvar just as much as I did.” It is from these statements that the picture of a budding librarian emerges. But there is another trend accompanying the conversation: Mrs. Gamer was not the A student she makes herself out to be. On being asked what her study habits were like, she stares at me with a bewildered, gaping expression. “Study habits?” she intones gently.

Excerpt 2

Before she graduated from high school, Ruth took many steps to prepare herself for college. She remembers, “I always studied and worked hard; I had an after-school job and saved earnings to travel and go to college.” A step she took to prepare herself was taking the PSAT and SAT exams. Ruth knew she wanted to study abroad and go far away for college. She applied to CU Boulder, University of Northern Colorado, Wittenberg University, Ithaca College, and Gettysburg College. She was accepted into all of these colleges, except for Gettysburg, and chose to attend Wittenberg. After considering the schools she chose, she recalled, “My main reason for attending Wittenberg was to please my dad. He really wanted me to attend a small Lutheran school, and because he was paying for my tuition, I thought it was the right thing to do.” While at Wittenberg, Ruth played on the school’s varsity lacrosse team, met her future husband, and studied hard. “I was a very balanced student,” she recalls. “I knew I had to keep my priorities straight—and that’s what I did.” But she was restless, despite being well prepared. “I always felt that there was something bigger and better waiting ahead for me,” she explains.

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2. With your group members, discuss the strengths and weaknesses of these two approaches. How is the pacing different in the two excerpts? As readers, which do you prefer? Why? Which best allows the writer to capture the voice of the interviewee? How?

Writing Prompt: Transform the “Chuck Liddell” transcript from Activity 1.10 into an interview narrative using the point of view and narrative approach you have decided on and including the quotes you have selected from the transcript. Be sure to do the following:

- Include the three descriptive techniques (appearance, speech, and actions) and focus on a key incident.
- Organize your narrative in a logical and/or chronological order.
- Vary your approach as you integrate quotes.

Look back at the “Chuck Liddell” interview transcript in Activity 1.10, and decide on a few questions that link together logically and / or chronologically. Then decide on which parts of the answers most vividly capture Liddell’s voice, highlighting the words, phrases, or clauses you wish to include as direct quotations.

You may have to role-play and imagine being the interviewer if you choose to use first person and to focus on the interview itself. Whether you use first or third person, you will need to make inferences based on “WMDs” to add details regarding how Liddell would have been looking, acting, and speaking as he answered the questions.

Check Your Understanding

Review Activity 1.4 on parallel structure, as well as examples of parallelism used in the various texts in this unit. Consider, for example, how Brian O’Connor uses three examples of this technique in paragraph 2 of “WMDs.” Revise your draft to include at least three examples of parallel structure.

Annotate your draft, identifying where you have used the three descriptive techniques, direct and indirect quotations, and parallel structure. If you have used all of these successfully, you are ready to write your own interview narrative.

My Notes



LEARNING STRATEGIES:
Brainstorming, Generating
Questions, Writer's Checklist

My Notes

Learning Target

- Plan and prepare to conduct an effective interview.

Planning an Interview

For Embedded Assessment 1, you will conduct an interview and write a narrative in which you present that interview. You have probably noticed that conducting an interview takes a good deal of planning. You need to begin planning now for the interview you will conduct.

The focus of your interview will be to find out about a person's overall experience during college and to discover at least one important incident during that time that influenced the interviewee's coming of age.

Step One

Make a list of people you might be able to interview. Include only people with whom you could have a face-to-face meeting before the assignment is due.

Name of Person I Might Be Able to Interview	Why I Would Like to Interview This Person About His or Her Experience in College

Step Two

Contact the people on your list to schedule your interview with one of them. Let the person know why you are conducting the interview and that some portions of it may be shared with your classmates.

Step Three

Write the details of your appointment:

- I have arranged to interview:
- Date the interview is scheduled:
- Time:
- Place:

Writing and Presenting an Interview Narrative

My Notes

Assignment

Your assignment is to interview a person who has attended a postsecondary institution (i.e., a two- or four-year college, a training or vocational school, the military) and to write an interview narrative that effectively portrays the voice of the interviewee while revealing how the experience contributed to his or her coming of age.

Planning: Plan and conduct the interview.

- Have you arranged a time and place to meet with your interviewee?
- Are you satisfied with the list of questions you might ask? If not, revise them.
- Have you considered recording the interview? Or will you simply take handwritten notes, or both? Have you asked permission to record the interview?
- How will you set up the interview as a conversation rather than an interrogation?
- What will you do to remind yourself to ask good follow-up questions rather than simply sticking to the questions on your list?
- What question(s) will you ask to get your interviewee to describe in depth at least one specific coming-of-age incident from his or her college experience?
- When you feel that you have adequate information, you can begin to draw the interview to a close. Remember to take good notes and to thank the interviewee.

Prewriting: Prepare to write the interview narrative.

- How will you make time to read over your notes and add to, delete, or refine them as the basis for your interview narrative?
- What quotes or descriptions of the person will you use to give a vivid picture and create an authentic voice?

Drafting: Decide how to structure your interview narrative.

- What will you include in the introduction?
- Have you included information about the person's experiences in general and those related to college in particular?
- Have you used vivid and precise imagery, carefully chosen diction, and a mix of direct and indirect quotations to convey a sense of the interviewee's voice?

Revising and Editing for Publication: Review and revise to make your work the best it can be.

- Have you carefully transformed your questions and answers into a narrative?
- Have you arranged to share your draft with a partner or with your writing group?
- Have you consulted the Scoring Guide and the activities to prepare for revising your draft?
- Did you use your available resources (e.g., spell check, dictionaries, Writer's Checklist) to edit for conventions and prepare your narrative for publication?

Reflection

A successful interview can be a rewarding experience for both the interviewer and the interviewee. What did you learn that you did not expect to learn, and how would you evaluate the experience for both you and your interviewee?

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> insightfully describes one or more college incidents that influenced the interviewee's coming of age uses vivid examples of character description develops an engaging and authentic character and presents that person's unique perspective. 	<p>The narrative</p> <ul style="list-style-type: none"> describes one or more incidents from the interviewer's college experience includes examples of character description develops the character and presents the person's perspective. 	<p>The narrative</p> <ul style="list-style-type: none"> begins to describe an incident about the interviewee's college experience includes limited examples of character description develops some aspects of character but does not provide a clear perspective. 	<p>The narrative</p> <ul style="list-style-type: none"> does not describe an incident from the interviewee's college experience does not contain examples of character description does not develop the character or the person's perspective.
Structure	<p>The narrative</p> <ul style="list-style-type: none"> follows the structure of the genre with well-sequenced events clearly orients the reader and uses effective transitions for coherence demonstrates a consistent point of view. 	<p>The narrative</p> <ul style="list-style-type: none"> follows the structure of the genre with a sequence of events orients the reader and uses transitions for coherence uses a mostly consistent point of view. 	<p>The narrative</p> <ul style="list-style-type: none"> follows some structure of the genre somewhat orients the reader with limited coherence uses an inconsistent point of view. 	<p>The narrative</p> <ul style="list-style-type: none"> does not follow the structure of the genre fails to orient the reader and has no coherence uses confusing points of view.
Use of Language	<p>The narrative</p> <ul style="list-style-type: none"> purposefully uses quotations with telling details, and vivid imagery to convey a strong sense of the interviewee's voice smoothly embeds direct and indirect quotations demonstrates strong command of conventions and spelling. 	<p>The narrative</p> <ul style="list-style-type: none"> uses quotations and telling details to portray the interviewee's voice embeds some direct and/or indirect quotations demonstrates general command of conventions and spelling; minor errors do not interfere with meaning. 	<p>The narrative</p> <ul style="list-style-type: none"> uses limited quotations to portray the voice of the interviewee contains one or no embedded quotations demonstrates limited command of conventions and spelling; errors begin to interfere with meaning. 	<p>The narrative</p> <ul style="list-style-type: none"> uses no quotations to portray the voice of the interviewee contains no embedded quotations contains frequent errors in grammar and conventions that interfere with meaning.

Previewing Embedded Assessment 2 and Preparing to Write an Argument

LEARNING STRATEGIES:

Close Reading, Summarizing, Marking the Text, Discussion Groups

My Notes

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully and reflect on prior learning that supports the knowledge and skills needed.
- Examine the essential elements of an argument.

Making Connections

In the first part of this unit, you studied voice, coming of age, and narratives in both fictional and nonfictional forms. For independent reading, you have been reading a variety of narratives. Now, you will shift your focus from narrative texts to texts that are persuasive in nature. You will review the rhetorical appeals of ethos, pathos, and logos and the way they work together with types of evidence to support the claim in an argument.

Essential Questions

Now that you have read texts and explored the concept of “coming of age,” how would you change your answer to the first essential question that asks, “What does it mean to ‘come of age?’”

Developing Vocabulary

Look back at the vocabulary that you have studied in the first part of this unit. Which terms do you know really well and can use effectively in class discussions and in your writing? Which terms do you need to learn more about or practice using more frequently?

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Writing an Argumentative Essay. What knowledge must you have (what do you need to know) to succeed on Embedded Assessment 2? What skills must you have (what must you be able to do)?

Your assignment is to write an essay of argumentation about the value of a college education. Your essay must be organized as an argument in which you assert a precise claim, support it with reasons and evidence, and acknowledge and refute counterclaims fairly.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

INDEPENDENT READING LINK

Choose the argument that you plan to write about for Embedded Assessment 2, and for the rest of this unit read a variety of informational articles and other texts on the subject of your argument.

An **argument** is a discussion in which reasons are put forward in support of and against a claim. A written argument must meet several conditions in order to be a valid argument and not merely an effort to persuade.

1. The central claim needs to be debatable.
2. The claim must be supported by evidence.
3. The writer needs to address the opposition by acknowledging counterclaims and the evidence supporting them.

With these conditions in mind, consider the following elements of an effective argument:

- **Introduction and claim:** an opening that grabs the reader’s attention while informing the reader of the **claim**, which is a clear and straightforward statement of the writer’s belief about the topic of the argument.
- **Supporting paragraphs:** the *reasons* offered in support of a claim, supported by different types of evidence.
- **Concession and/or refutation:** restatements of valid **counterclaims** made by the opposing side (concessions) or the writer’s arguments against those opposing viewpoints (refutations), explaining why the writer’s position is more valid.
- **Conclusion/call to action:** closing statements restating the major arguments in defense of a thesis (the claim) with a final challenge to the reader to take action.

An argument has three major purposes:

- To change a reader’s or listener’s point of view
 - To ask the reader or listener to take an action.
 - To gain acceptance for the writer’s ideas about a problem or issue
1. **Discussion Group:** Form a group of three or four students to share information. For Embedded Assessment 1, you wrote an interview narrative about a person who had attended college. What did you learn about the benefits of postsecondary education from your interviewee? What claims did your interviewee make? Use the space below and the My Notes space to write 3–5 benefits of college described by each person you interviewed. Describe the benefit, and add a direct quotation from the interviewee about that benefit.

ACADEMIC VOCABULARY

In an argument, a **claim** is a thesis statement describing the position the writer is taking on an issue. A **counterclaim** is a position taken by someone with an opposing viewpoint.

My Notes

Previewing Embedded Assessment 2 and Preparing to Write an Argument

My Notes

2. You will next watch a short video called “Five Ways Ed Pays,” produced by the College Board (<http://advocacy.collegeboard.org/five-ways-ed-pays/home>). As you watch this video, take notes on the reasons given in support of the central claim. Be as specific as possible, and include quotes from the narrator as you record evidence in support of each reason.

Reason	Support / Evidence
Greater Wealth	
More Security	
Better Health	
Close Family	
Stronger Community	

3. Which of these reasons seem the most and which seem the least persuasive? Why?

Learning Targets

- Identify and analyze the effect of independent and dependent clauses.
- Effectively integrate adverbial and adjectival clauses into writing.

Creating Meaningful Text

When you read a text that “speaks” to you, what is it about the text that is meaningful? Is it the language the writer uses? Is it the ideas presented? Is it the way the writer has crafted the sentences?

Writers use sentence structure and elements within sentences to create specific effects. For example, read the following quotation:

“Don’t tell me the moon is shining; show me the glint of light on broken glass.”
—Anton Chekhov

This sentence is made up of two independent clauses (so it is a compound sentence). The independent clauses in a compound sentence are often connected with a comma and a coordinating conjunction (such as *and*, *or*, *but*, *yet*, *nor*, *for*, and *so*).

1. Reread Chekhov’s quotation, but replace the semicolon with a comma and a coordinating conjunction. Is the effect the same? Explain why or why not.

Clauses may also be used adverbially or adjectivally.

Adverbial: An adverbial clause is a dependent clause that functions as an adverb. It modifies a verb, adjective, or adverb in another clause in the sentence. The writer can place the adverbial clause in different parts of the sentence, depending on where it best adds the desired effect. An adverb clause begins with a subordinating conjunction (such as *if*, *when*, *although*, *because*, *as*).

Example: “*Although the world is full of suffering*, it is full also of the overcoming of it.” (Helen Keller)

Adjectival: An adjectival clause is a dependent clause that is used as an adjective in a sentence. Since an adjectival clause modifies a noun or pronoun, it cannot be moved around. That is, it should be as close as possible to the noun or pronoun it modifies. An adjectival clause generally begins with a relative pronoun (*that*, *which*, *who*, *whom*, *whose*).

Example: “The means by which we live have outdistanced the ends *for which we live*.” (Martin Luther King, Jr.)

LEARNING STRATEGIES:
Discussion Groups

GRAMMAR & USAGE Clauses

A **clause** is a group of words with both a subject and verb. If the clause can stand alone as a complete sentence, it is an **independent clause**. If the clause does not form a complete idea, it is a **dependent clause**.

My Notes

Language and Writer's Craft: Clauses

My Notes

2. Read the following quotations. Analyze the structure of each sentence, and describe why you think the writers chose to punctuate their sentences as they did.

“You rely on a sentence to say more than the denotation and the connotation; you revel in the smoke that the words send up.” —*Toni Morrison*

“Most writers regard the truth as their most valuable possession, and therefore are most economical in its use.” —*Mark Twain*

“Don't try to figure out what other people want to hear from you; figure out what you have to say. It's the one and only thing you have to offer.” —*Barbara Kingsolver*

Writing Prompt: With your writing group, write your own quotations about writing. Write at least three quotations. You will share your sentences with the class. Be sure to do the following:

- Use vivid words and analogies.
- Integrate phrases and clauses into your sentences, using coordinating conjunctions as needed.
- Punctuate your sentences correctly.

Learning Targets

- Evaluate how reasons support a claim.
- Examine and select appropriate evidence to support a persuasive claim.

The following quotations are all about education. Several of them use an **analogy** to explain education’s importance. An analogy might be figurative or literal.

In a **figurative analogy** (such as a metaphor or simile), the two things being compared are generally unlike except for one shared characteristic. Such analogies are weak as evidence. In a **literal analogy**, however, the two things are similar in significant ways. For example, judges often rule based on similar previous rulings (case precedents), historians compare current events to previous historical examples, and critics often compare similar things.

1. With your discussion group, analyze each analogy by writing a paraphrase or explanation of the quote. Then, consider what each analogy suggests regarding education, and evaluate how insightful you think it is. Finally, discuss whether the analogy is figurative or literal.

“Education is not the filling of a bucket but the lighting of a fire.” —*William Butler Yeats*

“The highest result of education is tolerance.” —*Helen Keller*

“Education is the most powerful weapon which you can use to change the world.” —*Nelson Mandela*

“Education is our passport to the future, for tomorrow belongs to the people who prepare for it today.” —*Malcolm X*

“Prejudices, it is well known, are most difficult to eradicate from the heart whose soil has never been loosened or fertilized by education; they grow there, firm as weeds among stones.” —*Charlotte Bronte*

LEARNING STRATEGIES:

Discussion Groups, Paraphrasing, Visual Prompt, Drafting

ACADEMIC VOCABULARY

An **analogy** is a comparison between two things for the purpose of drawing conclusions on one based on its similarities to the other.

My Notes



WORD CONNECTIONS

Word Patterns

Words that are related to *analogy* are *analogue* and *analogous*. *Analogy* and *analogue* are both nouns, while *analogous* is an adjective. *Analogue* means something that is similar to another thing (e.g., soy burger is an analogue for a hamburger). *Analogous* describes two or more things that are similar or comparable (e.g., a computer is analogous to a brain).

Building an Argument

*pick up
the*

My Notes

2. Based on your discussion, which of the analogies most appeals to you? Why?
3. What kinds of analogies are shown in these quotations? How effective might each be as evidence to support a claim about education?
4. Compare your response to those of the other members of your discussion group. Which do you think is most persuasive and why?

Before Reading

5. In the video “Five Ways Ed Pays,” greater wealth was given as one of the benefits of a college education. How would your career choices and potential earnings be affected by having a college degree?

During Reading

6. You will next read an informational text on the financial benefits of a college education. As you read, identify the claim and highlight evidence that supports that claim.

Informational Text

New school year, old story: Education pays

Wondering if your studies will pay off? Recent data from the U.S. Bureau of Labor Statistics (BLS) suggest that they will. As past studies have shown, as workers' level of education increases, their earnings rise and unemployment rates fall.

The chart groups workers' earnings and unemployment by their highest level of educational attainment. Workers with a bachelor's degree, for example, earned about \$415 more a week than workers whose highest level of education is a high school diploma. And the rate of unemployment for workers with a bachelor's degree was about half that of those with no education beyond high school.

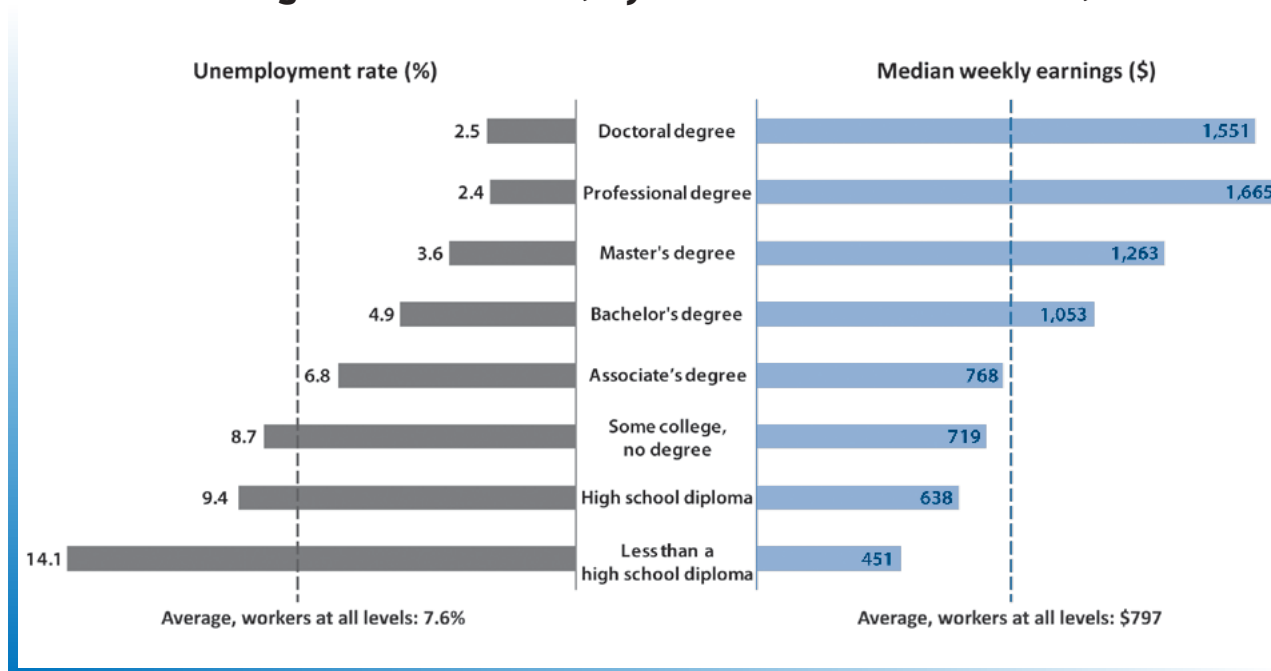
For students in graduate school, the payoff for a degree might be even greater. Workers with a professional degree, such as lawyers and physicians, earned about \$612 more a week than did workers with

a bachelor's degree—and over \$1,000 more per week than workers who have a high school diploma as their highest level of education. Plus, at 2.4 percent, the unemployment rate for workers with a professional degree was also the lowest of any education level.

The numbers in the chart below are medians—meaning that half of all workers earned more than that amount, and half earned less. As the chart indicates, postponing work for school can pay off. But there are some financial drawbacks. Students often forego a full-time paycheck while they are in school. And when estimating the financial benefit of additional education, students who take out loans to pay for school should consider the amount they will be obligated to repay.

Data come from a special supplement to the BLS Current Population Survey. [www.bls.gov / CPS](http://www.bls.gov/CPS).

Unemployment rates and earnings for full-time wage and salary workers ages 25 and older, by educational attainment, 2011



Learning Targets

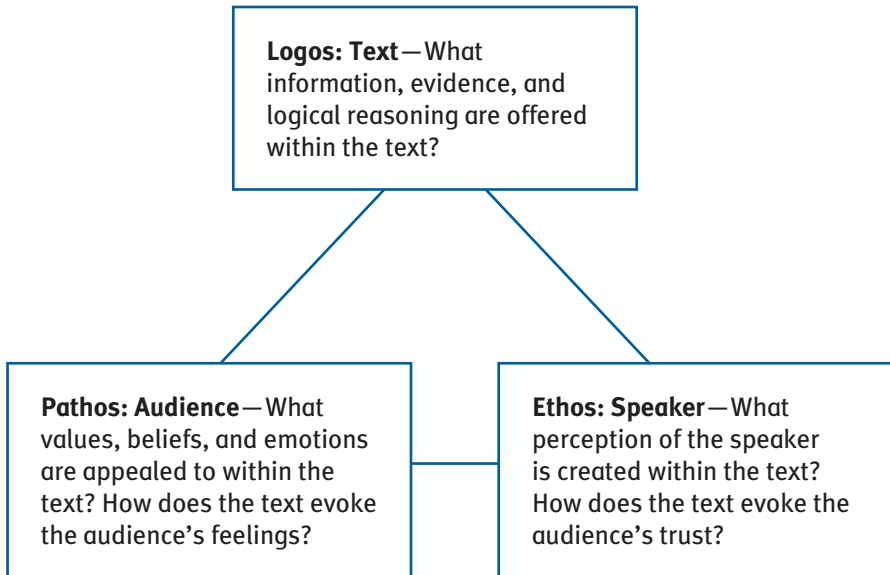
- Identify and analyze the effectiveness of the use of logos, ethos, and pathos in texts.
- Explain how a writer or speaker uses rhetoric to advance his or her purpose.

Elements of Rhetoric

Rhetoric is the use of words to persuade, either in writing or speech. Aristotle defined rhetoric as “the ability, in each particular case, to see the available means of persuasion.” He described three main types of rhetoric: *logos*, *ethos*, and *pathos*. Authors and speakers use **rhetorical appeals** in their arguments to persuade the intended audience that their claims are right.

The Rhetorical Triangle

Together, these rhetorical appeals are central to understanding how writers and speakers appeal to their audiences and persuade them to accept their messages. It is helpful to think of them as three points of a triangle.



LEARNING STRATEGIES:
Close Reading, Marking the Text, SOAPSTone, SMELL, Role Playing, Chunking the Text, Think Aloud

Literary Terms

Rhetorical appeals are emotional, ethical, and logical appeals used to persuade an audience to agree with the writer or speaker.

Logos is a rhetorical appeal to reason or logic.

Ethos is a rhetorical appeal that focuses on the character or qualifications of the speaker.

Pathos is a rhetorical appeal to the reader’s or listener’s senses or emotions.

My Notes

Using Rhetorical Appeals

pick up the



WORD CONNECTIONS

Roots and Affixes

The word *pathos* includes the Greek root *path*, which comes from the Greek word meaning “suffering.” This root also occurs in these English words: *pathetic*, *sympathy*, *apathy*, and *empathy*.

My Notes

Before Reading

1. Read the following examples and then write the part of the triangle in which each would fit.
 - a. In “Five Ways Ed Pays,” consider the claims about having a “closer family” accompanied by images of parents with their children.
 - b. The “more wealth” section of the “Five Ways Ed Pays” video relies on statistics regarding income as the basis for attending college.
 - c. “Five Ways Ed Pays” uses several different narrators in the voice-over to make the message feel familiar and trustworthy to viewers.

2. Now, write your own example for each part of the rhetorical triangle.

Ethos:

Pathos:

Logos:

3. What do you think is the difference between persuasion and argument? Which appeals might be used for each purpose?
4. Which part of the rhetorical triangle should be emphasized if you want to convince your audience of the validity of your claim?

During Reading

5. As you read the following speech, mark the text for examples of logos, ethos, and pathos.

Speech

REMARKS BY THE PRESIDENT IN A NATIONAL ADDRESS TO

AMERICA'S
Schoolchildren

by President Barack Obama
Wakefield High School, Arlington, Virginia, September 8, 2009

1 ... I know that for many of you, today is the first day of school. And for those of you in kindergarten, or starting middle or high school, it's your first day in a new school, so it's understandable if you're a little nervous. I imagine there are some seniors out there who are feeling pretty good right now with just one more year to go. And no matter what grade you're in, some of you are probably wishing it were still summer and you could've stayed in bed just a little bit longer this morning.

2 I know that feeling. When I was young, my family lived overseas. I lived in Indonesia for a few years. And my mother, she didn't have the money to send me where all the American kids went to school, but she thought it was important for me to keep up with an American education. So she decided to teach me extra lessons herself, Monday through Friday. But because she had to go to work, the only time she could do it was at 4:30 in the morning.

3 Now, as you might imagine, I wasn't too happy about getting up that early. And a lot of times, I'd fall asleep right there at the kitchen table. But whenever I'd complain, my mother would just give me one of those looks and she'd say, "This is no picnic for me either, buster."

4 So I know that some of you are still adjusting to being back at school. But I'm here today because I have something important to discuss with you. I'm here because I want to talk with you about your education and what's expected of all of you in this new school year.

5 Now, I've given a lot of speeches about education. And I've talked about responsibility a lot. I've talked about teachers' responsibility for inspiring students and pushing you to learn. I've talked about your parents' responsibility for making sure you stay on track, and you get your homework done, and don't spend every waking hour in front of the TV or with the Xbox. I've talked a lot about your government's responsibility for setting high standards, and supporting teachers and principals, and turning around schools that aren't working, where students aren't getting the opportunities that they deserve.

6 But at the end of the day, we can have the most dedicated teachers, the most supportive parents, the best schools in the world—and none of it will make a difference, none of it will matter unless all of you fulfill your responsibilities, unless you show up to those schools, unless you pay attention to those teachers, unless you listen to your parents and grandparents and other adults and put in the hard work it takes to succeed. That's what I want to focus on today: the responsibility each of you has for your education.

GRAMMAR & USAGE

Commas

Commas help clarify meaning. When a phrase or a clause is not essential (nonrestrictive) to the meaning of a sentence, set it off with commas. However, if it is essential (restrictive), do not use commas. Look at these examples of nonrestrictive phrases:

Adverbial phrase: "So she decided to teach me extra lessons herself, **Monday through Friday.**"

Participial phrase: "And for those of you in kindergarten, or **starting middle or high school, ...**"

The commas indicate that the information in these phrases is additional but not necessary. In your writing, use commas to make clear the distinction between restrictive and nonrestrictive phrases.

KEY IDEAS AND DETAILS

The president begins his speech with statements about the audience's feelings and then a story about his own childhood. Why does he begin his speech in this way?

My Notes

Using Rhetorical Appeals

*pick up
the*

KEY IDEAS AND DETAILS

Can you identify an explicit thesis for the speech? How do paragraphs 7 and 8 define the purpose of the President's speech?

KEY IDEAS AND DETAILS

What is the appeal of these hypothetical situations? Is it logos, ethos, or pathos?

KEY IDEAS AND DETAILS

In paragraphs 7–12, what does the speech focus on? What reasons are offered in support of the claim offered at the end of paragraph 6?

My Notes

KEY IDEAS AND DETAILS

What type of appeal is most prominent in paragraphs 13–16? Why might the speaker choose to include his own personal story here?

7 I want to start with the responsibility you have to yourself. Every single one of you has something that you're good at. Every single one of you has something to offer. And you have a responsibility to yourself to discover what that is. That's the opportunity an education can provide.

8 Maybe you could be a great writer—maybe even good enough to write a book or articles in a newspaper—but you might not know it until you write that English paper—that English class paper that's assigned to you. Maybe you could be an innovator or an inventor—maybe even good enough to come up with the next iPhone or the new medicine or vaccine—but you might not know it until you do your project for your science class. Maybe you could be a mayor or a senator or a Supreme Court justice—but you might not know that until you join student government or the debate team.

9 And no matter what you want to do with your life, I guarantee that you'll need an education to do it. You want to be a doctor, or a teacher, or a police officer? You want to be a nurse or an architect, a lawyer or a member of our military? You're going to need a good education for every single one of those careers. You cannot drop out of school and just drop into a good job. You've got to train for it and work for it and learn for it.

10 And this isn't just important for your own life and your own future. What you make of your education will decide nothing less than the future of this country. The future of America depends on you. What you're learning in school today will determine whether we as a nation can meet our greatest challenges in the future.

11 You'll need the knowledge and problem-solving skills you learn in science and math to cure diseases like cancer and AIDS, and to develop new energy technologies and protect our environment. You'll need the insights and critical-thinking skills you gain in history and social studies to fight poverty and homelessness, crime and discrimination, and make our nation more fair and more free. You'll need the creativity and ingenuity you develop in all your classes to build new companies that will create new jobs and boost our economy.

12 We need every single one of you to develop your talents and your skills and your intellect so you can help us old folks solve our most difficult problems. If you don't do that—if you quit on school—you're not just quitting on yourself, you're quitting on your country.

13 Now, I know it's not always easy to do well in school. I know a lot of you have challenges in your lives right now that can make it hard to focus on your schoolwork.

14 I get it. I know what it's like. My father left my family when I was two years old, and I was raised by a single mom who had to work and who struggled at times to pay the bills and wasn't always able to give us the things that other kids had. There were times when I missed having a father in my life. There were times when I was lonely and I felt like I didn't fit in.

15 So I wasn't always as focused as I should have been on school, and I did some things I'm not proud of, and I got in more trouble than I should have. And my life could have easily taken a turn for the worse.

16 But I was—I was lucky. I got a lot of second chances, and I had the opportunity to go to college and law school and follow my dreams. My wife, our First Lady Michelle Obama, she has a similar story. Neither of her parents had gone to college, and they didn't have a lot of money. But they worked hard, and she worked hard, so that she could go to the best schools in this country.

17 Some of you might not have those advantages. Maybe you don't have adults in your life who give you the support that you need. Maybe someone in your family has lost their job and there's not enough money to go around. Maybe you live in a neighborhood where you don't feel safe, or have friends who are pressuring you to do things you know aren't right.

18 But at the end of the day, the circumstances of your life—what you look like, where you come from, how much money you have, what you've got going on at home—none of that is an excuse for neglecting your homework or having a bad attitude in school. That's no excuse for talking back to your teacher, or cutting class, or dropping out of school. There is no excuse for not trying. Where you are right now doesn't have to determine where you'll end up. No one's written your destiny for you, because here in America, you write your own destiny. You make your own future.

19 That's what young people like you are doing every day, all across America.

20 Young people like Jazmin Perez, from Roma, Texas. Jazmin didn't speak English when she first started school. Neither of her parents had gone to college. But she worked hard, earned good grades, and got a scholarship to Brown University—is now in graduate school, studying public health, on her way to becoming Dr. Jazmin Perez.

21 I'm thinking about Andoni Schultz, from Los Altos, California, who's fought brain cancer since he was three. He's had to endure all sorts of treatments and surgeries, one of which affected his memory, so it took him much longer—hundreds of extra hours—to do his schoolwork. But he never fell behind. He's headed to college this fall.

22 And then there's Shantell Steve, from my hometown of Chicago, Illinois. Even when bouncing from foster home to foster home in the toughest neighborhoods in the city, she managed to get a job at a local health care center, start a program to keep young people out of gangs, and she's on track to graduate high school with honors and go on to college.

23 And Jazmin, Andoni, and Shantell aren't any different from any of you. They face challenges in their lives just like you do. In some cases they've got it a lot worse off than many of you. But they refused to give up. They chose to take responsibility for their lives, for their education, and set goals for themselves. And I expect all of you to do the same.

24 That's why today I'm calling on each of you to set your own goals for your education—and do everything you can to meet them. Your goal can be something as simple as doing all your homework, paying attention in class, or spending some time each day reading a book. Maybe you'll decide to get involved in an extracurricular activity, or volunteer in your community. Maybe you'll decide to stand up for kids who are being teased or bullied because of who they are or how they look, because you believe, like I do, that all young people deserve a safe environment to study and learn. Maybe you'll decide to take better care of yourself so you can be more ready to learn. And along those lines, by the way, I hope all of you are washing your hands a lot, and that you stay home from school when you don't feel well, so we can keep people from getting the flu this fall and winter.

KEY IDEAS AND DETAILS

In paragraphs 18–24, what does the president do to overcome potential resistance by his audience? Does this approach rely more on logos or on pathos? Explain.

My Notes

KEY IDEAS AND DETAILS

The president uses the word *maybe* eleven times in this speech, including three times in paragraph 24. Find the two other paragraphs where he uses it multiple times. What do these paragraphs have in common? Why would he use this approach so often with this audience? How does this use of parallelism affect the rhetoric?

Using Rhetorical Appeals

*pick up
the*

KEY IDEAS AND DETAILS

In paragraph 26, the president seems to shoot down the dreams many students might have. How does that link to what follows in paragraphs 27–33? Is it logical to use Rowling and Jordan to prove his point? Why or why not?

My Notes

KEY IDEAS AND DETAILS

How does the president use pathos in paragraphs 32–35? Underline sentences designed to motivate the audience using emotions rather than logic.

25 But whatever you resolve to do, I want you to commit to it. I want you to really work at it.

26 I know that sometimes you get that sense from TV that you can be rich and successful without any hard work—that your ticket to success is through rapping or basketball or being a reality TV star. Chances are you're not going to be any of those things.

27 The truth is, being successful is hard. You won't love every subject that you study. You won't click with every teacher that you have. Not every homework assignment will seem completely relevant to your life right at this minute. And you won't necessarily succeed at everything the first time you try.

28 That's okay. Some of the most successful people in the world are the ones who've had the most failures. J.K. Rowling's—who wrote Harry Potter—her first Harry Potter book was rejected 12 times before it was finally published. Michael Jordan was cut from his high school basketball team. He lost hundreds of games and missed thousands of shots during his career. But he once said, "I have failed over and over and over again in my life. And that's why I succeed."

29 These people succeeded because they understood that you can't let your failures define you—you have to let your failures teach you. You have to let them show you what to do differently the next time. So if you get into trouble, that doesn't mean you're a troublemaker, it means you need to try harder to act right. If you get a bad grade, that doesn't mean you're stupid, it just means you need to spend more time studying.

30 No one's born being good at all things. You become good at things through hard work. You're not a varsity athlete the first time you play a new sport. You don't hit every note the first time you sing a song. You've got to practice. The same principle applies to your schoolwork. You might have to do a math problem a few times before you get it right. You might have to read something a few times before you understand it. You definitely have to do a few drafts of a paper before it's good enough to hand in.

31 Don't be afraid to ask questions. Don't be afraid to ask for help when you need it. I do that every day. Asking for help isn't a sign of weakness, it's a sign of strength because it shows you have the courage to admit when you don't know something, and that then allows you to learn something new. So find an adult that you trust—a parent, a grandparent or teacher, a coach or a counselor—and ask them to help you stay on track to meet your goals.

32 And even when you're struggling, even when you're discouraged, and you feel like other people have given up on you, don't ever give up on yourself, because when you give up on yourself, you give up on your country.

33 The story of America isn't about people who quit when things got tough. It's about people who kept going, who tried harder, who loved their country too much to do anything less than their best. It's the story of students who sat where you sit 250 years ago, and went on to wage a revolution and they founded this nation. Young people. Students who sat where you sit 75 years ago who overcame a Depression and won a world war; who fought for civil rights and put a man on the moon. Students who sat where you sit 20 years ago who founded Google and Twitter and Facebook and changed the way we communicate with each other.

34 So today, I want to ask all of you, what's your contribution going to be? What problems are you going to solve? What discoveries will you make? What will a President who comes here in 20 or 50 or 100 years say about what all of you did for this country?

35 Now, your families, your teachers, and I are doing everything we can to make sure you have the education you need to answer these questions. I'm working hard to fix up your classrooms and get you the books and the equipment and the computers you need to learn. But you've got to do your part, too. So I expect all of you to get serious this year. I expect you to put your best effort into everything you do. I expect great things from each of you. So don't let us down. Don't let your family down or your country down. Most of all, don't let yourself down. Make us all proud.

36 Thank you very much, everybody. God bless you. God bless America. Thank you.

Introducing the Strategy: SMELL

SMELL is an acronym for sender, message, emotional strategies, logical strategies, and language. this strategy is useful for analyzing a persuasive speech or essay by asking five essential questions:

- What is the sender-receiver relationship? Who are the images and language meant to attract? Describe the speaker (or writer) of the text.
- What is the message? Summarize the thesis of the text.
- What is the desired effect of the emotional strategies?
- What logic is being used? How does it (or its absence) affect the message? Consider the logic of images as well as words.
- What does the language of the text describe? How does it affect the meaning and effectiveness of the writing? Consider the language of images as well as words.

After Reading

6. Use the SMELL strategy to analyze how President Obama uses the different rhetorical appeals to persuade his audience. Using the graphic organizer on the next page, write answers to the five questions. Include specific quotes and textual evidence you noted while reading the speech.

KEY IDEAS AND DETAILS
A **rhetorical question** is one that is asked for effect or one for which the answer is obvious. Highlight examples the president uses.

My Notes

Using Rhetorical Appeals

*pick up
the*

Sender-Receiver Relationship: Who are the senders (speaker / writer) and receivers (audience) of the message, and what is their relationship (consider what different audiences the text may be addressing)? How does the sender attempt to establish his / her *ethos*?

Message: What is a literal summary of the content? What is the meaning / significance of this information?

Emotional Strategies: What emotional appeals (*pathos*) are included? What seems to be their desired effect?

Logical Strategies: What logical arguments / appeals (*logos*) are included? What is their effect?

Language: What specific language supports the message? How does it affect the text's effectiveness? Consider both images (if appropriate) and actual words. What is the speaker's voice in the text?

My Notes

Check Your Understanding

Writing Prompt: Some politicians have called for increasing the number of college graduates. Write an introduction and at least two to three paragraphs supporting a claim that we either need or do not need more college graduates. Be sure to do the following:

- Orient the reader and set out the problem.
- Sequence relevant evidence from your experiences or what you have read to support the claim, using *ethos* and *logos* to engage the reader.
- Use transitions and parallel structure for coherence.

Learning Targets

- Identify different types of evidence and their purposes.
- Select evidence, appeals, and techniques specifically to reach a target audience.

LEARNING STRATEGIES:

Discussion Groups,
Brainstorming, Graphic
Organizer, KWHL Chart

Connecting with an Audience

To make an argument compelling, writers and speakers use a variety of reasons and evidence that they think will convince their audience to agree with them. Knowing the audience helps the writer or speaker decide what reasons and evidence to use.

1. With your group members, review the texts you have read in this unit and identify examples of the different types of evidence used. Then craft an explanation of the purpose of each as a tool of persuasion.

A. Type of Evidence/Support	B. Example from Class Readings/Viewings	C. Used to ... (logos, ethos, pathos? In what way?)
Facts and Statistics: Numbers drawn from surveys, studies, or observation, as well as pieces of commonly accepted information about the world		
Analogy (figurative or literal): Comparison between two unlike things to support conclusions about one based on similarities to the other		
Personal Experience / Anecdote: A true story that describes a person's experience relative to the topic		
Illustrative Example (brief or extended): Description of a specific experience or example to support the validity of a generalization		

Editorial

An Early Start on College

More Minnesota teens should use dual-credit enrollment

January 14, 2012, *StarTribune*

Taking advanced, dual-enrollment classes made a big difference in Paj Ntaub Lee's life.

Her Hmong immigrant parents didn't encourage her to go to college; they thought graduating from high school, then getting married or finding a job would be enough for their child.

But her exposure to college and higher-level courses while at Johnson High School in St. Paul set her on a path to graduate from St. Olaf College in Northfield.

Her experience should be shared by more Minnesota students, and the Legislature should expand the programs that make that possible.

Participating in any of the state's dual-credit programs can prepare more students for college work, save money and increase postsecondary graduation rates. Taking more-challenging classes can also open educational doors for not only the highest-performing students, but for kids across the academic spectrum.

Those are the conclusions of a recent study conducted by the Center for School Change (CSC) at Macalester College. Minnesota students can participate in one of five dual-credit options—Advanced Placement or International Baccalaureate classes, postsecondary options, concurrent enrollment programs or Project Lead the Way, which allows students to take courses in technical and scientific areas.

Each program allows students to earn college credit while still in high school.

The study showed that the programs are increasing in popularity— between 2001 and 2006, about 38,000 state students took AP or IB exams, and an average of about 5,500 students a year participated in postsecondary options during those years. Concurrent enrollment increased from 17,581 to 21,184 between 2008 and 2010.

A 2010 Minnesota State Colleges and Universities report showed that 53 percent of those who enrolled in a Minnesota public college within two years of graduation had to take at least one remedial course.

My Notes

KEY IDEAS AND DETAILS

What is the central claim in this editorial? How does the writer introduce it?

KEY IDEAS AND DETAILS

The CSC study is used as evidence in this editorial. What claim does it support? How effective is it as a source to support the editorial's central claims?

After Reading

3. Compare the claims made by each of these two writers. Evaluate the reasons and evidence used by each writer. What is relevant and convincing?

For each text, write the claim and its supporting evidence in the following chart.

“Why College Isn’t for Everyone”	“Actually, College Is Very Much Worth It”
Claim:	Claim:
Evidence:	Evidence:
Counterclaims:	Counterclaims:
Evidence:	Evidence:

Evaluating Claims and Reasoning

*pick up
the*

My Notes

4. Which writer presents the more convincing argument? Why? Cite evidence to support your conclusion.

5. What elements, if any, do you think are missing from either of these pieces? Explain.

6. Why do you think Andrew J. Rotherham disclosed at the end of his article that he is a member of an educational group? How does this disclosure affect your perception of his argument?

Conclusion/Call to Action

An argument contains a conclusion that often restates the primary claim and tries to convince the reader to take an action.

7. What is the call to action in each of these pieces?

Check Your Understanding

Writing Prompt: Go back to the work you did on revising your argument about how to increase the number of college graduates (Activity 1.16). Revise as needed to address counterclaims and refutations, as well as to add a conclusion / call to action. Be sure to do the following:

- Address counterclaims clearly and fairly.
- Evaluate and refute the evidence for counterclaims.
- Revise language for formal style and coherence.

Assignment

Your assignment is to write an essay of argumentation about the value of a college education. Your essay must be organized as an argument in which you assert a precise claim, support it with reasons and evidence, and acknowledge and refute counterclaims fairly.

Planning: Make a plan for researching your topic and collecting evidence.

- What is your claim? Is it clear? What information do you need to support it?
- How will you use in your essay the articles you have been reading independently?
- How will you expand upon the articles in this unit by doing further research?
- How will you evaluate whether you have enough information to write your draft?
- How will you consider your audience and determine the reasons and evidence that will best convince them to support your argument?

Prewriting: Prepare to write the essay draft.

- How will you make time to read your notes and add to, delete, or refine them as the basis for your argument?
- What quotations will you use as evidence?
- What information do you have to address counterclaims?

Drafting: Decide how to structure your essay.

- What will you include in the introduction? How will you describe your claim?
- Have you used vivid and precise language, carefully chosen diction, and formal style?
- Have you acknowledged and addressed counterclaims?
- Have you written a strong conclusion with a call to action?

Revising and Editing for Publication: Review and revise to make your work the best it can be.

- Have you arranged to share your draft with a partner or with your writing group?
- Have you consulted the Scoring Guide and the activities to prepare for revising your draft?
- Did you use your available resources (e.g., spell check, dictionaries, Writer's Checklist) to edit for conventions and prepare your narrative for publication?

Reflection

Write an honest evaluation of your argument. Describe how you think it was effective (or not). What would you do differently next time to improve your argument?

My Notes

Technology TIP:

After writing and revising your argument, you might consider presenting it in a different medium. For example, could you use technology to transform your argument into a video? Or could you support your written argument with illustrations or charts?



SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> includes a well-developed explanation of the issue, a claim, and a thesis statement presents strong support or the central claim with relevant details and commentary presents counterclaims and clearly refutes them with relevant reasoning and evidence concludes by summarizing the main points and providing an effective call to action. 	<p>The essay</p> <ul style="list-style-type: none"> includes an explanation of the issue, a claim, and a thesis statement presents support for the central claim but may not fully develop all evidence presents and acknowledges counterclaims and offers some evidence to refute them concludes by summarizing the main points and offering a call to action. 	<p>The essay</p> <ul style="list-style-type: none"> states the thesis but does not adequately explain the problem includes some, support for the claim, but it is not developed and does not provide relevant evidence or commentary describes some counterclaims, but they are vague and are not clearly refuted concludes by repeating main topics rather and ends without a suggestion for change. 	<p>The essay</p> <ul style="list-style-type: none"> states a vague or unclear thesis contains ideas that are poorly developed or not developed at all provides vague or no descriptions of counterclaims and refutations concludes without summarizing main points or suggesting change.
Structure	<p>The essay</p> <ul style="list-style-type: none"> follows a clear multi-paragraph argumentative essay structure with a logical progression of ideas showcases central points and uses effective transitions. 	<p>The essay</p> <ul style="list-style-type: none"> follows a multiparagraph argumentative structure but may not have a clearly logical progression of ideas develops central points and uses transitions. 	<p>The essay</p> <ul style="list-style-type: none"> demonstrates an awkward, unstructured progression of ideas spends too much time on some irrelevant details and uses few transitions. 	<p>The essay</p> <ul style="list-style-type: none"> does not follow the organization of an argumentative essay includes some details, but the writing lacks clear direction and uses no transitions.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> uses a formal writing style smoothly integrates credible source material into the text (with accurate citations) demonstrates correct spelling and excellent command of standard English conventions. 	<p>The essay</p> <ul style="list-style-type: none"> uses a formal writing style integrates credible source material into the text (with accurate citations) demonstrates correct spelling and general command of standard English conventions. 	<p>The essay</p> <ul style="list-style-type: none"> mixes informal and formal writing styles integrates some source material (citations may be missing or inaccurate) includes some incorrect spelling and grammatical weaknesses that interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> uses inappropriate informal style does not include source material citations includes several errors in spelling and grammatical weaknesses that interfere with meaning.