

Signature Assignment Unit Plan: Dystopia (Writing Focus)

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Unit Introduction

We combine the lessons from Dornan and Rorschach and Sommers (see bibliography) to produce a unit plan that uses research-based, functionally-sound pedagogy to encourage students to understand historical and political context, develop their own thoughts on the subjects, and express those thoughts in multiple discourses, all while developing their critical thinking abilities, argumentative skills, descriptive prowess, and digital literacy aptitude in order to function in today's socioeconomic atmosphere.

Our goal surrounding digital literacy is supported by Dornan, who argues that composition pedagogy should reflect the socioeconomic needs of students. In the modern age, digital literacy is an increasingly fundamental skill to successfully competing in the job market, hence the publication and online research aspect of the unit.

The facilitation of critical thinking skills occurs as students consider real world problems, analyze the causes and effects of those problems, read others' interpretations of the problems, formulate their own opinions, and then coherently voice those opinions in a public space (the Internet). Rorschach advocates for emphasis on substantive ideas and students' abilities to express those in multiple formats, and so students will have the option to express their thoughts in both an opinion-editorial and a short story.

In terms of writing skills, this unit focuses primarily on summary, research, argumentation, and narrative forms of writing. Both Dornan and Rorschach emphasize the value of writing in multiple forms outside of the traditional essay, and especially of writing in ways that reflect pieces that appear in the professional adult world. The value of developing research skills extends beyond a university atmosphere to be applicable in many careers, including

actuarial science, journalism, law, and any other career field that values reliable information. Additionally, argumentative/ persuasive skills have application in business, politics, entrepreneurship, advertising, education, and any other field that requires workers to promote one plan of action over another. In developing these forms of writing, Sommers' revision process encourages students to use a writing process, as opposed to a set of steps, that reflects the nonlinear, constantly evolving nature of writing. Thus, the daily lesson plans that facilitate the writing process reflect this research and pedagogical philosophy.

The genre of dystopian literature has heavily influenced and continues to shape modern culture, technology, politics, and society. Further, it engages students' interests and therefore drives both creativity and inspires a greater work ethic. Additionally, dystopian literature can function as a framework of ideas through which to explore diverse issues, solidify abstract concepts (like justice, society, power, and freedom) in a concrete way, assist students in connecting seemingly disconnected ideas, and facilitate critical thought on critical matters.

Unit Plan Goals

- Digital Literacy
- Critical Thinking
- Research
- Argumentation
- Narrative description

Essential Questions

- What role does the dystopian genre play in our world?
 - Real world origins

- Impact of ideas
- What characteristics of dystopia are present in our modern society, and to what extent?
 - Power structures and societal forces?
 - Conformity?
 - Freedoms and choice?
 - Technology?
- What are our choices in relationship to these factors?

Major Activities

- 5-minute reading quizzes (daily “bellwork” or “do-now”)
- Guided chapter notes (daily)
- Research (5 days)
- Opinion editorial (6 days)
- Creative short story (13 days)
- Picture analysis (1 day)
- Socratic seminar (1 day)
- Final product: digital magazine (4 days)

Final Product: Digital Magazine

The final product for this unit will function as a type of digitally publishable portfolio for all student work completed during the unit. The format of this portfolio will be a digital magazine, which, by compiling all student work into a single final product, facilitates a synthesis of the unit concepts.

Students will begin their research on a topic of interest, specifically about a modern problem in the world, such as economic disparity, infant mortality, access to medicine, etc. Then, students will express their thoughts on their research topics in the form of an opinion-editorial, and then explore a theme surrounding the same topic through the creation of a short story. Students will find and analyze a photograph relevant to their topic, and then write a one-page explanation about how all their assignments fit together thematically to produce their intended message. Students will perform all these tasks under the knowledge that they are building towards publishing a short online magazine, in which they tackle their chosen topic and say something meaningful about it.

This product teaches digital literacy, and solidifies the importance of writing in a tangible way for students as they write towards publication. Additionally, it inspires student pride in their work by giving their individual perspectives a public voice and encouraging creative expression.

The assignment is individually driven by each student's personal interests, and connects those interests to real-world problems through an inquiry process. It guides students to develop research-based opinions on the relevant subject of their choice, and in the process, students develop writing skills that they can implement in the adult world. The inquiry aspect (research) is driven by curiosity, the communicative aspect (op-ed, image, publication) encourages expression, and the innovative aspect (short story, publication) fosters creativity.

See example here:

https://docs.google.com/presentation/d/1O3CeDV20nCPm9MU9wDmzabNjBqVTmmSDu9iR2_gEk10/edit?usp=sharing

Assignment sheet for final product

So, because the final product is a sort of compilation of the work throughout the rest of the unit, it would not make sense to grade every project over again based on the same formative criteria as before. Therefore, we have included a couple days for editing previous assignments and incorporating feedback into the compiled final products. Students earn a few points for editing at least two pieces of their writing to incorporate any feedback previously given by the teacher, even if the pieces earned a perfect score the first time around.

Choose two of the following to improve: _____ / 20 (10 points each for completion)

Research: Incorporates teacher feedback into improving...

- Quantity of sources
- Correct citations
- Summarizes central argument
- Includes two major supporting details

Opinion Editorial: Incorporates teacher feedback into improving...

- Explains the issue
- Makes a claim
- Argues the claim
- Supports the argument with research
- Anticipates opposing views

Short Story: Incorporates teacher feedback into improving...

- Development of setting
- Development of character

- Development of theme
- Style or voice or tone

Picture: Incorporates teacher feedback into improving...

- Explanation of the context of the picture or painting
 - Who made it
 - Where was it made
 - When was it made
 - Historical or political context
 - How it relates to the central issue
- Application
 - Does this image or painting support, challenge, or complicate your position on the central issue?
 - How does this image or painting relate to 1984?

Write a one-page reflection about your work during this unit, and include the

following: _____ / 12 (4 points each)

Tying It Together

- Explains how your research influenced your op-ed
- Explains how your short story deals with the central issue
- Compare and contrast how your op-ed and short story deal with the central issue

Your whole project should carry an air of professionalism, including the following

elements: _____ / 9 (3 points each)

Professionalism

- Digitally composed
- Formatted legibly and logically
- Incorporates a design

TOTAL: _____ / 41 points

Unit Materials:

- *1984* by George Orwell (173 pages, 23 chapters)

Breakdown of Chapters by pages for suggested daily reading:

1. 1-10	10. 79-85
2. 11-15, 16-20	11. 86-91, 92-93
3. 21-26	12. 94-98, 99-105
4. 27-35	13. 106-130
5. 36-39, 40-46	14. 131-138
6. 47-59	15. 139-150
7. 60-66	16. 151-158
8. 67-72	17. 159-163
9. 73-78	18. 164-166, 167-173
	19. Appendix: 174-181

Overview of Daily Schedule (90 minute classes)

The daily outline briefly describes the opening Do-now, the topic of instruction for the day, the activity the class will be doing, and the homework the students will be completing that evening. Additionally, the outline gives the estimated time frame of each segment, as designed for a school that operates using 90-minute class periods.

Each day's description includes the following elements:

- Time breakdown of activities
- Do-now
- Content to be taught
- Activity to work on
- Homework for that evening

Daily Calendar

1. Introduction to dystopia
 - a. 5: Do-now
 - b. 85: Working definition of dystopia and its characteristic elements
 - c. Concurrent: Students will use an electronic graphic organizer to take notes using quotes, audio snippets, images, and videos
 - d. Homework: pages 1-10,
2. Introduction to 1984
 - a. 5: Do-now
 - b. 20: Overview of Orwell, 1984, and the book's global impact
 - c. 65: Brief webquest, written response
 - d. Homework: pages 11-20,
3. Introduction to the world's problems, introduction to research
 - a. 5: Do-now
 - b. 30: Mental health, physical health, economic inequity, etc. on a global scale and across the United States and in Arizona, introduce research assignment

- c. 55: Guided brainstorming
 - d. Homework: pages 21-26
- 4. How to identify credible sources
 - a. 5: Do-now
 - b. 30: Determining credibility and bias of sources
 - c. 55: Finding sources
 - d. Homework: pages 27-35
- 5. How to identify central arguments
 - a. 5: Do-now
 - b. 20: How to identify the central argument of a source using evidence
 - c. 65: Practice, find more sources, identify their arguments
 - d. Homework: pages 36-46
- 6. How to summarize
 - a. 5: Do-now
 - b. 20: Elements of a summary in an annotated bibliography, in a long research paper, in a short paper or opinion editorial
 - c. 65: Find more sources if needed, practice summaries
 - d. Homework: pages 47-59
- 7. Opposing viewpoints
 - a. 5: Do-now
 - b. 10: How to accept good points from multiple points of view
 - c. 75: Continue summarizing

- d. Homework: Finish summarizing sources
8. Introduction to opinion editorials
- a. 10: Do-now
 - b. 30: The historical significance of persuasive writing, the impact of opinion editorials on national and local events, the structures
 - c. 50: Read sample opinion editorials, analyze their structure and how they work
 - d. Homework: pages 60-66
9. How to form arguments
- a. 5: Do-now
 - b. 50: Different structures of arguments (thematic, linear, chronological, etc.), revising on the thematic level as you go, writing process
 - c. 30: Plan out argument and write
 - d. Homework: pages 68-72
10. How to organize a research-based paper
- a. 5: Do-now
 - b. 20: How to incorporate research into the structure of your argument
 - c. 65: Write and revise on the thematic level
 - d. Homework: pages 73-78
11. The writing process
- a. 5: Do-now
 - b. 25: The writing process, answer prior questions
 - c. 60: Write and revise on the thematic level

- d. Homework: pages 79-85

12. Persuasion

- a. 5: Do-now
- b. 35: Goals of persuasion, methods of persuasion
- c. 50: Write and revise on the thematic level, peer edit
- d. Homework: pages 86-93

13. Work day

- a. 5: Do-now
- b. 85: Helping as needed
- c. Concurrent: Write and revise on the thematic level
- d. Homework: pages 94-105

14. Introduction to short stories

- a. 5: Do-now
- b. 50: Wealth of ideas, different approaches to developing a story, power of a short story in self expression, developing thoughts, making a statement, telling the truth
- c. 35: Introduce "The Lottery" (1948) by Shirley Jackson
- d. Homework: pages 106-130

15. Structuring a short story

- a. 5: Do-now
- b. 50: Opening frames, plot progression, no plot but thematic progression, writing in scenes. Types of short stories.

- c. 35: Analyze plot and thematic progression of “the lottery” with a graphic organizer
- d. Homework: pages 131-138

16. Finding your authorial voice

- a. 5: Do-now
- b. 50: Audience, purpose, theme, types of voice
- c. 35: Analyze audience, purpose, theme, voice for “the lottery” with graphic organizer
- d. Homework: pages 139-150

17. Language use

- a. 5: Do-now
- b. 50: Intentionality in tone, mood, dialect, dialogue, profanity, phrases
- c. 35: Analyze tone, mood, dialect, dialogue for “the lottery” with graphic organizer
- d. Homework: pages 151-158

18. Short story analysis

- a. 5: Do-now
- b. 50: Students pick a short story. Individual members are assigned to analyze language use, structure, or thematic progression
- c. 35: Students form groups of 3-4. Students assign members to present brief summations of the story’s language use, structure, and voice
- d. Homework: pages 159-163

19. Presentation

- a. 5: Do-now
- b. 50: Students prepare to present analysis of their individual short stories.
- c. 35: Students present short stories
- d. Homework: pages

20. Proposal

- a. 5: Do-now
- b. 50: Introduce short story assignment.
- c. 35: Students craft a proposal for connecting research topic to story theme
- d. Homework: pages, short story

21. Individual short stories

- a. 15: Do-now - draw a picture of the setting
- b. 50: Brief lecture about settings (Draw examples from media and 1984).
- c. 35: Students fill out a questionnaire about story's setting: time, geography, physical setting (within the story, house, town, etc.), dystopian markers
- d. Homework: pages, short story

22. Individual short stories

- a. 15: Do-now - draw a picture of a character
- b. 50: Brief lecture about proper characterization. What makes a good character?
- c. 25: Students write an origin story for a character (describing motivations, plot arc, background)
- d. Homework: pages, short story

23. Short stories (Work day)

- a. 5: Do-now
- b. 85: Work day for short story writing
- c. Homework: pages, short story

24. Pictures

- a. 5: Do-now - students imagine a story for a famous painting
- b. 50: Brief lecture about fictional connections to art. Class will analyze examples of artwork for thematic connections.
- c. 35: Activity: Students research a piece of artwork for their short story.
- d. Homework: pages, short story

25. Pictures

- a. 5: Do-now
- b. 50: Discuss the purpose of artwork within fiction.
- c. 35: Students justify choice of artwork, drawing thematic connections to their short story. Students produce a paragraph justifying their choice of “illustration.”
- d. Homework: pages, short story

26. Short stories (Work day)

- a. 5: Do-now
- b. 85: Work day for short story writing
- c. Short story due by end of class.

27. Begin final assignment

- a. 5: Do-now
- b. 45: Value of publishing, connect to 1984, censorship

- c. 40: Start putting magazine together
 - d. Homework: pages 164-173
28. Class discussion
- a. 10: Do-now
 - b. 15: Critical questions about 1984
 - c. 65: Class discussion
 - d. Homework: pages 174-181 (appendix)
29. Tying it together
- a. 10: Do-now
 - b. 40: Control of language, doublespeak
 - c. 40: Short discussion, write one page about how everything works together, revise content
 - d. Homework: work
30. Work day
- a. 5: Do-now
 - b. 20: What you can do with your new knowledge
 - c. 65: Last day to revise and put it in a magazine
 - d. Homework: work, due before next class
31. Last day of unit, sharing day
- a. 5: Do-now
 - b. 15: Reading one student short story aloud
 - c. 70: Reading each other's publications, give feedback over the unit

d. Homework: none

Weekly Calendar Quick Reference

Introduction to dystopia	Introduction to 1984	Introduction to research	How to identify credible sources	How to identify central arguments
How to summarize	Opposing viewpoints	Introduction to opinion editorials	How to form arguments	How to organize a research-based paper
The writing process	Persuasion	Work day	Introduction to short stories	Structuring a short story
Finding your authorial voice	Language use	Short story analysis	Presentation	Proposal
Individual short stories	Work day	Pictures	Pictures	Work day
Begin final assignment	Class discussion	Tying it together	Work day	Publication and sharing

Sample Lesson Plans: Greta Upton

Day 25: Pictures

Objective: SWBAT translate a fictionalized narrative into an artistic medium (digital, or hand-drawn). SWBAT to provide a written justification for their chosen illustration.

Standards:

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively. (11-12.SL.1) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (11-12.W.3)

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information. (11-12.W.6) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. (11-12.W.10)

Relevance to Students: Students learn more about the publication process, and interconnectedness of art and fiction.

1. 5: Students will spend about five minutes on their Do-now, which will constitute a short writing prompt. Students will speed write a mini-story about a science fiction illustration by Virgil Finlay.
2. 25: I will give a multimedia presentation using Google slides, and I will share the slideshow with the students so that they can save their own copies and follow as I present. They can take notes in the speaker section, click on links embedded on the slides, and rewind as needed. This presentation will cover the tenants of illustrating a fictional work. I will talk about the business of illustrating books, what it takes, and how to get started. The presentation will cover examples of famous illustrators, and popular artistic influences.
3. The class will look at excerpts from famous comics, and discuss the impact of artistic effects (lighting, format, color, etc.) on tone, mood, and theme. How does art effectively convey a message? How can illustrations contribute or detract for a particular medium?
4. I will introduce the illustration assignment, providing students with an assignment prompt, and rubric.

5. Students will draw inspiration from their short story drafts, and select up to five images or sequences to illustrate. Students will have the option of finding pictures online, or creating pictures using a digital media program: photoshop, pixel master, paint, paintshop pro, etc. Students have artistic freedom, as long it is school appropriate, (no gross depictions of sex, violence, or gore). The instructor will create a photocopy of any hand-drawn products for use in the final product.
6. Students will write two-three paragraphs justifying their choice of illustration.

Assessment: Students will write two-three paragraphs justifying their choice of illustration. What scene inspired the illustration? How does the artwork convey the mood/tone of the story? What inspired you to create/choose this design?

The instructor will grade for content, and length (2-3 paragraphs). Did the student answer the questions? Does the student provide sufficient justification for the illustration.

Differentiation:

Students may craft their illustration from a range of artistic mediums. Regardless of artistic ability, students will be able to produce an illustration, either by hand, or a digitally. The multimedia powerpoint allows for greater accessibility, and students will be able to access lecture content throughout the lesson.

Lesson Plan 2: Setting

Standards:

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered,

how the characters are introduced and developed). **(11-12.RL.3)** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. **(11-12.W.3)** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. **(11-12.W.10)**

Instructional Plans:

Objective:

SWBAT to produce a rough outline of a dystopian setting, including sensory details, information about sociopolitical factors, and ties to research.

Relevance to students:

Students will start to compile various narrative components for their first draft. Setting is an important part of any fictional piece, and is especially significant for the dystopian/sci-fi genre. Students have the option of incorporating research by bringing real life issues into their dystopian setting.

Instructional Plans:

- a. Students will spend about five minutes on their Do-now, which will constitute a short writing prompt. Students will write as much as they can about a real life setting: classroom, house, vacation spot, etc.
- b. I will give a multimedia presentation using Google slides, and I will share the slideshow with students so that they can save their own copies and follow along as I present. They can take notes in the speaker section, click on links embedded on the slides, and rewind as needed. The lecture will introduce the important elements of

setting: sensory details, locale, and social/political/cultural environment. The lecture will describe the popular types of dystopian settings, providing examples of dystopia in film/television.

c. I will show clips/trailers of popular dystopian movies, and lead a discussion about effective setting details. After watching a trailer for the Hunger Games, what clues us into the overall plot of the movie? How do we know if a movie's set in a dystopia? I will lead the class in an analysis of film setting. What details convey the sociopolitical climate of the dystopia?

d. I will introduce the assignment, providing the students with rubric/prompt.

e. Students will be provided with a graphic organizer for organize and synthesis of a dystopian setting.

What does the setting look like (geography, locale, visuals)?

What does the setting feel, smell, or sound like?

f. Students will produce a three-paragraph description of their ongoing story's dystopian setting. Students will include any potential tie-ins to research.

g. I will hold a discussion about the importance of the dystopian setting.

Assessment:

Students will produce a three-paragraph description of a dystopian setting. Settings will be graded for sufficient sensory details, description of sociopolitical factors, and mention of research tie-ins. Student work will be graded for sufficient detail, and length.

Differentiation:

The multimedia powerpoint allows for greater accessibility, and students will be able to access lecture content throughout the lesson. The use of digital media (visual, audio), and textual connections broadens the contextual definition of a working setting. I will pose open-ended questions, and leave plenty of time for questions. Students will be given the option to produce an artistic representation of their dystopian setting, alongside their paragraph descriptions.

Lesson 3: Character Profiles

Standards:

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. **(11-12.W.3)** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

(11-12.RL.3) Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text. **(11-12.RI.3)**

Objectives: SWBAT to produce character profiles of primary, secondary, and a tertiary character.

Relevance to students:

Students will start to compile various narrative components for their first draft. Character development is an essential component of any narrative fiction. The lesson will draw upon examples of character development from the mentor text, and clips from digital media.

Instructional Plans

- a. Students will spend about five minutes on their Do-now, which will constitute a short writing prompt. Students will write as much as they can about an important, real life setting: classroom, house, vacation spot, etc.
- b. I will give a multimedia presentation using Google slides, and I will share the slideshow with students so that they can save their own copies and follow along as I present. They can take notes in the speaker section, click on links embedded on the slides, and rewind as needed.
- c. I lead a lecture about what it takes to have good character development. The lecture will incorporate examples from popular media, highlighting examples of character development through dialogue, descriptions, and plot sequencing.
- d. What do we know about the main characters of 1984? Students will be tasked with drawing up character profiles of a primary, secondary, and tertiary character from 1984. Students will write a physical description, the character's background, and motivations. Students cite textual evidence for character descriptions.
- e. Students will draw up a character profile for a main character, a secondary, and tertiary character. Students are not required to use these characters in their short stories, but are encouraged to start designing their character models.

Assessment: Students are required to produce character profiles for a main character, and a side character/tertiary character. The instructor will grade for sufficient details (background, motivations, description), at least two profiles, and length of 1-2 pages total.

Differentiation: The multimedia powerpoint allows for greater accessibility, and students will be able to access lecture content throughout the lesson. The use of digital media (visual, audio), and

textual connections broadens the contextual definition of character profiles. Students will be allowed to produce artistic representations of character profiles alongside written descriptions.

Lesson: Story Format

Standards:

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. (11-12.RL.5) Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement). (11-12.RL.6) Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text. (11-12.RI.3) By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. (11.RL.10) Draw evidence from literary or informational texts to support analysis, reflection, and research. (11-12.W.9)

Objective: SWBAT to produce a rough outline for their dystopian story. SWBAT to describe the chosen format, and how it will impact plot sequencing/narrative structure.

Relevance to students: Students will start to draw up various narrative components for their first draft.

Instructional Plans:

a. Students will spend about five minutes on their Do-now, which will constitute a short writing prompt. Students will write as much as they can about an important, real life setting: classroom, house, vacation spot, etc.

b. I will give a multimedia presentation using Google slides, and I will share the slideshow with students so that they can save their own copies and follow along as I present. They can take notes in the speaker section, click on links embedded on the slides, and rewind as needed.

The lecture content covers different types of short story formats: lyrical story, epical story, and an artifice story, as well as providing examples for each. The instructor will pose open-ended questions, and students will pose questions at appropriate intervals.

c. Students will be divided into groups, and groups will be assigned a short story from a list. Students get to pick a short story from a list of different types of short stories. Groups will analyze the story based on thematic development, setting, character, tone, and dialogue. Groups will present their findings to the class in the form of a presentation. Each group will conclude with a statement regarding the strengths and weaknesses of each short story type.

d. Students will produce a brief statement describing what format they would like to follow. What point of view is it written from? How many characters? What is the conflict, can/will it be overcome?

Assessment: Students will be graded for sufficient detail (characters, conflict, framework), and vocal presentation. Groups will present to the class, and each group member will receive an individual grade.

Differentiation: The multimedia powerpoint allows for greater accessibility, and students will be able to access lecture content throughout the lesson. The use of digital media (visual, audio), and

textual connections broadens the reach of the lesson. Students will be given the option to work in a group or individually.

Lesson: Dialogue

Standards:

Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement). (11-12.RL.6)

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines *faction* in *Federalist No.*

10). (11-12.RI.4) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (11-12.W.3)

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Objective: SWBAT produce a scene of dialogue for their short story.

Relevance to students: Students will start to draw up various narrative components for their first draft. Students will be encouraged to utilize the dialogue in their short story.

Instructional Plans:

a. Students will spend about five minutes on their Do-now, which will constitute a short writing prompt. Students will write as much as they can about an important, real life setting: classroom, house, vacation spot, etc.

- b. I will give a multimedia presentation using Google slides, and I will share the slideshow with students so that they can save their own copies and follow along as I present. They can take notes in the speaker section, click on links embedded on the slides, and rewind as needed. The lecture will cover the art of crafting dialogue. I will show audio/video clips of iconic dialogue in film, and lead a discussion about what makes great dialogue.
- c. I will reference memorable snatches of dialogue from 1984. The class will work together as a to determine how word choice, and tone can be conveyed through dialogue.
- d. Activity: students receive dialogue prompts, and work together in groups to produce an appropriate exchange. Individual groups will act out their skits, and the class will reflect on the performances.
- e. I will introduce the assignment, providing the students with rubric/prompt.
- f. Students write 1-2 pages of dialogue between two characters for their dystopian short story.

Assessment: Students will be graded for sufficient length (1-2 pages), and a minimum number of lines (30). The exchange must relate to the dystopian short story.

Differentiation: The multimedia powerpoint allows for greater accessibility, and students will be able to access lecture content throughout the lesson. The use of digital media (visual, audio), and textual connections broadens the reach of the lesson. Students will be allowed to work individually or in group.

Lesson Plans: Camryn Curtis

Day 3: Introduction to Research

Objective: SWBAT identify ten modern topics of concern (censorship, infanticide, etc.), research at least two major current manifestations of these problems, and brainstorm at least one way that each topic relates to dystopian literature.

Standards: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (11-12.W.7) Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation. (11-12.W.8) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. (11-12.W.10)

Relevance to Students: This activity gives students the opportunity to become aware of current events that have a tangible negative effect on real communities today, and to begin the process of forming their own well-informed opinions on the topics.

Prior Knowledge: I will give students a quick overview of several major current problems, and reference recent stories that have received media focus or gained prevalence in pop culture. Students should know how to use an online search engine, and fill out a digital graphic organizer.

Materials: Popplet, Google, computer/ tablet

Instructional Plans:

- e. 5: Students will spend about five minutes on their Do-now, which will constitute a brief reading quiz from the pages assigned the night before.
- f. 25: I will give a multimedia presentation using Google slides, and I will share the slideshow with students so that they can save their own copies and follow along as I present. They can take notes in the speaker section, click on links embedded on the slides, and rewind as needed. This presentation will introduce a slew of the world's most depressing problems, especially ones that overlap with our readings from dystopian literature, such as mental health, addiction, economic inequity, infant mortality, censorship, etc. I will give a brief overview of these issues on a global, national, and state-wide scale. This will help to get students thinking about issues that they perhaps are not familiar with, or to pique their interest in a research topic outside their comfort zone.
- g. 5: I will introduce the research assignment, giving a written assignment sheet and rubric, and breaking it down so that students can begin with the end in mind.
- h. 55: Students will complete the aforementioned guided brainstorming activity, completing a Popplet mind-map. I will provide students with a template to use if they want some help structuring their ideas, but they are free to complete the assignment however they want as long as it fulfills the requirements (rubric handed out before independent work begins). I will walk around, answering questions, and suggesting research sources for further exploration. Students must spend the first twenty minutes silently working, but they are free to talk afterwards as long as their work continues.

i. Homework: pages 21-26

Differentiation: This assignment is driven by students' individual interests, which encourages creativity and inquiry. I ask open-ended questions to encourage varying independent levels of critical thought. The use of technology allows students to progress at their own paces, and the use of Popplet allows students to include evidence of either a written, visual, or auditory nature. The accessibility of the presentation to every individual student allows them to customize their notes and pace a bit within my own lecturing speed, and engages students who learn from seeing pictures, reading words, hearing words, and writing their own notes.

Assessment: Students will show me their completed brainstorming webs, and I will grade it on the following scale: 10 topics identified (10 points), 2 major manifestations identified for each topic (10 points, .5 each), evidence provided for each manifestation (10 points, .5 each), related to dystopian literature (5 points, .5 each).

Day 4: How to Identify Credible Sources

Objective: SWBAT identify ten credible sources, and answer critical questions about each source that require the student to confirm that source's verifiability and confront the biases of the source (not always a negative thing).

Standards: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (11-12.W.7) Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and

limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation. (11-12.W.8) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. (11-12.W.10)

Relevance to Students: This is a hot topic in the media right now, with false statistics spread around the internet and even through mainstream media, also alongside technically correct numbers quoted so out of context under such heavy slants the truth is skewed to fit the author's political narrative. Even when this issue fades from the media, the verifiability of information will continue to fall under greater scrutiny, and so writers and researchers need to have the necessary skills to avoid spreading falsehoods.

Prior Knowledge: Students need to have an idea about the different types of publications, the companies or institutions that publish them, and how raw information is transformed before being released to the public in a variety of contexts. To that end, describe the general process of an author writing and publishing a book, a news article, an opinion column, an academic piece in a peer-reviewed journal, a blog post, and Tweets. Reference popular examples of such publications so that students can have a starting point for thinking about the credibility of each source, and the biases each source is able to contain.

Materials: computers or tablets, Google slides

Instructional Plans:

- j. 5: Students will spend about five minutes on their Do-now, which will constitute a brief reading quiz from the pages assigned the night before. The question will also ask students to relate one topic to anything they have read from 1984 so far.
- k. 30: I will give a brief powerpoint presentation that teaches students how to determine the credibility and biases (which do not necessarily discredit sources) of sources. The presentation relies on real-life examples, like articles from BuzzFeed and Breitbart, professional YouTube videos, and Tabloids, and makes pop culture references to break up the content with humor. The presentation will be made available to students so that they can take notes and rewind as needed. This lesson is timely, because it is important for students to conduct their research in a credible way. (See powerpoint here: <https://docs.google.com/presentation/d/1L3x9eC9Bcj4uo8Xr5EO1UuL4ilBNYuVBqtX2WbKIRD8/edit?usp=drivesdk>).
- l. 55: Students will choose one of their topics from the previous day to research and write about for the upcoming unit, and they will begin the research process by finding credible sources to summarize. Students will work mostly independently during this time, with chit-chat at a minimum. As students select sources, they will be required to answer certain critical thinking questions about their sources, which they must complete before beginning the actual summary process (see assessment).
- m. Homework: pages 27-35

Differentiation: This assignment is driven by students' individual interests, which encourages creativity and inquiry. I ask open-ended questions to encourage varying independent levels of critical thought. The use of technology allows students to progress at their own paces. The accessibility of the presentation to every individual student allows them to customize their notes and pace a bit within my own lecturing speed, and engages students who learn from seeing pictures, reading words, hearing words, and writing their own notes.

Assessment: Students must answer the following questions for each source that they identify as pertinent to their selected topic. They will receive one point for each answered question for each source, totaling in 100 potential points: Who published this? What are the qualifications of this publisher? Where did this information come from, or how did the author obtain the information? How believable is this information? Who wrote this? Why did they write it? Who are they employed by, or been employed by in the past? What is their field of study, or what are their credentials? What words do they use to describe their subject material (tone)? What is the underlying meaning or message of the source?

Day 8: Introduction to Opinion Editorials

Objective: SWBAT analyze the structures of at least three opinion editorials that deal with national or local events in order to describe the way the authors communicate their messages and craft their arguments. The structures examined include at minimum the author's tone; style; use of words, phrases, clauses, and syntax to link sections of the text and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims; use of precise language, domain-specific vocabulary, and techniques such as

metaphor, simile, and analogy to manage the complexity of the topic; introduction; sequence of ideas; use of evidence; and concluding statement.

Standards: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases. c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from and supports the argument presented. (11-12.W.1) Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use

appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

(11-12.W.2) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. (11-12.W.10)

Relevance to Students: Within this class, students will be writing their own opinion editorials, but whether inside and outside the classroom, having an understanding of the variety of writing techniques will help them craft their own arguments with greater precision and impact. Additionally, students will benefit from knowledge about the structure of arguments in order to better understand the overt and implicit messages contained in the messages that constantly bombard them and shape their perceptions about important issues, which will enable them to become more informed and more active in whatever realms of public life with which they engage.

Prior Knowledge: Students are probably not intimately familiar with opinion editorials, nor their history in shaping public policy. They are, however, probably relatively familiar with the primary arguments about any major issue covered in mainstream media, which can serve as a good starting point. When beginning the introduction, start by recapping the two most common

arguments about any currently relevant issue, and then point to the opinion editorials that (most likely) will have either sparked or encapsulated those arguments.

Materials: computers or tablets, word document processing software (Google Docs)

Instructional Plans:

- a. 10: Students will spend about ten minutes on their Do-now, which will constitute a brief reading quiz from the pages assigned the night before. The question will also ask students to express any questions or concerns they might have with the unit so far.
- b. 40: Using a powerpoint presentation, I will spend about half an hour explaining the historical significance of persuasive writing, the impact of opinion editorials on national and local events, and the mechanisms used to structure persuasive arguments. In about twenty minutes, I will give a quick run-through of history, starting with the role of rhetoric and philosophy in Greece, briefly cover the lack of intellectual diversity and prevalence of oppression in the West with decreased literacy rates and decreased available writings during the Middle Ages, the role of the Gutenberg printing press in the Renaissance and subsequent foundational principles that underpin our current society, the role of political cartoons and publications in the formation of the United States, the role of newspapers in the Civil War and Spanish American War and WWII, and the role of newspapers and opinion editorials in more recent events and shifts in public attitudes (like the coverage surrounding American involvement in Iraq, and the 2016 election). All of this is, of course, to provide context and impress upon students the power of

words and importance of free speech. For the next twenty minutes, I will summarize and briefly explain content that students should have already learned previously. Specifically, I will cover the structures and techniques mentioned in today's objective that authors use to craft their argument. To the whole class on the projector screen, I will demonstrate the application of these techniques in a short opinion editorial, giving it a close-reading, and inviting students to mark up their own copies of the article along with me.

- c. 40: Students will then perform a very similar task to the one I just modeled with them, which is reading another opinion-editorial of their own choosing, and giving it a close-reading. They should identify every technique on that list as being used somewhere in their selected op-ed, and write out a two or more sentence analysis of at least three of those techniques. Students will do all of this on a Google Doc by copying and pasting their selected op-ed and then using the editing functions to leave comments and mark them up. If available, students may use a classroom printer to perform the same task in hard copy.
- d. Homework: pages 60-66

Differentiation: Students are able to choose an opinion-editorial of any lexical difficulty of any topic. This freedom will simultaneously engage students' interests and allow them to work with the same skills-based activities at their own level. That is, students will not be prevented from engaging fully in this intellectual analysis by their reading proficiency, and students with high proficiencies will be free to challenge themselves. I will also help students individually match their reading levels if they are having difficulty doing so on their own. The

use of technology also allows for accommodations to disabilities, like text-to-speech, or enlarged font. As before, my Powerpoints are available to my students as individual copies, which allows students to progress at their own paces. The accessibility of the presentation to every individual student allows them to customize their notes and pace a bit within my own lecturing speed, and engages students who learn from seeing pictures, reading words, hearing words, and writing their own notes.

Assessment: I will collect students' close-readings at the end of class to assess their mastery of the concepts. I will look for well-marked copies of their opinion editorials (10 points for participation), and two-sentence-minimum analyses of three of the techniques we covered today (12 points possible). If I detect any recurring misunderstandings or ineptitudes, I will take some time the next day to revisit difficult content.

Day 9: How to Form Arguments

Objective: SWBAT create a plan for the structure of their opinion-editorials, and begin writing out their arguments using the nonlinear writing model outlined by Sommers.

Standards: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values,

and possible biases. c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from and supports the argument presented. (11-12.W.1) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

(Grade-specific expectations for writing types are defined in standards 1–3 above. (11-12.W.4)

a. Produce clear and coherent functional writing (e.g., formal letters, experiments, notes/messages, labels, timelines, graphs/tables, procedures, invitations, envelopes, maps, captions, diagrams) in which the development and organization are appropriate to the task, purpose, and audience. (AZ.11-12.W.4) Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.) (11-12.W.5)

Relevance to Students: This more natural writing process will help students to develop their ability to translate their thoughts into written words with more accuracy and power. Such a skill has application in everything from corporate emails to love letters. The coherent expression of thought is fundamental to nearly every aspect of human achievement.

Prior Knowledge: Students will probably be very familiar with the frustrations associated with trying to contort their thoughts to fit into the five paragraph essay model, and accompanying writing process. It is likely that they will not, however, be familiar with another way of doing

things unless they have come up with it themselves. Introducing the new system in contrast to the old one will help smooth over the transition.

Materials: computers or tablets, projector screen, graphic organizer

Instructional Plans:

- n. 5: Students will spend about five minutes on their Do-now, which will constitute a brief reading quiz from the pages assigned the night before. As a way to introduce today's topic, it will ask students to identify one major argument made within last night's readings.
- o. 50: I will pull up examples of writings that use different structures of arguments (thematic, linear, chronological, etc.), and walk my students through the different structures in a close-reading projected on the overhead screen. They will take notes on a graphic organizer while this happens to help them categorize their knowledge about the different structures. Then, I will contrast the linear writing process that they have been required to do in the past (first draft, edit, second draft, peer edit, etc.) with the process of revising on the thematic level as they go, as taught by Sommers. I will briefly model the writing process as outlined by Sommers on the overhead by typing up a brief paragraph using student input and editing as we progress.
- p. 30: Students will then implement their knowledge of the different structures of arguments to plan out the structure of their own argument, and edit as they write.
- q. Homework: pages 68-72

Differentiation: The differentiation is naturally implemented into the content and structure of this lesson. Students are able to follow their own writing processes, which will help them focus on the quality of craft and content in their ideas, over adherence to form. It will probably be an uncomfortable stretch for many of them, which is why I have scaffolded the process by explicitly teaching multiple structures of argument, using graphic organizers.

Assessment: At the end of the day, I will check their notes for completion (10 points), and check to see that they have made adequate progress in planning and beginning their arguments (30 points). The requirements for page count are a little bit ambiguous in this scenario, but they will get participation points for having stayed on task and produced something of quality, not quantity.

Day 12: Persuasion

Objective: SWBAT implement at least two methods of persuasion into their opinion-editorials as they write and revise concurrently on the thematic and structural level.

Standards: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases. c. Use words, phrases, and clauses as well as varied syntax to link the major

sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from and supports the argument presented. (11-12.W.1) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above. (11-12.W.4)

a. Produce clear and coherent functional writing (e.g., formal letters, experiments, notes/messages, labels, timelines, graphs/tables, procedures, invitations, envelopes, maps, captions, diagrams) in which the development and organization are appropriate to the task, purpose, and audience. (AZ.11-12.W.4) Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.) (11-12.W.5)

Relevance to Students: This more natural writing process will help students to develop their ability to translate their thoughts into written words with more accuracy and power. Such a skill has application in everything from corporate emails to love letters. The coherent expression of thought is fundamental to nearly every aspect of human achievement.

Prior Knowledge: Students have probably already heard about ethos, pathos, and logos, but they might not recognize their subtle applications in real-life situations. Give students pop culture examples of different persuasive techniques so that they can connect their academic knowledge to their lived experiences.

Materials: computer or tablet, worksheet

Instructional Plans:

- r. 5: Students will spend about five minutes on their Do-now, which will constitute a brief reading quiz from the pages assigned the night before. As a way to introduce today's topic, it will ask students to identify one major way that the government in 1984 persuades its people to think and behave a certain way.
- s. 35: I will give a brief powerpoint lesson about the different methods of persuasion, including focus/emphasis, point/counterpoint, ethos, pathos, logos, kairos, rebuttals, affective appeals, rational appeals, etc. When possible, I will use funny video clips to make the content more engaging. (see for helpful ideas: <https://www.csuohio.edu/writing-center/argument-techniques-from-classical-rhetoric>) Students will complete a brief worksheet where they must correctly identify examples of each technique.
- t. 50: Students will continue to write and revise on the thematic level, taking care to include at least two persuasive techniques. At the end of the day, students will read each other's papers thus far, and peer edit by writing the person two sentences describing the strengths of that paper, and two sentences describing areas for improvement on that paper.
- u. Homework: pages 86-93

Differentiation: As always, my Powerpoints are available to my students as individual copies, which allows students to progress at their own paces. The accessibility of the presentation to every individual student allows them to customize their notes and pace a bit

within my own lecturing speed, and engages students who learn from seeing pictures, reading words, hearing words, and writing their own notes. If students with learning disabilities need more time to complete their worksheets, they are welcome to have it.

Assessment: I will check to see that the peer editing was completed, giving 2 points per sentence (1 for completion, 1 for quality), for a total of 8 points. I will also look for adequate progress on their opinion-editorials, giving up to 5 points for that as well. Students will get 2 points for completing the identification worksheet (1 for completion, 1 for accuracy).

Annotated Bibliography

Ames, M. (2013). Engaging" apolitical" adolescents: Analyzing the popularity and educational potential of dystopian literature post-9/11. *The High School Journal*, 97(1), 3-20.

Ames analyzes the growing popularity of dystopian literature against the backdrop of a tense socio-political climate, heavily influenced by the events post-9/11. Ames hypothesizes that the post-9/11 climate contribute the popularity of young adult (YA) dystopias as they present fictional fear-based scenarios that align with contemporary concerns. The dystopian genre is popular because it “mirrors a world a beset by the most frightening problems in recent memory, from climate change to terrorism and the shredding of privacy and free will” (Goodnow 2008). The author addresses the tendency to label the current generation as apathetic or apolitical based on research pertaining to civic responsibility. The popularity of YA dystopias indicates that the adolescent age group is attracted to the themes touched on by dystopian literature, contradicting the stereotype of the apathetic teenager. Civic illiteracy is described as a “epidemic” plaguing the

United States, citing a 2007 survey in which 18-29-year-olds were asked a dozen questions on well-known events. The average respondent only answered 5.5 correct (Wolk, 2009).

The article expresses many positives to utilizing YA literature: a potential boost in civic awareness, and a willing audience for social critiques. The author concedes that an adolescent audience may be drawn to dystopian literature because of the genre's propensity for fantastical settings, romantic storylines, coming-of-age themes, and action-filled plotlines (Ames).

Burnett, G. W., & Rollin, L. (2000). Anti-leisure in dystopian fiction: the literature of leisure in the worst of all possible worlds. *Leisure Studies*, 19(2), 77-90.

Burnett examines the treatment of leisure in four widely-read dystopian novels. Leisure is defined as an activity conducted at distinct times of revivification, or, classically, as a deliberative or contemplative state independent of time or activity (Burnett). Burnett breaks down the utopian and dystopian constructs. Plato insists that material things are poor duplicates of things in the world of ideas, therefore, his utopian republic would not exist in the material world. The utopian genre inevitably produced the anti-utopia, or dystopian genre. Dystopia was coined for its overtones of disease and malfunction, making it an accurate label for depicting human foibles, and weaknesses that destroy attempts to build a perfect society (Burnett). Dystopias recite failed and aborted reforms and revolutions. "Those who write dystopias... long for utopia, and cannot find it, so they vent their frustration by imaging perfect societies gone wrong" (Kumar 1987).

The article identifies four themes of anti-leisure: (1) the use of leisure to manipulate identity; (2) the use of leisure to control individual thought; (3) the use of leisure to impede

self-sufficiency and moderation; and (4) the use of compulsory leisure activities to distract attentions from the injustices the society perpetuates. Leisure is useful scope for analyzing dystopia, because anti-leisure has dramatically shifted in the modern world. “The virtual workplace may now be home.” Authors of dystopia are capable of portraying moral imperatives and absolute values.

The article examines *1984* as an example of a popular dystopian novel. *1984* portrays a totalitarian state similar to Nazi Germany and the USSR in their combination of repressive laws and managerial technology. “Dramatically individualistic, independent thought is a threat to ‘Big Brother’. Thought control is consequently a characteristic of dystopia, and since thought and leisure are so intimately associated, leisure is used a control thought” (Burnett). Burnett identifies leisure as a means of enhancing identity. Identity is described as a therapy for anonymity, alienation, and indifference imposed by modern life. Party members in *1984* are not allowed to write, at least not in private. Leisure allows people to be self-sufficient and moderate, whereas anti-leisure demands dependency and immoderation.

Dornan, R. W., Rosen, L. M., & Wilson, M. J. (2003). *Within and beyond the writing process in the secondary English classroom*. Boston: Allyn and Bacon.

Dornan traces the relationship between socioeconomic circumstances and contemporary shifts in composition pedagogy, and argues for an approach to composition that moves us away from the current model, which emerged primarily from early rural America and then the Industrial Revolution. For instance, in Classical Greece, public life, government policy, and courts of law all functioned on wholly democratic participation, and so persuasion and rhetoric

were taught as essential skills. We still teach this skill today, although it has shifted away from philosophical discussions to more concrete topics like “global warming” and “gun control” (Dornan, 219). John Locke introduced the idea that learning from personal experience was paramount to the exercise of reason, rather than independent from it, and so, “under the influence of Locke and the Enlightenment,” American education began to value the expression of students’ thoughts, and conceive of writing and speaking as a process by which knowledge was developed. The “current-traditional composition represents an amalgamation of the eighteenth century’s logical arrangement and the Enlightenment’s clearly reasoned statement,” which is most easily seen in the format of a five-paragraph essay (Dornan, 224). We continue to use this method because many teachers see the value in the essay as a means to easily develop a message, and because “organizational logic and clarity are heavily weighted,” but they insist on this format “regardless of audience or authorial purpose” (Dornan, 225).

Opposition to the essay operates primarily on the basis that it overemphasizes adherence to form over development of ideas, that it prevents adopting tones and genres that could be more conducive to expressing ideas, that it uses solely “disinterested” arguments that cannot be applied to “explore scientific truth” or even to “arbitrate political debates,” and that its limitations inherently encourage selective inclusion of facts that support only the author’s point and therefore give an inherently slanted representation of the issue at hand (Dornan, 226). Essays give the appearance of “empirical truths” but exclude the “personal writer,” and therefore disguise personal belief as objective fact (Dornan, 226). It also “suppresses imagination, the value of the individual voice, and individual commitment to values,” and “betrays our understanding of how children must write to think for themselves, to problem-solve, to be

responsible for satisfying their own curiosity, and for testing the truth of their own ideas” (Dornan, 226).

As it turns out, the theories of Rousseau influenced a way of teaching children historically concurrent with the aforementioned traditionalist model, called the Expressivist movement. Rousseau taught that society was corrupt and immoral, but that children were “born in a natural state and free of society’s artificialities” and therefore that their goodness and purity could be nurtured and developed if children were lead to experience the natural world for themselves rather than conform to society’s version of it. Experiential curriculum developed by the Expressivists taught children to use self-reflection, irony, humor, narratives, responses, journal entries, and free-writing to “explore through writing, to express their own voice and pursue understanding through argument,” to practice “what professional writers actually do,” to use “the specifics of everyday life,” and to “combine the personal focus with reading and field experience” (Dornan 227-228). This curriculum gained a resurgence in the 1960’s as an alternative to the traditionalist essay.

Cognitivists, primary opponents of the Expressivists, claim that students need more structure provided by format-heavy composition to effectively develop their thoughts and arguments. Neo-Rhetoricians agree with much of the Expressivist ideology, but emphasize persuasion and critique the absence of the persuasive focus because they believe that all writing is inherently argumentative. Socio-Epistemists argue that the Expressivists focus too much on just the self at the expense of community awareness, or even an awareness of our place within history and politics.

As such, Dornan proposes a compromise. Because many of these movements have had more or less relevance to students based on their status as being part of the socioeconomic middle class mainstream, he suggests that composition should reflect the needs of the students, and be flexible according to their changing circumstances. He hopes that composition in the modern age will help students both “make meaning and communicate from their own experience” (Dornan, 232). He notes that students in today's socioeconomic circumstances need to be “socially literate,” and be able to move across multiple discourses as the situation calls for it, and should therefore be allowed and encouraged to practice multiple forms, voices, and purposes in their writing.

As a result of all of this context, in our own unit, we have based our various writing exercises on forms of writing commonly found in the functional adult world. We present students with information and ask them to make meaning through interpretation, and display this meaning in distinct forms of writing, including research summaries, an opinion editorial, a short story, and daily reading responses. This will allow students to engage in multiple forms of discourse, including academic, personal persuasive, narrative, and conversational. Within each discourse, we have established expectations for quality of content, but have given students extensive freedom in the way they exercise their voices and develop their ideas.

Rorschach, E. (2004). The Five-Paragraph Theme Redux. *The Quarterly*, 26(1), 16-25. Retrieved April 25, 2017.

Rorschach argues that the standard five-paragraph writing assignment fails to actualize the full potential of students' writing and critical thinking capabilities by prioritizing form over

content. He points out that the five paragraph format does not align with real world publications, and for good reason; strict adherence to this format heavily restricts the expression of ideas but rewards adherence to surface level summarizing of ideas. While this format may be useful for teaching skills needed in quality writing, over-reliance on the five paragraph essay format encourages “teachers to focus on format and correctness, with little concern for content,” and students to make decisions as writers “based on satisfying structural requirements outlined by their teachers (their audience and the college’s gatekeepers)” (16-17). The result of this type of writing instruction is the sad condition where students have “no commitment to their own ideas, even [when] they [are] free to select their topics” (17).

As a consequence, we have implemented writing activities that utilize formats other than just the five-paragraph essay, but more than that, we have designed writing activities that prioritize both ideas and their effective communication over format. As a concrete reinforcement of this philosophy, the rubrics for our activities attribute more points toward ideas and communication than organization.

Sommers, N. (1980). *Revision strategies of student writers and experienced adult writers*. *College composition and communication*, 31(4), 378-388.

Sommers argues that the way student writers edit their work functions primarily on a superficial lexical level, which does not reflect the quality, methods, or goals of successful professional writing. Students typically put their ideas down on paper in a static first draft, and their editing consists of combining some sentences, shortening others, switching out naturally selected words for synonyms with a higher syllabic count, and making other such superficial

alterations. This model of writing and editing is "linear," and "separates the writing process into discrete stages" (49). On the other hand, professional adult writers use a nonlinear model of revision, where they "rewrite as [they] write" (50). Professional writers state that their arguments emerge as they go, and that their revision happens on a fundamental structural level; they throw out whole sentences and paragraphs in favor of more salient ideas. Consequently, these writers do not produce distinct drafts because the evolution of the paper is a process.

Because the linear model of writing stifles students' capacity for critical thought and effective expression, the lesson plan that precedes revising activities explicitly differentiates between linear editing and nonlinear revising, and subsequent revision activities guide students through a model of writing that more closely resembles the professional writers' processes.

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