



Coming of Age

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

Unit Overview

Ninth grade marks the beginning of many important transitions, including the experience 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 texts 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
- transcript
- claim
- counterclaim

Literary Terms

- voice
- tone
- diction
- narrative
- narrator
- anaphora
- juxtaposition
- flashback
- denotation
- connotation
- prose
- poetry
- rhetorical appeals
- logos
- ethos
- pathos

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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.

Diction refers to a writer's word choices, which often convey voice and tone.

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* refers to rules for the construction of a sentence. The Greek prefix *syn-* means "together." The root *-tax* means "order" or "arrangement." The prefix *syn-* is found in words like *synthesis*, *synonym*, and *synchronize*. The root *-tax* occurs in *taxonomy* and *taxidermy*.

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 **tone** and **voice**.

Tone is a writer's (or speaker's) attitude toward a subject, and it is created through specific word choice, or **diction**. **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.

Speakers (What might you infer about the speaker's age, status, and preferences?)	Inferences About the Speaker (What might you infer about the speaker's age, status, and preferences?)	Diction (What word choices does the speaker make—formal or informal?)	Syntax (Are the sentences short, long, simple, or complex?)	Imagery (What words and phrases include sensory details to create images?)	Tone (What can you conclude about the speaker's attitude toward the subject?)
Speaker 1					
Speaker 2					
Speaker 3					
Speaker 4					

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3. Inferences are justifiable only if they can be supported by textual evidence. Discuss your conclusions about Speaker 1 with a neighbor, comparing the annotations and the inferences you have drawn based upon them. Evaluate how supportable the inferences are based on the evidence you 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.

My Notes

Talking About Voice

My Notes

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.

Learning Targets

- Apply a strategy for active reading and note-taking.
- Provide textual evidence to analyze and 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 ("Vivid Text"), copy or summarize passages that spark 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 ...

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

Preview

In this activity, you will read a narrative and highlight quotes that give you pause, or stand out to you.

Setting a Purpose for Reading

- Underline words, phrases, or sentences that stand out to you.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

LEARNING STRATEGIES:

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

My Notes

Literary Terms

A **narrative** is 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.



INDEPENDENT READING LINK

Read and Respond

As you study the first part of this unit, apply the strategies and information you learn to your independent reading. For example, be aware of your reactions to what you read. Then use a double-entry journal strategy to cite the text and note your thoughts, such as a personal experience, a question, or a prediction.

Narrative Voices

My Notes

GRAMMAR & USAGE

Dashes

Writers use **dashes** to indicate a break in thought or speech. Dashes provide a sharper break than commas, and emphasize certain content. Dashes can also be used to indicate an unfinished statement or question. Notice how Anderson uses dashes in paragraph 2 to call attention to the different types of lunch bags. Notice the dashes in paragraph 4. Think about what the dashes emphasize.

Find other sentences with dashes and consider how dashes are used to create voice and tone.

testament: evidence that something is true

terminal: extreme, severe

inconspicuous: not easy to see or notice

reconstituted: to change something by adding water to it

Morse code: a system of signals developed in the 1830s to send messages

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 attend 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.

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.”

Second Read

- Reread the narrative to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Idea and Details:** Who is narrating the story? What textual evidence supports your answer?
 2. **Key Ideas and Details:** The narrator’s observations are sarcastic and humorous. Do they reflect her true feelings about others? What evidence in the text supports your answer?
 3. **Craft and Structure:** What effect does the use of dashes in paragraph 4 have?



WORD CONNECTIONS

Etymology

The word *bizarre* comes from a French word meaning “odd.” However, it may have originally meant “handsome or brave.” An alternate origin is the Italian word *bizarro*, meaning “angry and fierce.”

GRAMMAR & USAGE

Compound Sentences

A **compound sentence** is two or more simple sentences joined by a comma and a coordinating conjunction—*and, or, but, so, or yet*. The parts of a compound sentence—called independent clauses—can also be joined by a semicolon.

The lock sticks a little, but I open it.

The lock sticks a little; I open it.

Reread paragraph 6. Find the compound sentence formed from three independent clauses.

My Notes

Narrative Voices

My Notes

4. **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?

Working from the Text

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

Vivid 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 two 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?

Learning Targets

- Analyze syntax and identify parallel structure among words, phrases, and clauses.
- Use understanding of parallel structure to improve sentences.
- Use parallel structure for clarity in writing.

Syntax and Parallel Structure

In her book *Artful Sentences*, Virginia Tufte explains that, “Parallelism is saying like things in like ways.” A sentence has parallel structure when related ideas are expressed in the same grammatical form. By using **parallel structure**, writers can create sentences that communicate even complex ideas very clearly. Some writers use parallel structure deliberately, thinking about the **syntax**, or arrangement of words and grammatical elements, in their sentences. Parallel structure can also occur naturally in sentences, when a writer puts words together in a way that sounds clear, balanced, and even powerful. As you will see in the examples that follow, the parallelism in a sentence can be found among words, phrases, or clauses. You will also see examples of parallelism among sentences.

Parallel Words: nouns, pronouns, adjectives, adverbs, gerunds

Nouns: On Fridays, the cafeteria serves *roasted vegetables*, *turkey burgers*, and *fruit salad*.

Pronouns: Neither *Sara* nor *her brother* understood why people wanted *them* to run for Student Council.

Adjectives: Hailey was not only *creative* and *smart*, but she was also *hardworking*.

Adverbs: During group projects, they work together *quickly* and *effectively*.

Gerunds: He enjoys *playing soccer*, *reading comics*, and *lifting weights*.

Parallel Phrases: prepositional phrases (prepositions followed by nouns)

When I got home from school, my cat raced *down* the stairs, *over* the railing, and *into* the front hall.

Parallel Clauses: parallel subject and verb

To prepare for opening night, *we swept the stage floor*, *we dusted the props*, and *we fixed the lights*.

Faulty Parallelism

To identify and correct faulty parallelism:

1. look for the parts of the sentence that are parallel
2. find any elements that are not parallel
3. revise them to match.

Identify and correct the faulty parallelism in each of these examples.

Faulty parallelism: The high school offers psychology and human geography, and you can take computer science, too.

Correct parallelism:

LEARNING STRATEGIES: Marking the Text

GRAMMAR & USAGE Compound Sentences

Correlative conjunctions are used in pairs to join sentence parts. Some common correlative conjunctions are *either/or*, *both/and*, *whether/or*, and *not only/but also*. The sentence parts joined by correlative conjunctions should be grammatically parallel.

The following sentence is not parallel because the correlative conjunctions link an adjective (*inspiring*) with a noun phrase (*source of information*).

Not Parallel: *The speech was not only inspiring, but also a source of information.*

To make the sentence parallel, an adjective can be substituted for the noun phrase. Alternatively, a noun phrase can be substituted for the adjective.

Parallel (adjectives): *The speech was not only inspiring but also informative.*

Parallel (noun phrases): *The speech was not only an inspiration, but also a source of information.*

My Notes

Parallel Structure

My Notes

Faulty parallelism: Javier spends all of his time either working on his music or he updates his social media page.

Correct parallelism:

Faulty parallelism: A skillful computer coder must have a logical mind, debugging skills, and he or she must be able to solve problems.

Correct parallelism:

Power of the Parallel

Parallel structure can be a deliberate and convincing rhetorical technique in speeches or dramatic, powerful writing. It provides balance and repetition, allowing the audience to easily concentrate and quickly comprehend what the speaker says.

1. Read the opening paragraph from *A Tale of Two Cities* by Charles Dickens and underline the parallel structure.

“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way— in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.”

2. Read these sentences from Franklin D. Roosevelt’s first Inaugural Address and underline the parallel structure. Try to identify the grammatical forms that are parallel.

“So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself – nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance.”

“It can be helped by insistence that the Federal, the State, and the local governments act forthwith on the demand that their cost be drastically reduced. It can be helped by the unifying of relief activities which today are often scattered, uneconomical, [and] unequal.”

3. Read these sentences from the Gettysburg Address by Abraham Lincoln and underline the parallel structure.

“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.”

LEARNING STRATEGIES:

Guided Reading, Close Reading, Marking the Text, Note-taking, Visualizing, Word Map

My Notes

Literary Terms

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

A **flashback** is an interruption or transition to a time before the current events in a narrative.

Learning Targets

- Explain how a writer creates effects through the connotations of words and images.
- Use textual details to support interpretive claims.

Preview

In this activity, you will read a short story and note any words or phrases that create imagery and voice.

Setting a Purpose for Reading

- Write an exclamation point (!) next to words or phrases that create interesting imagery.
- Highlight words or phrases that create the narrator’s voice.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

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.

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 incongruity 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

shantytown: a run-down town in which most of the people are poor

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.

4 Perhaps we waited for a miracle, amorphous in concept but necessary if one were to have the **grit** to rise before dawn each day and labor in the white man's vineyard until after dark, or to wander about in the September dust offering some meager share of bread. But God was **chary** with miracles in those days, and so we waited—and waited.

5 We children, of course, were only vaguely aware of the extent of our poverty. Having no radios, few newspapers, and no magazines, we were somewhat unaware of the world outside our community. Nowadays we would be called culturally deprived and people would write books and hold conferences about us. In those days everybody we knew was just as hungry and ill clad as we were. Poverty was the cage in which we all were trapped, and our hatred of it was still the vague, undirected restlessness of the zoo-bred flamingo who knows that nature created him to fly free.

6 As I think of those days I feel most poignantly the tag end of summer, the bright, dry times when we began to have a sense of shortening days and the imminence of the cold.

7 By the time I was fourteen, my brother Joey and I were the only children left at our house, the older ones having left home for early marriage or the lure of the city, and the two babies having been sent to relatives who might care for them better than we. Joey was three years younger than I, and a boy, and therefore vastly inferior. Each morning our mother and father trudged wearily down the dirt road and around the bend, she to her domestic job, he to his daily unsuccessful quest for work. After our few chores around the tumbledown shanty, Joey and I were free to run wild in the sun with other children similarly situated.

8 For the most part, those days are ill-defined in my memory, running together and combining like a fresh watercolor painting left out in the rain. I remember squatting in the road drawing a picture in the dust, a picture which Joey gleefully erased with one sweep of his dirty foot. I remember fishing for minnows in a muddy creek and watching sadly as they eluded my cupped hands, while Joey laughed uproariously. And I remember, that year, a strange restlessness of body and of spirit, a feeling that something old and familiar was ending, and something unknown and therefore terrifying was beginning.

9 One day returns to me with special clarity for some reason, perhaps because it was the beginning of the experience that in some **inexplicable** way marked the end of innocence. I was loafing under the great oak tree in our yard, deep in some reverie which I have now forgotten, except that it involved some secret, secret thoughts of one of the Harris boys across the yard. Joey and a bunch of kids were bored now with the old tire suspended from an oak limb, which had kept them entertained for a while.

My Notes

grit: toughness, determination

chary: ungenerous, wary



WORD CONNECTIONS

Etymology

The name *marigold* comes from Middle English, around the 1300s, and is a conflation, or blend, of the name "Mary" and the word "gold." Gold refers to the brilliant yellow-gold bloom that is most characteristic of the plant. In some cultures, the marigold's strong, musty scent is believed to attract the spirits of the dead. The bright yellow-orange blooms are prominently used during the November Day of the Dead celebrations in Mexico.

inexplicable: unable to be explained or understood

Defining Experiences

idleness: not being active
prospect: possibility or chance of happening

GRAMMAR & USAGE Subjunctive Verbs

Formal diction sometimes requires the use of verbs in the **subjunctive mood**. In English, the only common use of the subjunctive mood is to express a doubt, a wish, a possibility, or a situation contrary to fact. In these cases, the verb *were*, not *was*, is used with a singular subject; for example:

Right: If I were born in the 1800s ...

Wrong: If I was born in the 1800s ...

The narrator of “Marigolds” uses the subjunctive verb *were* in a sentence in paragraph 3. Think about why the author would choose to use the subjunctive.

My Notes

10 “Hey, Lizabeth,” Joey yelled. He never talked when he could yell. “Hey, Lizabeth, let’s go somewhere.”

11 I came reluctantly from my private world. “Where you want to go? What you want to do?”

12 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.

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

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

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

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

17 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.



Defining Experiences

My Notes

24 “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.”

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

26 “You scared, Lizabeth?”

27 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.”

28 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.

29 “Come on, y’all.”

30 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.

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

32 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.

33 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!”

34 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.

35 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 **exuberance** 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,

exuberance: extreme good cheer or high spirits

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.

36 “Twenty-two years, Maybelle, twenty-two years,” he was saying, “and I got nothing for you, nothing, nothing.”

37 “It's all right, honey, you'll get something. Everybody out of work now, you know that.”

38 “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.”

39 “Honey, you took good care of us when you had it. Ain't nobody got nothing nowadays.”

40 “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?”

41 “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—“

42 “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, unstifled, finally quieting until I could hear my mother's voice, deep and rich, humming softly as she used to hum to a frightened child.

43 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.

44 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.

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

46 “Come on, wake up.”

47 “What for? Go ‘way.”

48 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.”

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

My Notes

whittled: cut and shaped from wood

Defining Experiences

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

My Notes

squalor: bad or dirty conditions

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

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

52 “Wait, Lizabeth, where you going?”

53 I was running as if the **Furies** 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.

54 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.

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

56 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.

57 “Lizabeth!”

58 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!”

59 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.”

60 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.

61 “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.

62 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.

Defining Experiences

My Notes

6. **Key Ideas and Details:** What can you infer from the text as to Lizabeth’s reasons for her final act of destruction?

7. **Craft and Structure:** How does the author use juxtaposition to show how Lizabeth has changed through her experience?

Working from the Text

Language and Writer’s Craft: Verb Mood

Writers use verb mood to express an attitude. Verbs may be in one of three moods: **indicative**, **imperative**, or **conditional**. Almost all verbs we use are indicative, which is used to state a fact or describe something. The imperative mood is used to give a command or make a request. The conditional form of a verb expresses something that has not happened or something that could happen hypothetically. In the below example, the author shares an image with us that should have evoked humor but did not.

“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.”

The subjunctive form of the verb is used to express doubt or describe a wish, a doubt, or a situation contrary to fact. When using the verb “to be” in the subjunctive, use *were* rather than *was*. The subjunctive form is often used in a clause beginning with *if*.

PRACTICE Which mood is demonstrated in each of the examples below? How does the narrator’s use of verb moods help create her voice in the story?

Example 1: “Perhaps we waited for a miracle, amorphous in concept but necessary if one were to have the grit to rise before dawn each day and labor in the white man’s vineyard until after dark, or to wander about in the September dust offering some meager share of bread.

Example 2: “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.”

Example 3: “We had crouched down out of sight in the bushes, where we stifled the giggles that insisted on coming.”

Word Choice: Diction and Imagery

Writers choose words both for their literal meanings (their dictionary definitions, or **denotations**) and for their implied meanings (their emotional associations, or **connotations**).

Writers create their intended effects through particular connotations—the associations or images readers connect with certain words. Some words provoke strong positive or negative associations. These reactions are central to how we, as readers, draw inferences about the tone, the characters, and the meaning of a text.

8. Consider the following sentence from the chapter of *Speak* that you read in Activity 1.3, “Spotlight”: “I dive into the stream of fourth-period lunch students and swim down the hall to the cafeteria.” What connotations do the images of diving into and swimming through other students have here?

9. Rewrite the sentence, trying to keep the same denotative meaning but changing the connotations to make them neutral.

10. Now consider what is conveyed by Anderson’s diction (particularly the verbs) in this sentence.
 “I ditch my tray and bolt for the door.”

 Based on the verbs, what inferences might you draw about the speaker’s feelings in this moment?

11. Now revise Anderson’s sentence to be more neutral.

12. Find examples of diction and imagery that convey Elizabeth’s distinctive voice in “Marigolds.” Use the graphic organizer that follows to record your examples.

My Notes**Literary Terms**

It is always important to know the **denotation**, or precise meaning, of a word, but often the **connotations**, or associations and emotional overtones attached, help the reader make important inferences about meaning.

Language Checkpoint: Understanding Verb Voice and Mood

Learning Targets

- Understand verb voice and mood.
- Revise writing to correct inappropriate shifts in verb voice and mood.

Reviewing Verb Voice and Mood

Verbs are the engines of sentences. They express action (for example, *run, jump, think*) or a state of being (*is, was*). Verbs have qualities called **voice** and **mood** that provide additional information.

Verb voice refers to whether the verb is *active* or *passive*. In a sentence using active voice, the subject of the sentence performs the action expressed by the verb. In a sentence using passive voice, the subject of the sentence receives the action.

Active Voice: Eugenia Collier wrote the short story “Marigolds.”

Passive Voice: The short story “Marigolds” was written by Eugenia Collier.

Active voice is more direct and less wordy than passive voice, so you should use active voice in most cases. In some cases, though, the passive voice may be preferable. For instance, a writer might want to emphasize the recipient of the action or may want to avoid naming who or what performs an action.

Verb mood expresses a writer’s or speaker’s attitude. *Indicative mood*, the most common mood, is used to make statements or ask questions. *Imperative mood* is used to give a command or make a request. *Subjunctive mood* is used to express doubt or something contrary to fact.

Indicative Mood: The years **have taken** me worlds away from that time and place.

Imperative Mood: **Take** me away from this place!

Subjunctive Mood: I wish I **were** in any other place.

Exploring Verb Voice

1. Writers use active voice most of the time. Read the following sentence, which uses active voice. Then briefly describe why you think the writer chose the active voice.

I destroyed the perfect yellow blooms.

2. Now read this sentence, which is written in passive voice. How does the passive voice change the meaning and effect of the sentence?

The perfect yellow blooms were destroyed.

Avoiding Unnecessary Shifts in Voice

Writers may choose to use active and passive voice for different effects, but they should avoid unnecessary shifts in voice.

3. Look at this sentence from a student’s essay about “Marigolds.” Underline the verbs.

The narrator recalls her childhood, and the dust is remembered.

4. What do you notice about the verbs in these two clauses? With a partner, look at the sentence, and make an observation about the verbs’ voice.

Exploring Verb Mood

5. The indicative mood is used most often. But there are specific situations when other verb moods are useful. Read the following sentence, which is in the imperative mood, and describe briefly when you would use this mood.

Come over here!

6. Now read this sentence, which contains a boldface verb in the subjunctive mood. Describe briefly when you would use this mood.

If I **were** Miss Lottie, I would have been sad.

Avoiding Unnecessary Shifts in Mood

7. Look at this sentence from a student's essay about "Marigolds." Underline the verbs.

The narrator is angry, but she does not understand her own anger well.

8. What mood are these verbs in? With a partner, write a new sentence that uses the same mood.

9. Look at this sentence from a student's essay about "Marigolds." Underline the verbs.

Think about the narrator's situation. Imagine her feelings.

10. What mood are these verbs in? With a partner, write a new sentence that uses the same mood.

Revising

Read the following passage and revise the underlined words as needed to correct inappropriate shifts in voice or mood. If the sentence has no unnecessary shifts, choose NO CHANGE.

- [1] The narrator and her brother live a hardscrabble life in a community where poverty is the norm.
 [2] Bored, the children almost wish that they were back in school or that they are able to fill their days better.
 [3] Childish and unfeeling, they go to Miss Lottie's house and she is harassed by them.

Check Your Understanding

Imagine you are editing a classmate's writing, and you notice these sentences:

What would you do if you are in the narrator's shoes? You could apologize, or replanting the garden could be considered.

Write an explanation so that your classmate understands how to correct the unnecessary shifts. Add an item to your Editor's Checklist to help you remember to check for verb voice when revising your own work.

Practice

Using what you have learned about verb usage in this lesson, revisit what you wrote for the writing prompt in Activity 1.5. Be sure to:

- Check for appropriate verb voice and mood.
- Revise any inappropriate shifts between voices and moods.

LEARNING STRATEGIES:

Brainstorming, Note-taking, Drafting

GRAMMAR & USAGE

Direct and Indirect Quotations

A **direct quotation** states a speaker’s exact words. These words are enclosed in quotation marks.

Example: *Mr. Neck asked, “Where do you think you’re going?”*

An **indirect quotation** restates what was said but does not give the speaker’s exact words. 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.*

Think about why an author would choose to use either a direct or indirect quotation. What are the advantages and disadvantages of each?

My Notes

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 How to Interview

My Notes

7. Prepare to introduce your partner to the class. Look back over your interview notes, and highlight the parts that best capture your partner's voice and convey a sense of who she or he is. Be sure to include **direct** and **indirect quotations** in your introduction.

The hardest part of any presentation can be the beginning. Here are some ways you might begin your introduction (your partner's name goes in the blank):

- I would like to introduce _____.
- I would like you all to meet _____.
- This is my new friend _____.

Write the opening of your introduction:

8. The other challenging part of any presentation is the closing. Sometimes people do not know how to end the introduction, so they say "That's it," or "I'm done." Don't end your introduction that way! You want to end your introduction on a strong note that encourages the rest of your class to get to know your partner.

You might end your introduction like this:

- I enjoyed getting to talk to _____ because _____.
- _____ is an interesting person, and I'm glad I got the chance to meet my partner because _____.

Write the ending of your introduction:

LEARNING STRATEGIES:

Brainstorming, Generating Questions, Sharing and Responding

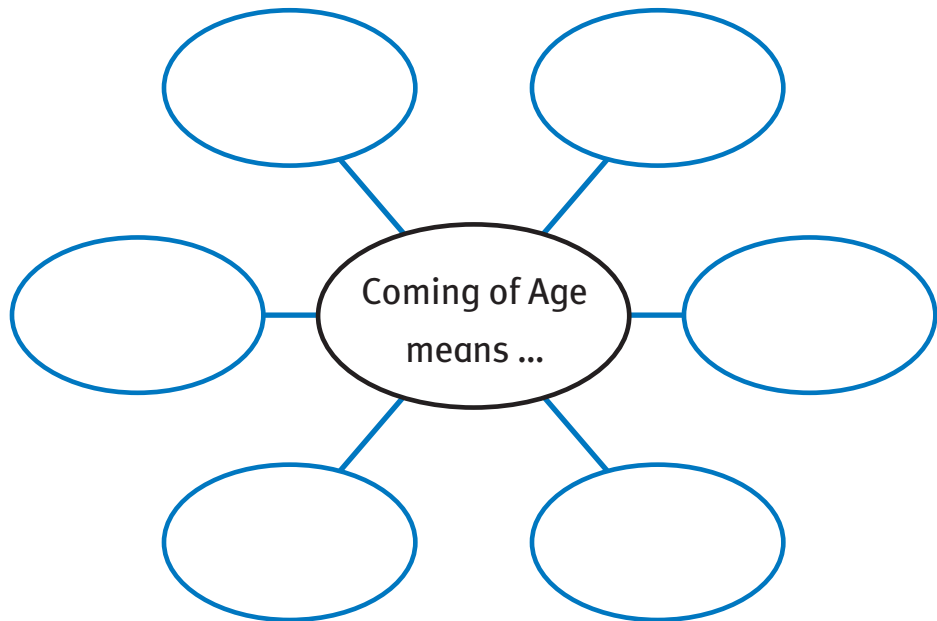
My Notes

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.



**INDEPENDENT
READING LINK**

Read and Connect

Identify the coming-of-age elements in the text 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.

Conversations with Characters

My Notes

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 _____

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.

Two Versions of One Narrative

ceremony: a formal act

My Notes

shrill: high pitched and sharp

disdain: strong dislike or disapproval

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 discarded 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.

6 I remember the **shrill**, 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 obligation 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.



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

la jefita: slang for motherGRAMMAR & USAGE
Reciprocal Pronouns

In line 6 of the poem, Luis J. Rodriguez uses the **reciprocal pronoun** “each other” to speak of himself and his brother. Use “each other” when each of two subjects is doing the same thing or acting in the same way toward the other. The only other reciprocal pronoun is “one another.” This pronoun is generally used when three or more subjects are doing the same thing.

imposed: made in a forceful way

Two Versions of One Narrative

abdomen: stomach and organs

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.

meddling: interfering

Two Versions of One Narrative

My Notes

“Race’ Politics”

7. **Key Ideas and Details:** Point out several fragments in the poem. What different effects do they create?

8. **Key Ideas and Details:** How does Rodriguez’s use of repetition affect the tone? How do specific sensory details contribute to the effect of the repetition?

9. **Craft and Structure:** In line 27, what does the “narrow line of hate” refer to?

10. **Integration of Knowledge and Ideas:** The excerpt from *Always Running* and the poem “Race’ Politics” describe the same central incident. How is the focus in the two versions different?

Working from the Text

11. Use the graphic organizer on the following page to collect details from *Always Running* that indicate differences in the way the prose story is told compared to the poetic version in “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?

Two Versions of One Narrative

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.

13. 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

14. **Group Discussion:** With your group, review the group discussion norms in Activity 2. 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?

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.

Preview

In this activity, you will read an article about Chuck Liddell and analyze how the author incorporates narrative elements into his writing.

Setting a Purpose for Reading

- Annotate any instances of character and setting.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

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 kneeing 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

mosh pit: an area at a concert where people dance wildly and dangerously

submission: an act of accepting that someone else has control over you

context: situation

Reading an Interview Narrative

My Notes

Second Read

- Reread the article to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** In both fiction and nonfiction, characters are brought to life through details about their appearance, actions, and speech. Mark the descriptions in the interview that help you get a clear picture of Liddell. What can you infer about Liddell based on these details?
 2. **Craft and Structure:** Where does O'Connor shift from explanatory text to narrative text in his interview write-up? Why is this shift in writing types effective?
 3. **Craft and Structure:** What is the effect of describing Liddell in the future tense in paragraph 9?

Working from the Text

You have written an interview in a Q and A transcript format, but an interview narrative does more: it tells a story. Annotate your interview to point out the various elements of interview narrative within it. Keep in mind that 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.

Reading an Interview Narrative

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>		

My Notes

Check Your Understanding

How does O'Connor use details and his voice as a writer to appeal to his target audience?

Writing to Sources: Explanatory Text

Explain how the writer uses the elements of the interview to create a narrative. Use the SOAPSTone notes to provide examples of the elements of narrative that the writer incorporates. In your writing, be sure to:

- Begin with a clear thesis that states your position.
- Include direct quotations from the text to support each example or element of the interview that you use in support of your position. Introduce and punctuate all quotations correctly.
- Include transitions between points and a concluding statement.

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.

Preview

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. While you are reading, think about how a transcript is different from an article.

Setting a Purpose for Reading

- Annotate any differences you notice between this transcript and the article you previously read.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

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.

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.

My Notes

alma mater: the school from which a person graduated

INDEPENDENT READING LINK

Read and Connect

Create a SOAPSTone analysis of a section of your independent reading book. Then determine how effectively the author appeals to his or her audience based on tone and purpose.

Examining the Art of Questioning

My Notes

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.

Examining the Art of Questioning

My Notes

3. **Craft and Structure:** Where do you find examples of parallel structure in Liddell’s responses? Why do you think he uses parallel structure in each instance?

4. **Key Ideas and Details:** After reading this interview, what inferences can you make about Liddell’s character traits?

Working from the Text

Reread each question from the transcript and 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.

5. Now write down the five questions you thought were least effective (you probably gave them a 3) in the left-hand column of the graphic organizer. 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?

Examining the Art of Questioning

My Notes

6. Now that you have finished reading the interview transcript, look carefully at the order of the questions. Does the sequence of questions create a logical flow? If not, what order would flow better? Be prepared to justify your choices.

Check Your Understanding

For Embedded Assessment 1, you will write your own interview narrative. You will create interview questions, conduct an interview, and record answers to draft a transcript much like the one you have just analyzed. Write a brief reflection on strategies you can use to plan for your interview and ask effective questions.

Transforming the Transcript

My Notes

Working from the Text

1. Identify the point of view in each excerpt.
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?

Check Your Understanding

Explain which point of view is stronger and why.

Drafting the Embedded Assessment

Write a narrative using the “Chuck Liddell” interview transcript from Activity 1.10 and incorporate your chosen point of view, narrative approach, and quotations from the transcript. Be sure to:

- Include the three descriptive techniques (appearance, speech, and actions) to describe Liddell and focus on a key incident.
- Craft your narrative into a logical or chronological organization.
- Use varied approaches to incorporate direct quotations into your narrative.

Planning an Interview

My Notes

Step Four

Brainstorm a list of questions and possible follow-up questions you might ask during the interview. Keep in mind the focus of your interview as you think of potential questions.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Step Five

Now exchange questions with a classmate. Have your classmate evaluate your questions. As you read your classmate's questions, suggest revisions, follow-up questions, or shifts in order.

Remember, you probably will not ask all these questions. Once your conversation begins to flow, you will ask follow-up questions. It is important, though, to walk into your interview with a list of questions to start the interview and to keep it going.

Step Six

With your group members, preview the "Writer's Checklist" in the Embedded Assessment for the interview narrative. Identify those skills you have specifically addressed in this unit.



Independent Reading Checkpoint

Choose one of the readings from the first half of this unit. Compare author's voice and tone with the author's voice and tone in your independent reading text as they described a coming-of-age experience.

Writing and Presenting an Interview Narrative

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 hand-written 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 or postsecondary institution 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 attending college or a postsecondary institution 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?

Writing and Presenting an Interview Narrative

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> insightfully describes one or more postsecondary education 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 postsecondary education 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 postsecondary education 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 postsecondary education 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

ACTIVITY
1.13

Learning Targets

- Identify the knowledge and skills needed to successfully complete Embedded Assessment 2 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 in coming-of-age narratives in both fictional and nonfictional forms. For independent reading, you have been reading biographical texts. Now, you will shift your focus from narrative texts to persuasive texts. You will review the rhetorical appeals of ethos, pathos, and logos and how they work together with 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’?”

To prepare for the second half of this unit, think about the second essential question: How do authors and speakers persuade and influence an audience?

Developing Vocabulary

Look back at the vocabulary you have studied in the first part of this unit. Which terms do you know 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.

LEARNING STRATEGIES:
Close Reading, Summarizing,
Marking the Text, Discussion
Groups

My Notes



INDEPENDENT READING LINK

Read and Respond

To help you choose which side of the argument for your essay, select articles and other essays about the topic for independent reading. As you read, write in your Reader/Writer Notebook the points of the argument that seem most convincing.

Previewing Embedded Assessment 2 and Preparing to Write an Argument

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

Essential Elements of an Argument

In Embedded Assessment 2, you will write an argumentative essay. 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 a postsecondary institution. What did you learn about the advantages or disadvantages 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 advantages or disadvantages about postsecondary education as described by each person you interviewed. Add a direct quotation from the interviewee to support your interviewee’s claim.

LEARNING STRATEGIES:

Discussion Groups,
Paraphrasing, Visual Prompt,
Drafting

My Notes

Learning Targets

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

Preview

In this activity, you will read an informational text on the financial benefits of a college education and analyze the claim and supporting evidence.

Setting a Purpose for Reading

- As you read the informational text, identify the claim and highlight any supporting evidence.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Informational Text

Education Still Pays

1 As the cost of higher education continues to climb, prospective students and their families might wonder: “Does it still pay to get an education?” According to the most recent data from the U.S. Bureau of Labor Statistics (BLS): Yes, it does.

2 For decades, BLS data have shown that workers with more education have lower unemployment and higher earnings than workers with less education. And 2013 data are no exception.

3 For example, as the chart shows, the unemployment rate drops with every additional level of education attained. Workers with less education than a high school diploma had the highest unemployment rate (11 percent), while those with a doctoral degree had the lowest rate (2.2 percent).

4 Earnings by educational attainment generally follow the opposite pattern,

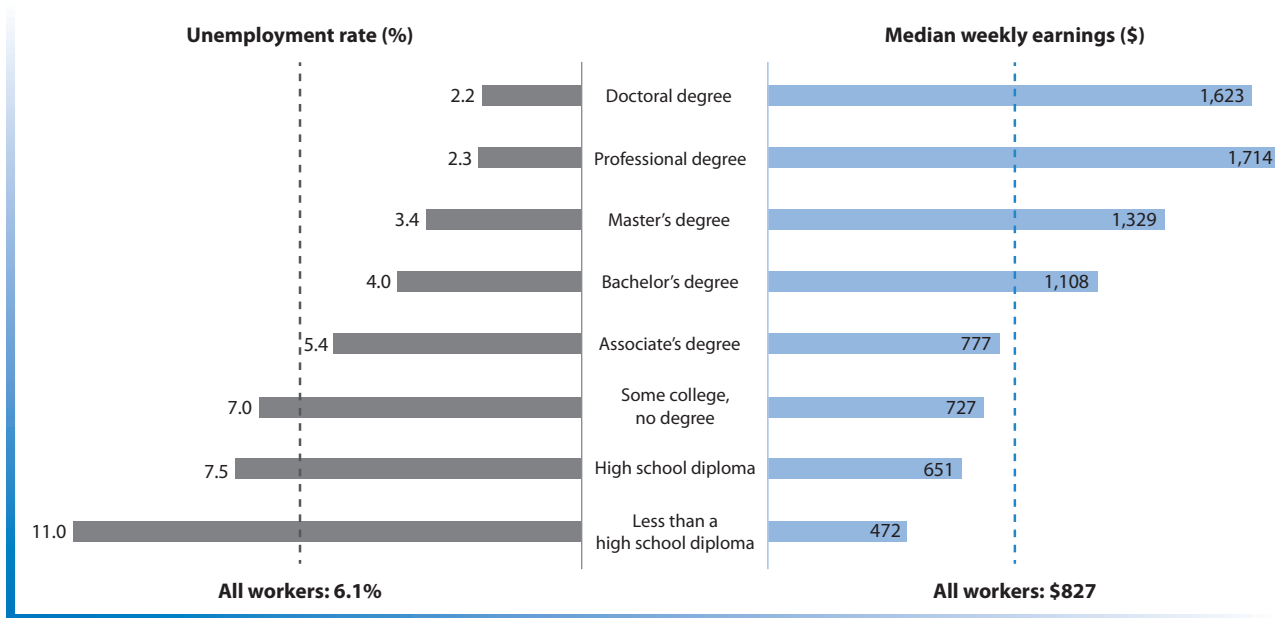
peaking for workers with a professional degree—a group that includes lawyers and dentists—and decreasing as education levels fall. The earnings data in the chart are medians; within each education level, half of workers earned more than the amount shown, and half earned less.

5 Keep in mind that education alone doesn’t determine your success in the job market. Wages and employment vary based on a number of factors, including occupation, geographic location, and experience. Find out which occupations match your interests, skills, and career goals to determine the level of education that is likely to pay off for you.

6 These data come from the BLS Current Population Survey, a monthly survey of households that collects information about demographic and labor force characteristics.

www.bls.gov/CPS

Unemployment rates and earnings for full-time wage and salary workers ages 25 and older, by educational attainment, 2013



Second Read

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

1. **Key Ideas and Details:** What claim does this article make?
2. **Key Ideas and Details:** How does this article support the claim?
3. **Key Ideas and Details:** What is the source of this information? Is the data cited reliable? Why or why not?
4. **Key Ideas and Details:** How does the presentation of data in a chart aid the reader?

My Notes

Building an Argument

My Notes

Working from the Text

In the presentation “Why Go?” 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? Use information from the presentation, informational text, and chart to support your answer.

Check Your Understanding

Describe what makes a claim persuasive. Then, choose one of the benefits given in the presentation “Why Go?”—other than greater wealth—and write a claim for that benefit.

Explain How an Author Builds an Argument

Explain how the writer builds the argument in “Education Still Pays.” In your writing, be sure to:

- Identify the claim made by the writer.
- Explain what reasons and supporting evidence the writer uses and how counterclaims are addressed. Evaluate the effectiveness of the reasons, evidence, and refutations of counterclaims.
- Identify the direct address to the reader toward the end of essay. In addition to the evidence that supports the writer’s claim, evaluate whether or not the advice presented in that direct address helps the writer build a persuasive argument.
- Explain how the writer concludes the essay and how effective that ending is.

Learning Targets

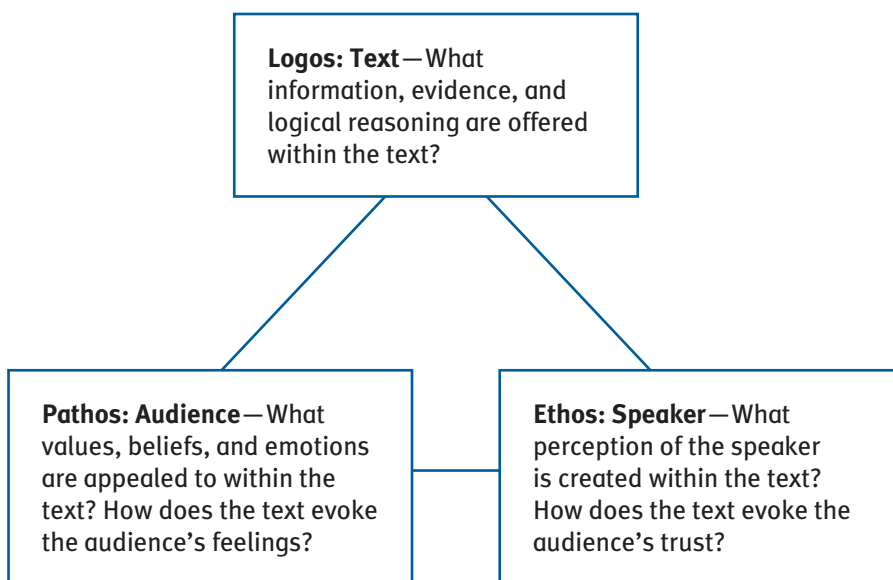
- Identify and analyze the effectiveness of the use of logos, ethos, and pathos in texts.
- Explain how a writer or speaker uses rhetoric to advance his or her purpose.

Elements of Rhetoric

Rhetoric is the use of words to persuade 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



INDEPENDENT READING LINK

Read and Respond

In your independent reading, look for elements of an effective argument that you have been studying in this unit, including claims, counterclaims, and supporting evidence. Note the most effective elements in your Reader/Writer Notebook.

Using Rhetorical Appeals



Roots and Affixes

The word *pathos* includes the Greek root *path*, which means “to feel.” This root also occurs in the words *pathetic*, *sympathy*, *apathy*, and *empathy*.

My Notes

Preview

In this activity, you will read a speech and analyze the use of rhetorical appeals.

Setting a Purpose for Reading

- As you read the speech, underline any examples of logos, ethos, and pathos.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Barack Obama (b. 1961) became the 44th president of the United States in 2009. As a senator from Illinois, Obama rose to national prominence after giving a speech at the 2004 Democratic National Convention. He worked as a civil-rights lawyer and a teacher prior to entering politics. He was the first African American president of the United States.

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.

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.

GRAMMAR & USAGE
Inappropriate Shifts in Voice

Multiple verbs within a sentence should have the same voice: either active or passive.

Active voice means the subject is doing the verb's action:

The girl attended the concert.

Passive voice means the subject is acted upon:

The concert was attended by the girl.

Inappropriate shifts can confuse an audience. Think about what effect Obama creates by using active voice, rather than passive voice, in his speech.

My Notes

ingenuity: the skill or intelligence of being able to solve problems

Using Rhetorical Appeals

My Notes

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

Using Rhetorical Appeals

My Notes

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.

Second Read

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

1. 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?

2. Key Ideas and Details: What is the main idea of this speech?

3. Craft and Structure: What rhetorical appeal (logos, ethos, or pathos) is represented by the hypothetical situations in paragraph 9?

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

5. Craft and Structure: In paragraph 17, what is the effect of the president's repeated use of the word *maybe*?

Using Rhetorical Appeals

My Notes

9. In your group, conduct a brief SOAPSTone analysis of the speech. Be prepared to discuss your analysis with the class.

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

10. Use the SMELL strategy to analyze how Obama uses the different rhetorical appeals to persuade his audience. Complete the graphic organizer and include specific quotes and textual evidence you noted while reading the speech.

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.

Using Rhetorical Appeals

My Notes

Language and Writer’s Craft: Parallel Structure

You have learned that **parallel structure** consists of a series of words, phrases, or clauses that are similar in grammatical form. Parallelism is one way writers use syntax, or sentence structure, to create powerful sentences for effect and to show that two or more ideas have the same level of importance. Parallelism enhances the rhetorical appeal of a writer or speaker and is frequently used in speeches. In the excerpt below, Obama’s use of repetitive sentence structure tells us that all parties who hold responsibility in education hold equal responsibility.

Example: “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.”

PRACTICE Read the passage below and underline the instances of parallel structure that have the most persuasive impact on the reader or listener. Explain and defend your choice.

“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.”

Check Your Understanding

How does Obama’s use of parallel structure and rhetorical appeals persuade the audience?

Writing to Sources: Argument

Analyze how Obama builds the argument in his speech. Identify his claim, supporting evidence, concession, and conclusion. In your writing, be sure to:

- Begin with a thesis that identifies the claim made by Obama and states how he supports that claim.
- Explain what reasons and supporting evidence Obama uses and why.
- Explain how the concession and conclusion support the claim. Include multiple direct quotations from the text to support your explanations. Introduce and punctuate all quotations correctly.

Learning Targets

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

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 informational text, speech, and presentation you have encountered in this half of the unit and identify examples of the different types of evidence used. Then explain the purpose of each as a tool of persuasion.

LEARNING STRATEGIES:

Discussion Groups,
Brainstorming, Graphic
Organizer, KWHL Chart

My Notes

A. Type of Evidence/Support	B. Example from Class Readings/Presentation	C. Used to ... (logos, ethos, pathos? In what way?)
Facts and Statistics: Numbers drawn from surveys, studies, or observations, as well as pieces of commonly accepted information about the world		
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*

- 1 Taking advanced, **dual**-enrollment classes made a big difference in Paj Ntaub Lee's life.
- 2 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.
- 3 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.
- 4 Her experience should be shared by more Minnesota students, and the **Legislature** should expand the programs that make that possible.
- 5 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.
- 6 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.
- 7 Each program allows students to earn college credit while still in high school.
- 8 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.
- 9 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.
- 10 But if more students take advantage of dual-credit options, more will be prepared for college and other postsecondary level work. That will reduce the need for remedial courses and save money for students, families and taxpayers.
- 11 To expand the options to include more students, the CSC report rightly recommends that the Legislature change the **statutes** to allow ninth and tenth graders to participate and to allow colleges and universities to advertise about the savings.
- 12 Paj Ntaub Lee now works for the CSC and helped do the research for the center's report. She's a supporter—and a good example of why more Minnesota students should take advantage of dual-credit options.

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My Notes

dual: having two of something

legislature: a body of persons with the authority to make or change laws

Baccalaureate: a degree of bachelor given by a university or college

remedial: concerned with providing extra academic help for students

statute: a law or written rule that the government has made

Targeting Your Audience

My Notes

Second Read

- Key Ideas and Details:** What is the central claim in this editorial? How does the writer introduce it?
- Craft and Structure:** What claim does the author use the CSC study to support?
- Craft and Structure:** What claim does the author make in paragraph 10?
- Craft and Structure:** Which rhetorical appeal is the most effective in this article and why?

Working from the Text

The *StarTribune* editorial addresses multiple audiences. In the space below, identify each audience. Use quotes you highlighted to show how each audience is referenced or directly addressed in the text.

Check Your Understanding

How do audiences shape the argument of an author?

Writing to Sources: Argument

Return to the speech in Activity 1.15 and reread it in light of what you have learned about targeting the audience and rhetorical appeals, thinking about the audience that Obama was addressing. Then revise the explanation of how Obama builds his argument that you wrote taking these issues into account. In your writing, be sure to:

- Revise your thesis to include the techniques and rhetorical appeals Obama used to reach his audience.
- Include direct quotations from the text to support each specific claim you make. Introduce and punctuate all quotations correctly.

Evaluating Claims and Reasoning

prestigious: respected and admired

grotesque: unnatural, odd, or ugly

My Notes

burnish: to polish or make smooth

6 A degree from a **prestigious** university can open doors to elite business schools and law schools — and to jobs paying hundreds of thousands, if not millions, a year.

7 So parents who can afford it are paying **grotesque** sums to give their kids an edge.

8 They “enhance” their kid’s resumes with such things as bassoon lessons, trips to preserve the wildlife in Botswana, internships at the Atlantic Monthly.

9 They hire test preparation coaches. They arrange for consultants to help their children write compelling essays on college applications.

10 They make generous contributions to the elite colleges they once attended, to which their kids are applying — colleges that give extra points to “legacies” and even more to those from wealthy families that donate tons of money.

11 You might call this affirmative action for the rich.

12 The same intensifying competition is affecting mid-range colleges and universities that are doing everything they can to **burnish** their own brands — competing with other mid-range institutions to enlarge their applicant pools, attract good students, and inch upward on the U.S. News college rankings.

13 Every college president wants to increase the ratio of applications to admissions, thereby becoming more elite.

14 Excuse me, but this is nuts.

15 The biggest absurdity is that a four-year college degree has become the only gateway into the American middle class.

16 But not every young person is suited to four years of college. They may be bright and ambitious but they won’t get much out of it. They’d rather be doing something else, like making money or painting murals.

17 They feel compelled to go to college because they’ve been told over and over that a college degree is necessary.

18 Yet if they start college and then drop out, they feel like total failures.

19 Even if they get the degree, they’re stuck with a huge bill — and may be paying down their student debt for years.

20 And all too often the jobs they land after graduating don’t pay enough to make the degree worthwhile.

21 Last year, according to the Federal Reserve Bank of New York, 46 percent of recent college graduates were in jobs that don’t even require a college degree.

22 The biggest frauds are for-profit colleges that are raking in money even as their students drop out in droves, and whose diplomas are barely worth the ink-jets they’re printed on.

23 America clings to the conceit that four years of college are necessary for everyone, and looks down its nose at people who don’t have college degrees.

24 This has to stop. Young people need an alternative. That alternative should be a world-class system of vocational-technical education.

5 Nobody spends a lot of time highlighting their stories, but let’s not lose sight of what happens to them. According to the Bureau of Labor Statistics, in 2010, the median weekly earnings for someone with some college but no degree were \$712, compared to \$1038 for a college graduate. That’s almost \$17,000 over the course of a year and there is an even bigger divide for those with less education. College graduates are also more likely to be in jobs with better benefits, further widening the divide. Meanwhile, in 2010, the unemployment rate was 9.2 percent for those with only some college and more than 10 percent for those with just a high school degree, but it was 5.4 percent for college graduates. The economic gaps between college completers and those with less education are getting larger, too.

6 It’s also odd to talk down college—which is the most effective **social mobility** strategy we have—at the very time Americans are becoming concerned about income inequality. Ron Haskins of the Brookings Institution found that without a college degree, only 14 percent of Americans from the bottom fifth of parental income reach the top two-fifths. But if they complete college, 41 percent of this same group can then expect to make it to the top two-fifths. Haskins’ data also shows the extent to which debates like this are a luxury of the privileged, because their children enjoy much more of a safety net and the risks are different for them. In other words, children from low-income families gain more by going to college than children of the wealthy lose by not going.

7 So here’s the key takeaway: Education gives you choices. Assuming you don’t pile up mountains of debt that constrain your career options (and that outcome is avoidable) or go to a school where just fogging a mirror is good enough to get a diploma, there are not a lot of downsides to going to college. The stories of entrepreneurs who **bootstrapped** themselves are exciting but most of us are not a Gates or Zuckerberg. So before heeding the advice of the college **naysayers**, make sure you understand the stakes and the odds. Or, here’s a good rule of thumb instead: When people who worked hard to achieve something that has benefitted them start telling you that it’s really not all that important or useful—beware.

8 Disclosure: I’m a member of the Visiting Committee for the Harvard Graduate School of Education.

Second Read

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

“Why College Isn’t (And Shouldn’t Have to Be) For Everyone”

1. **Key Ideas and Details:** What is the claim of this argument? How does the writer set up the claim?

My Notes

social mobility: the movement of people or groups to different positions in society

bootstrap: to develop without help from others

naysayer: someone who denies or opposes something

Evaluating Claims and Reasoning

My Notes

2. **Key Ideas and Details:** Where does the writer bring up the counterclaim, and how does he develop it?

3. **Key Ideas and Details:** What is the connotation of the word *absurdity* as used in paragraph 15? Why did the author choose that word?

“Actually, College Is Very Much Worth It”

4. **Key Ideas and Details:** The writer of this opinion piece begins by laying out the arguments against his central claim. How does this affect the appeal of his argument?

5. **Key Ideas and Details:** How does the author’s use of the word *bursting* in paragraph 4 contribute to his argument?

6. **Key Ideas and Details:** What evidence does the writer present to support his opinion that a college education is a good idea?

Working from the Text

7. 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 chart.

“Why College Isn’t (And Shouldn’t Have to Be) For Everyone”	“Actually, College Is Very Much Worth It”
Claim:	Claim:
Evidence:	Evidence:
Counterclaims:	Counterclaims:
Evidence:	Evidence:

Evaluating Claims and Reasoning

My Notes

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

9. 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.

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

Check Your Understanding

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

Writing to Sources: Argument

Go back to the speech in Activity 1.15 and reread it in light of what you have learned about counterclaims and refutations and conclusions or calls to action. Then revise your explanation of how Obama builds his argument to be an analysis of how Obama most effectively builds his argument. Consider all aspects of constructing an effective argument and decide which aspects Obama uses most effectively. In your writing, be sure to:

- Revise your thesis to address the most effective aspects of building an argument used by Obama, and why they are effective. Your analysis should focus on the most relevant features of Obama's speech.
- Include direct quotations from the text to support each specific claim you make. Introduce and punctuate all quotations correctly.
- Be consistent with choices for voice, verb tense, and pronouns (number and person), especially as you shift from verb to verb or pronoun to pronoun within a sentence and among related sentences.



Independent Reading Checkpoint

Meet with a partner or small group to discuss the evidence you plan to use from your independent reading to support your argument in your essay. Explain why your selections are effective.

ASSIGNMENT

Your assignment is to write an argumentative essay 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?

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?

Writing an Argumentative Essay

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 multi-paragraph 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.