



Building Cultural Bridges

Visual Prompt: How might people with many different cultural backgrounds support different approaches to solving the world's major issues?

Unit Overview

In previous units of this book, you have learned that literature can bring together people from different cultures. Yet one viewing of the nightly news proves that cultural harmony is far from a reality. Cultural clashes continue to afflict the world, and conflicts over environmental resources are increasingly a source of such clashes. In this unit, you will examine one issue in depth: global warming, or climate change, and the controversy that surrounds it. You will study this issue with two purposes in mind: one, to understand the issue and the conflicts to which it contributes, and two, as a model for a research project that you will present to your classmates. You will use your study of nonfiction film to design a short film to present your project.

GOALS:

- To examine how nonfiction texts (print and nonprint) influence our perceptions of what is true
- To analyze how writers and speakers use evidence and appeals to support a claim
- To examine the credibility of a text or its author
- To explore a complex issue or problem from multiple perspectives and work with peers to present a solution
- To use media strategically to enhance a presentation

ACADEMIC VOCABULARY


- controversy
- documentary film
- objective
- subjective
- imperative
- fallacies
- refutation
- stakeholder
- advocate
- advocating

Literary Terms

- dialogue
- narration
- diegetic sound
- non-diegetic sound
- logos
- pathos
- ethos
- tone
- storyboard

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Previewing the Unit

LEARNING STRATEGIES:

Think-Pair-Share, QHT, Close Reading, Marking the Text, Paraphrasing

ACADEMIC VOCABULARY

A **controversy** is a public dispute about a topic that is debatable or arguable because it concerns an issue about which there is strong disagreement.

My Notes

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge required for success in Embedded Assessment 1.

Making Connections

In this unit, you will view the documentary film *The 11th Hour*, a film about climate change. This unit focuses on issues that cause cultural conflict. The **controversy** over climate change is an ongoing conflict, and you will study claims from both sides as well as the reasons and evidence that both offer to support their positions. You will learn several lenses through which to look at both sides of an issue to decide what is objective information and what is not.

Essential Questions

Based on your current knowledge, how would you answer these questions?

1. How do cultural differences contribute to conflicts over environmental issues?
2. In what ways do nonfiction texts influence perceptions of their subject?

Developing Vocabulary

Use the QHT chart to sort the Academic Vocabulary and Literary Terms. One academic goal is to move all words to the “T” column by the end of the unit. What strategies will you use to gather knowledge of new terms independently and to develop the ability to use them accurately?

Unpacking Embedded Assessment 1

Closely read the assignment for Embedded Assessment 1: Presenting a Solution to an Environmental Conflict.

Your assignment is to present a solution to the environmental conflict your group has researched. You will deliver a group presentation designed to contextualize the conflict for your classmates and justify your approach to resolving it.

Work with your class to paraphrase the expectations and create a graphic organizer to use as a visual reminder of the required concepts (what you need to know) and skills (what you need to do).

After each activity, use this graphic organizer to guide reflection about what you have learned and what you still need to learn in order to complete the Embedded Assessment successfully.



INDEPENDENT READING LINK

Read and Recommend

For your independent reading during this unit, explore nonfiction in both print and nonprint texts to enhance your understanding of how authors and directors use various techniques to engage and influence an audience. Find a variety of news articles, books, and/or documentaries about controversial issues that interest you and expand your knowledge of the topics under study. Discuss your selections with a small group. Explain whether you recommend your choices to them and why.

Learning Targets

- Analyze the representation of a subject in the lyrics of a song and its music video.
- Analyze how various film elements contribute to theme and perspective.

Preview

Music videos have become an art form and a great source of entertainment, but they always start with the lyrics of the song. Often, it is surprising to see how much our interpretation of a song’s meaning may differ from the story or message established by its video version. Think of a song whose meaning changed for you after watching its video.

In this activity, you will read the lyrics of a song and then view its music video to analyze how various film elements contribute to theme and perspective.

Setting a Purpose for Reading

- Read the following lyrics once. Make a prediction in the margin of what images you would expect to see based on your interpretation of the text.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

LEARNING STRATEGIES:
Brainstorming, Rereading,
Graphic Organizer, Marking
the Text

My Notes

Song

I Need to Wake Up

by Melissa Etheridge

Have I been sleeping?

I’ve been so still

Afraid of crumbling

Have I been careless?

5 Dismissing all the distant rumblings

Take me where I am supposed to be

To comprehend the things that I can’t see

’Cause I need to move

I need to wake up

10 I need to change

I need to shake up

I need to speak out

Something’s got to break up

I’ve been asleep

15 And I need to wake up

Now



WORD CONNECTIONS

Roots and Affixes

Comprehend contains the root *prehend* from the Latin word *prehendere*, meaning “to seize.” This root also appears in *reprehend*, *apprehend*, and *misapprehension*. The prefix *com-* means “with or together.” In the context of this sentence, *comprehend* means “understand.”

The Call to Act

My Notes

And as a child

I danced like it was 1999

My dreams were wild

20 The promise of this new world

Would be mine

Now I am throwing off the carelessness of youth

To listen to an inconvenient truth¹

That I need to move

25 I need to wake up

I need to change

I need to shake up

I need to speak out

Something's got to break up

30 I've been asleep

And I need to wake up

Now

I am not an island

I am not alone

35 I am my intentions

Trapped here in this flesh and bone

And I need to move

I need to wake up

I need to change

40 I need to shake up

I need to speak out

Something's got to break up

I've been asleep

And I need to wake up

45 Now

I want to change

I need to shake up

I need to speak out

Oh, something's got to break up

50 I've been asleep

And I need to wake up

Now

¹ The phrase *an inconvenient truth* is also the title of the documentary about climate change for which this song was written.

The Call to Act

My Notes

5. Etheridge’s song won the 2007 Academy Award for Best Original Song for its use in the film *An Inconvenient Truth*, which argues that climate change poses a threat to humankind so severe that immediate action is needed. With that in mind, reread the text, looking for words or phrases that take on a more specific meaning relevant to this context. List some of these below—as well as your interpretations of what their new meaning might be.

Text	Meaning Based on Context

Literary Terms

Dialogue is the spoken words of characters or participants in a film.

Narration are the words that are heard as part of a film, television show, etc., and that describe what is being seen.

Diegetic sound is actual noises associated with the shooting of a scene, such as voices and background sounds.

Non-diegetic sound refers to voice-overs and commentary, sounds that do not come from the action on screen.

Setting a Purpose for Viewing

As you watch the video of the song, consider how the video’s images affect your understanding of the lyrics. In particular, observe how the video uses these documentary film elements to help support the video’s message:

- **primary footage** (scenes shot by the director specifically for the film, including interviews or footage of the performer/filmmaker)
- **archival footage** (scenes taken from other sources, such as news broadcasts or home video)
- **still images** (photographs as opposed to video footage, although the camera may pan or zoom on the photo)
- **text** (subtitles, labels, graphics, etc.)

Working from the Film

6. As you watch the video a second time, fill out the following graphic organizer, being as specific and detailed as possible with your descriptions of the video's elements.

Nonfiction Film Viewing Guide		
Director:	Title:	Year:
What Do You See (primary or archival footage, interviews, still images, the filmmaker)?		
What Do You Hear (dialogue, narration, diegetic, and non-diegetic sound)?		
What Do You Read (subtitles, graphics, labels, etc.)?		
How Is It Put Together (editing sequence, transition devices, etc.)?		
What Is the Effect (what is the theme/message of the video, what "truth" does it convey)?		

The Call to Act

My Notes

Check Your Understanding

Describe one example of each of the four types of images listed (primary, archival, still, text) and explain its effect in the video.

Writing to Sources: Explanatory Text

Write a paragraph that compares and contrasts the lyrics of “I Need to Wake Up” with the video of the song. Include relevant words and phrases from the song as well as examples of film techniques used in the music video. Be sure to:

- Include detailed descriptions of the various film techniques used.
- Cite direct quotations from the song. Introduce and punctuate all quotations correctly.
- Provide a conclusion that summarizes your explanation.

Learning Targets

- Distinguish between objective and subjective points of view in a nonprint text.
- Write to establish and transform objective or subjective point of view.

Preview

In this activity, you will view a film to distinguish between objective and subjective points of view.

Viewing a Film

1. You are about to witness a confrontation. As with any confrontation, not everyone agrees about the facts of what has occurred. Your job will be to take a particular point of view and record the facts of the confrontation. Choose one of the following perspectives as you watch the clip.
 - You are a “fly on the wall” merely trying to report the details of the confrontation.
 - You believe Jes is in the right and that her parents are being unreasonable.
 - You believe Jes’s parents have a right to be concerned and Jes is being unreasonable.
2. As you watch the film clip, take notes on what you see and hear, trying to capture specific lines of dialogue.
3. Next, write a paragraph explaining the truth of what happened from your point of view. Whichever perspective you chose, try to include specific details from the scene (dialogue, actions, etc.). Be prepared to share these details with your peers.

LEARNING STRATEGIES:
Marking the Text, Drafting,
Revising

My Notes

Throwing Light on the Subject



WORD CONNECTIONS

Roots and Affixes

Objectivity and *subjectivity* contain the root *ject*, from the Latin word *jacere*, meaning “to throw.” This root also appears in *reject*, *injection*, *project*, and *ejection*. The prefix *ob-* means “toward,” and *sub-* means “under or from beneath.” Considering the prefixes of these words can help you understand the ways in which they are opposite.

My Notes

4. After discussing the best examples from each perspective, decide what distinguishes the examples that are in the second and third perspectives from those in the first perspective.

5. Based on your observations, define *objectivity* and *subjectivity*.

<p>Objectivity (fly on the wall)</p>	
<p>Subjectivity (Jes/Parents)</p>	

6. Share your paragraph with peers. After listening to the paragraphs of your peers, underline or highlight the words, phrases, or details you included in your paragraph that might be considered subjective.

7. Rewrite your paragraph to transform it from objective to subjective or vice versa. Be sure to:

- Include or remove details that express an opinion rather than merely record.
- Start with a topic sentence that indicates an appropriate point of view.
- Select diction that denotes or connotes appropriately.



INDEPENDENT READING LINK

Read and Discuss

Use the definitions of *objectivity* and *subjectivity* that you created for this activity to evaluate one or more of the nonfiction texts you have explored in your independent reading. Decide if your texts present information objectively or subjectively. Explain your evaluations to a small group of peers, pointing to textual evidence to support your view.

Check Your Understanding

Annotate your paragraph to explain the choices you made to transform it.

Learning Targets

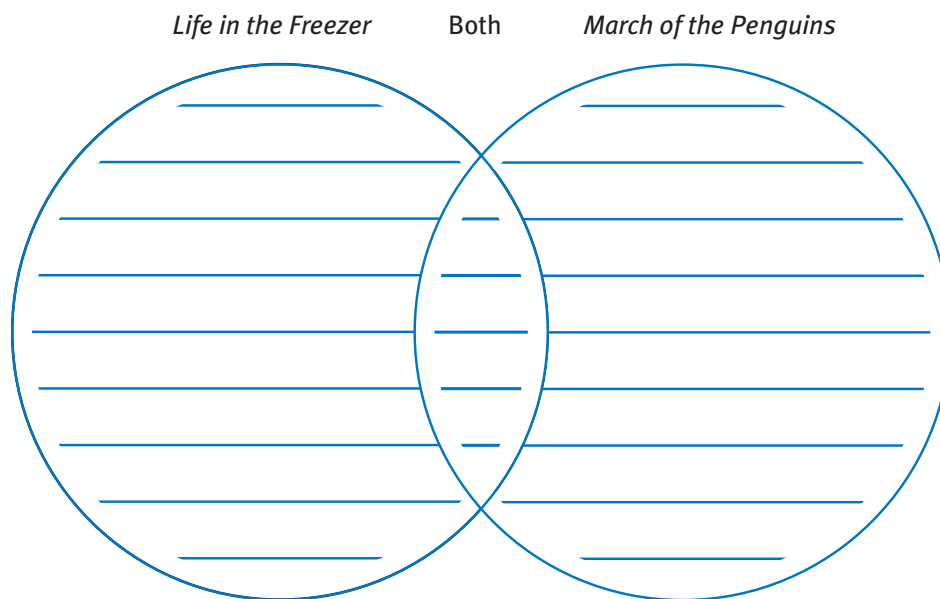
- Compare and contrast two documentary treatments of the same subject.
- Evaluate how a director uses rhetoric and details to advance a subjective point of view.

Preview

In this activity, you will compare and contrast two **documentary films** while evaluating their use of rhetoric and details to advance a subjective point.

Comparing Films

1. You will next watch two film clips that cover very similar content in very different ways. Although both are considered to be documentary texts, a close reading of each reveals that some documentaries present a strongly subjective point of view toward their subject despite being nonfiction.
2. As you view the two clips, complete the viewing guides that follow. Note specific details, not just generalizations, so that you can use the details to support claims about the level of subjectivity.
3. Both of these clips come from films classified as documentary films. After watching both, complete a Venn diagram like the one below in your Reader/Writer Notebook to compare the films. Focus in particular on how the two films talk about the same subject in different ways. Is one more subjective than the other?



4. Now revisit your definitions of **subjective** and **objective** from the previous activity. Check their accuracy using the Academic Vocabulary feature in the margin. Based on these definitions and the clips you just watched, how might documentary films blur the distinction between objectivity and subjectivity that we associate with the label *nonfiction*? How do they sometimes “teach” something more than just the facts?

LEARNING STRATEGIES:

Close Reading, Viewing Guide

ACADEMIC VOCABULARY

A **documentary film** is a nonfiction film that provides a visual record of actual events using photographs, video footage, and interviews. Documentaries are used in many professional situations to convey information about a specific subject.



WORD CONNECTIONS

Roots and Affixes

The word *documentary* contains the root *doc*, from the Latin word *docere*, meaning “to teach.” This root also appears in *document*, *docent*, and *doctorate*. The suffix *-ary* indicates that the word is a noun. How have the documentary clips you’ve watched taught you things about the subjects they contain?

ACADEMIC VOCABULARY

Subjective and **objective** are commonly used terms to describe the point of view or perspective adopted when presenting information. It is important to understand that if something is subjective, it is informed by opinion, bias, and feelings; whereas an objective point of view tries to be impartial, balanced, and factual in its presentation.

That's Just the Way It Is

Nonfiction Film Viewing Guide

Director:

Title:

Year:

What Do You See (primary or archival footage, interviews, still images, the filmmaker)?

What Do You Hear (dialogue, narration, diegetic, and non-diegetic sound)?

What Do You Read (subtitles, graphics, labels, etc.)?

How Is It Put Together (editing sequence, transition devices, etc.)?

What Is the Effect (what is the theme/message of the video, what “truth” does it convey)?

Nonfiction Film Viewing Guide

Director:

Title:

Year:

What Do You See (primary or archival footage, interviews, still images, the filmmaker)?

What Do You Hear (dialogue, narration, diegetic, and non-diegetic sound)?

What Do You Read (subtitles, graphics, labels, etc.)?

How Is It Put Together (editing sequence, transition devices, etc.)?

What Is the Effect (what is the theme/message of the video, what “truth” does it convey)?

That's Just the Way It Is

My Notes

Writing to Sources: Argument Text

Write a critique of the clip from the documentary film *March of the Penguins* that you just watched. Use valid reasoning to analyze the level of subjectivity in the film. Support your analysis with relevant descriptive details and evidence from the clip. Be sure to:

- Begin with a topic sentence that clearly states your opinion and identifies the purpose of the text's subjectivity.
- Quote or vividly describe images and sounds from the clip as evidence.
- Incorporate appropriate terminology to discuss subjective points of view and film techniques.

Check Your Understanding

In a single sentence, explain how documentaries can be both nonfiction and subjective.

Learning Targets

- Explain how filmmakers use juxtaposition for effect in documentary films.
- Analyze how a documentary establishes point of view and ethos.

Preview

In this activity, you will view Chapter 1 of *The 11th Hour* and analyze its point of view.

Viewing a Documentary

1. Now you will tell a story in three sentences. Your teacher will give you three note cards. Arrange them in every possible order of events, and write each variation in the following space (there are six, but not all make sense). Then, identify the specific connotations or relationships suggested for each sequence of statements.

2. As you watch the sequence of images in the first two minutes of the film *The 11th Hour*, write down each of the images you see. Then, working with classmates, write an explanation of what relationships are suggested between the juxtaposition of each image and the one that follows it. What does the meaning of the sequence as a whole seem to be?

3. As you watch the opening scenes of *The 11th Hour*, take notes in the graphic organizer on the next page. Be sure to cite *specific* textual details. SMELL is a strategy for analyzing how a speaker constructs his or her text to connect with the target audience, building trust and appealing to them in the process.
4. Also take notes on the rhetorical appeals of **ethos**, **logos**, and **pathos**. Notice how these three types of appeals are embedded within the SMELL chart.

LEARNING STRATEGIES:
Manipulatives, Note-taking, SMELL, Fishbowl, Graphic Organizer

My Notes



WORD CONNECTIONS

Roots and Affixes

Juxtaposition contains the Latin prefix *justa-*, meaning “near” or “beside,” and the root *pos*, meaning “to place.” The root also appears in *composition* and *opposition*. In this context, *juxtaposition* means “the placement next to another.”

Literary Terms

Logos is the use of factual evidence and logical thought to appeal to an audience’s sense of reason. **Pathos** uses emotional language or images, while **ethos** works by establishing the writer as fair and open-minded.

Previewing *The 11th Hour*

SMELL

Sender-Receiver Relationship: Who are the senders and receivers of the message, and what is their relationship (consider the different audiences the film may be addressing and how the filmmakers wish us to perceive DiCaprio)? How do the filmmakers attempt to establish **ethos**?

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

Emotional Strategies: What emotional appeals do the directors include? What seems to be their desired effect? How do they evoke **pathos**?

Logical Strategies: What logical claims and evidence does the director include? What is their effect? How persuasive is this use of **logos**?

Language: What specific language is used in the clip to support the message? How does it affect the film's effectiveness? Consider both visual language (images) and actual words (text).

The Nature of the Problem: Evaluating Causal Claims

LEARNING STRATEGIES:
Graphic Organizer, Note-taking

My Notes

Learning Targets

- Analyze the relationship between cause-effect claims and the use of supporting evidence.
- Evaluate how filmmakers use evidence and rhetorical appeals to support a claim.

Preview

In this activity, you will view Chapters 2–6 of *The 11th Hour* and evaluate the evidence provided to support cause-effect claims.

What Is Evidence?

1. With a partner, review what you know about the different types of evidence and how they can be used to support a debatable or controversial claim. Which types of evidence would you expect to see used to support a causal claim? Why? Which would not be used? Why not?

Type of Evidence/Support	Description	Used to ...
Facts and Statistics		
Analogy (figurative or literal)		
Personal Experience/ Anecdote		
Illustrative Example (brief or extended)		
Expert/Personal Testimony		
Hypothetical Case		
Visual Aid		

The Art of Objectivity: Writing an Effective Summary

ACTIVITY
5.7

Learning Targets

- Write and revise an effective objective summary.
- Collaborate with a peer using effective speaking and listening skills.

Preview

In this activity, you will view Chapters 7–11 of *The 11th Hour* and work collaboratively to write an objective summary of the evidence provided by the film.

Looking for Evidence

1. You will be assigned one of the following focus areas. With your group, discuss what the evidence relevant to your topic has looked like in previous viewings.

Ethos and Credibility: This film relies on the testimony of experts to make its argument regarding sustainable development. Keep track of each person interviewed in this segment.

- Which ones seem most/least credible and why?
- What types of evidence do the most credible speakers use?
- How does their appearance and their delivery affect their credibility?
- Based on your responses, what can you conclude about how a speaker can make him/herself credible to an audience?

Evidence and Persuasion: A number of negative effects of environmental development are identified in this segment. Make a list of these as they are presented.

- How persuasive is each of these as evidence that current approaches to development must end or be changed?
- How are visual information and sound used to support the claims speakers are making?
- What kinds of evidence and appeals (logical explanations, emotional appeals, the ethos of the speakers) make these claims persuasive?
- Based on your responses, what can you conclude about how to use visuals, documented evidence, and emotional appeals to support a claim?

Values and Perspectives: Look at the values the film supports.

- What does the film seem to support as the right way to feel about the issues?
- What perspectives does it criticize?
- What does it say, for example, about corporate and political attitudes in our culture?
- Is growth a means to an end or an end in itself?
- What perspectives are *not* presented except through the filter of others who disagree with them?
- Based on your responses, what biases dominate in the film? Does the film effectively speak to audience members who do not share those biases? Why or why not?

LEARNING STRATEGIES:
Graphic Organizer,
Discussion Groups, Marking
the Text

My Notes



WORD CONNECTIONS

Roots and Affixes

Persuasion contains the root *suad*, from the Latin word *suadere*, meaning “to advise or urge.” This root also appears in *dissuade* and *persuadable*.

The Art of Objectivity: Writing an Effective Summary

2. As you watch today's segment from *The 11th Hour*, fill out the viewing guide, looking specifically for details connected to your focus area. After finishing the segment, summarize your findings for your focus area in the space below the graphic organizer.

Nonfiction Film Viewing Guide

Director:

Title:

Year:

What Do You See (primary or archival footage, interviews, still images, the filmmaker)?

What Do You Hear (dialogue, narration, diegetic, and non-diegetic sound)?

What Do You Read (subtitles, graphics, labels, etc.)?

How Is It Put Together (editing sequence, transition devices, etc.)?

What Is the Effect (what is the theme/message of the video, what "truth" does it convey)?

Summary:

Questioning Appeals

LEARNING STRATEGIES:

Viewing Guide, Questioning the Text, Socratic Seminar

My Notes

Learning Targets

- Analyze how rhetorical appeals are used to support a persuasive claim in a documentary film.
- Write a review evaluating the purpose and effectiveness of the film’s evidence and appeals.

Preview

In this activity, you will view Chapters 12–16 of *The 11th Hour* and write a review of the film.

Viewing the Final Segment

1. You will watch the final segment of the film today. Before doing so, consider the three viewing strategies you have previously used as you watched the film. Evaluate each strategy below. In the space provided, consider its purpose, its strengths, and its limitations. Based on your analysis, choose which approach to use for this final segment.

SMELL	Questions/Commentary and Notes	Viewing Guide

ACADEMIC VOCABULARY

An **imperative** is something of vital or essential importance; for example, “It is imperative that you get to school on time.” A *moral imperative* is based on a person’s beliefs or principles that guide one to take an action.

2. This closing chunk of the film presents the argument that taking action against climate change is a moral **imperative**. To support this position, the film attempts to use logos, ethos, and pathos to appeal to viewers and to call them to action. But how effective is this effort? As you watch the scenes in this chunk, be sure to record specific details regarding the people, images, text, sounds (including narration/quotes), and sequence of what is shown.
3. In what ways are the filmmakers trying to motivate viewers here: through logic, evidence, and reasoning? Through the credibility of experts and DiCaprio’s charisma? Through provocative images that provoke a wide range of emotions? Focus closely on which elements in this remaining chunk most strongly provoke a response (whether positive or negative) for you as a viewer.

LEARNING STRATEGIES:

Close Reading, Marking the Text, Graphic Organizer, SMELL, Discussion Groups, Fishbowl

My Notes

Learning Targets

- Analyze an interview to evaluate the impact of subjectivity on a text.
- Identify fallacies in order to evaluate a text’s credibility.

Preview

In this activity, you will read an interview with Leonardo DiCaprio and revisit *The 11th Hour* to identify any fallacies in the film.

Persuasion

When planning a persuasive text, such as the one you and your group members will construct for Embedded Assessment 1, it is necessary to consider how to convince an audience to accept your conclusions. What information should you include or omit? What perspectives will be voiced or left silent? How much should you appeal to your audience’s emotions, and how? What is the relationship between these choices and constructing a positive ethos in the text?

In this activity, you will consider the choices of DiCaprio and the directors of *The 11th Hour*, specifically examining their deliberate choice to silence certain voices and to use ethos and pathos to influence their target audience. To do so, you need to step back from your personal beliefs about the film’s message for the moment and to focus only on how it is presented.

Setting a Purpose for Reading

- As you read the following interview with Leonardo DiCaprio, mark the text for any statements he makes that might be considered controversial to those who are critics of his message. In particular, look for lines that reveal the choices he and the directors made about how to use logos, ethos, and pathos as persuasive tools in the film.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Article

DICAPRIO

Sheds Light on **11th Hour**

by Scott Roxborough

May 20, 2007

1 Leonardo DiCaprio sat down with *The Hollywood Reporter* and a handful of select film publications at the Hotel du Cap in Cannes on Saturday to discuss his upcoming environmental documentary *The 11th Hour*. The film, which premiered in a special Out of Competition screening Saturday at the Festival de Cannes, uses a **barrage** of images and reams of interviews with the world’s top environmental scientists to paint a bleak but still optimistic picture of the fate of our planet. *Hour* was directed by sisters Nadia Connors and Leila Connors Petersen, who wrote the script with DiCaprio.

barrage: rapid outpouring

The Ethics of Persuasion

and a new way of looking at things and the alternatives or green technology and all these things, you realize there is great hope and there are options on the table. And hopefully the audience is moved and **galvanized** to do something about it. Hopefully.

galvanized: moved to take action

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:** Why does DiCaprio believe that it was difficult to condense “the vision” and “world of issues” in making the film? What specific details does he refer to?

2. **Key Ideas and Details:** In the second question, what issue of ethos (or credibility) does the interviewer bring up? How does DiCaprio explain himself? What supporting details does he offer?

Working from the Text

3. After reading the article, use the space below to write down the three most controversial things DiCaprio says in the interview—statements that could be used against him by someone trying to attack his credibility.

The Ethics of Persuasion

Sender-Receiver Relationship: To whom are the filmmakers explicitly addressing their argument here? How do they seem to feel about that target audience?

Message: What is the clip's central claim? What content does it use to support that claim?

Emotional Strategies: What emotional appeals does the director include? What seems to be their desired effect? Are they fallacious?

Logical Strategies: What logical arguments/appeals does the director include? What is their effect? Are they fallacious?

Language: What specific language is used in the clip to support the message? How does it impact the film's effectiveness and credibility? Are they fallacious? Consider both images and actual words.

5. After viewing the film, work with your teacher and classmates to look for instances where the film may be using fallacious reasoning or appeals. Then evaluate the examples.

	<i>The 11th Hour</i> , Chapter 5	Fallacious or Fair?
Post Hoc		
Appeal to Pity		
Inappropriate Appeal to Authority		
Slippery Slope		
Either/Or		

The Ethics of Persuasion

My Notes

6. After analyzing the use of reasoning and evidence in the clip, respond to the following prompt using the focus questions that follow. Cite details from the scene/film to support your responses. While you discuss the questions, a partner group will evaluate your effectiveness based on your class norms for group discussions.

Discussion Prompt: Defend, challenge, or qualify the following statement: DiCaprio’s manipulation of viewers in this scene undermines the credibility of the film’s argument.

a. What cinematic techniques do the directors use to establish the dramatic tone of the chapter?

b. Does this sequence seem manipulative? If so, in what ways? Does it use fallacious reasoning or appeals? If so, which ones?

c. Is it ethical for a filmmaker to emotionally manipulate an audience in order to be persuasive? Explain.

7. Based on this analysis, craft a consensus response to the discussion prompt. Be prepared to share an outline of your response (claim, reasons, and concluding statement) with your classmates.

Check Your Understanding

How can you tell if an appeal or the use of a particular piece of evidence is fallacious?



INDEPENDENT READING LINK

Read and Respond

Look for examples of fallacious reasoning or audience manipulation in your print and nonprint independent reading selections. Use a chart similar to the one you created for this activity to record your observations. Explain to a small group of peers how the absence or presence of fallacious reasoning and appeals affects your evaluation of each source’s credibility.

Learning Targets

- Build knowledge of conventional expression to use when reading and writing.
- Revise written work to ensure conventional language is used correctly.

Recognizing Conventional Expression

People tend to follow standard, agreed-upon ways of using language to express their ideas. Speakers and writers adhere to standard—or conventional—usage in order to communicate clearly with each other. While breaking from convention can be done intentionally for effect, using conventional expression leads to greater clarity and credibility in academic speaking and writing.

Idiomatic Expressions

Idioms are one type of conventional expression. An idiom is a word or phrase that carries a figurative meaning that is different from its literal meaning.

Look at the examples of idioms from the interview with Leonardo DiCaprio that you read in the previous activity:

The film ... uses a barrage of images and reams of interviews with the world's top environmental scientists to **paint** a bleak but still optimistic **picture** of the fate of our planet.

There are political overtones in the movie, we do **point the finger**.

But ultimately, it is not about **preaching to the choir**, about reaching an audience that already gets it and already wants to become active.

1. Discuss the idioms with a partner. How is the literal meaning of each idiom different from its intended, figurative meaning?

Preposition Combinations

Prepositions (words such as *to*, *over*, *around*, and *in*) sometimes have a literal meaning in a sentence. Other times, they function idiomatically. Look at the example sentences:

Leonardo DiCaprio walked **into** the room wearing a baseball cap, while the interviewer sat **on** the sofa.

Leonardo DiCaprio talked **up** his new documentary, *The 11th Hour*, while the interviewer brought **up** the difficult subject of credibility.

In the first sentence, *into* and *on* convey literal information about the direction or position of DiCaprio and the interviewer. In the second sentence, the two occurrences of the preposition *up* are idiomatic.

2. How do the meanings of the verbs *talked* and *brought* change when combined with the preposition *up*?

Language Checkpoint: Recognizing Conventional Expression

Using Conventional Expression

Unlike other conventions in English, idiomatic expressions and preposition combinations do not always follow systematic or logical rules. To build your vocabulary of conventional expressions, try to notice them when you read, and add unfamiliar expressions to your Reader/Writer Notebook. Practice with the passages below.

3. Reread the final paragraph of DiCaprio's interview in Activity 5.9. Highlight any idiomatic expressions you find.
4. What do the idioms mean literally and figuratively? What is the effect of DiCaprio's use of idiomatic expressions?

Revising

Read the following student writing sample. Look at each underlined word, and decide whether it is conventional or not. If it is unconventional, write how you would change it.

[1] Scientists have made many efforts to educate society to environmental issues. [2] They are beginning to convince people in the importance of energy conservation and alternative, green energy sources. [3] However, the amount of energy used in industrialized countries continues to be over the roof.

[4] DiCaprio's film *The 11th Hour* has some flaws, but it presents a good balance of information from experts alongside emotional arguments and appeals. [5] DiCaprio is less concerned on the science of the problem than he is about the solutions that already exist. [6] The number of scientists who agree by each other helps prove that climate change is happening. [7] Even though DiCaprio may seem biased or manipulative, he is only trying to bring up change. [8] With films like *The 11th Hour*, awareness over the issue will improve over time, hopefully lighting a fire about people to change.

Check Your Understanding

Write a brief statement explaining what makes an expression conventional. Then add an item to your Editor's Checklist about correct use of idioms and preposition combinations.

Practice

Preview the first text in the next activity by skimming the first four paragraphs. What idiomatic expressions do you notice? Which verbs are followed by prepositions? Would the meaning of the verb change if you used a different preposition?

Refutation and Reputation

My Notes

Global warming movement “falling apart”

25 Meteorologist Joseph Conklin who launched the skeptical website <http://www.climatepolice.com/> in 2007, recently declared the “global warming movement [is] falling apart.”

26 All the while, activists like former Vice President Al Gore repeatedly continue to warn of a fast approaching climate “tipping point.”

27 I agree with Gore. Global warming may have reached a “tipping point.”

28 The man-made global warming fear machine crossed the “tipping point” in 2007.

29 I am convinced that future climate historians will look back at 2007 as the year the global warming fears began crumbling. The situation we are in now is very similar to where we were in the late 1970s when coming ice age fears began to dismantle.

30 Remember, it was *Newsweek* magazine which in the 1970s proclaimed meteorologists were “almost unanimous” in their view that a coming Ice Age would have negative impacts. It was also *Newsweek* in 1975 which originated the eerily similar “tipping point” rhetoric of today.

31 *Newsweek* wrote on April 28, 1975 about coming ice age fears: “The longer the planners delay, the more difficult will they find it to cope with climatic change once the results become grim reality.”

32 Of course *Newsweek* essentially retracted their coming ice age article 29 years later in October 2006. In addition, a 1975 National Academy of Sciences report addressed coming ice age fears and in 1971, NASA predicted the world “could be as little as 50 or 60 years away from a disastrous new ice age.”

33 Today, the greatest irony is that the UN and the media’s climate hysteria grow louder as the case for alarmism fades away. While the scientific case grows weaker, the political and rhetorical proponents of climate fear are ramping up to offer hefty tax and regulatory “solutions” both internationally and domestically to “solve” the so-called “crisis.”

34 Skeptical climatologist Dr. Timothy Ball, formerly of the University of Winnipeg in Canada, wrote about the current state of the climate change debate earlier this month:

35 “Imagine basing a country’s energy and economic policy on an incomplete, unproven theory—a theory based entirely on computer models in which one minor variable (CO₂) is considered the sole driver for the entire global climate system.”

36 And just how minor is that man-made CO₂ variable in the atmosphere?

37 Meteorologist Joseph D’Aleo, the first Director of Meteorology at The Weather Channel and former chairman of the American Meteorological Society’s (AMS) Committee on Weather Analysis and Forecasting, explained in August how miniscule mankind’s CO₂ emissions are in relation to the Earth’s atmosphere.

38 “If the atmosphere was a 100-story building, our annual anthropogenic CO₂ contribution today would be equivalent to the linoleum on the first floor,” D’Aleo wrote.

My Notes

ABOUT THE AUTHOR

Patrick Michaels is an American climatologist. Michaels is a senior research fellow for Research and Economic Development at George Mason University and a senior fellow in environmental studies at the Cato Institute. He has written a number of books and papers on climate change, including *Sound and Fury: The Science and Politics of Global Warming* (1992) and *Meltdown: The Predictable Distortion of Global Warming by Scientists, Politicians, and the Media* (2004), and is the coauthor of *Climate of Extremes: Global Warming Science They Don't Want You to Know* (2009).

Article

Global Warming:

No Urgent Danger;

No Quick Fix

by Patrick J. Michaels

Atlanta Journal-Constitution

August 21, 2007

1 It's summer, it's hot and global warming is on the cover of *Newsweek*. Scare stories abound. We may only have 10 years to stop this! The future survival of our species is at stake!

2 OK, the media aren't exactly **nonpartisan**, especially on global warming. So what's the real story and what do we need to know?

3 Fact: The average surface temperature of the Earth is about 0.8°C warmer than it was in 1900, and human beings have something to do with it. But does that **portend** an **unmitigated** disaster? Can we do anything meaningful about it at this time? And if we can't, what should or can we do in the future?

4 These are politically loaded questions that must be answered truthfully, especially when considering legislation designed to reduce emissions of carbon dioxide, the main global warming gas.

5 Unfortunately, they'll probably be ignored. Right now there are a slew of bills before Congress, and many in various states, that mandate massively reducing carbon dioxide emissions. Some actually propose cutting our CO₂ output to 80 percent or 90 percent below 1990 levels by the year 2050.

6 Let's be charitable and simply call that legislative arrogance. US emissions are up about 18 percent from 1990 as they stand. Whenever you hear about these large cuts, ask the truth: How is this realistically going to happen?

7 I did that on an international television panel two weeks ago. My opponent, who advocated these cuts, dropped his jaw and said nothing, ultimately uttering a curse word for the entire world to hear. The fact of the matter is he had no answer because there isn't one.

nonpartisan: neutral

portend: predict

unmitigated: complete and total

Refutation and Reputation

My Notes

6. **Knowledge and Ideas:** What two claims of global warming activists does Michaels try to refute in the second half of his article? Is Michaels’s use of refutation sufficient to debunk his opponents’ arguments?

7. **Knowledge and Ideas:** Reread the “About the Author” section that precedes Michaels’s article. What ethos, or credibility, does Michaels have in comparison to DiCaprio and Inhofe? How does this impact his argument?

8. **Key Ideas and Details:** What solution does Michaels ultimately offer in his argument? What specific passage from the text states that solution? How is it different from what DiCaprio and Inhofe had to say?

ABOUT THE AUTHOR

George Marshall is the founder of the Climate Outreach Information Network, a climate change communications and training charity. His 20 years of experience in environmental campaigning includes government policy consultancies and senior management positions in Greenpeace and the Rainforest Foundation. He speaks and writes widely on climate change issues, including articles for *The New Statesman*, *The Guardian*, *New Scientist*, and *The Ecologist*. He is the author of *Carbon Detox*, a popular book offering “fresh ways to think about personal action to climate change” and is the creator of a website that examines psychological responses to climate change.

Refutation and Reputation

My Notes

dissident: dissenting or disbelieving

ideological: political

resonance: emotional meaning

9 An intuitive suspicion is then reinforced by a deep distrust of the key messengers: the liberal media, politicians and green campaign groups. As Jeremy Clarkson says, bundling them all together: "... everything we've been told for the past five years by the government, Al Gore, Channel 4 News, and hippies everywhere is a big bucket of nonsense." Michael O'Leary, the founder of Ryanair, likens "hairy dungaree and sandal wearing climate change alarmists" to "the CND nutters of the 1970s." These cultural prejudices, however simplistic, align belief with cultural allegiance: "People like us," they say, "do not believe in this tripe."

10 However much one distrusts environmentalists, it is harder to discount the scientists ... depending, of course, on which scientists one listens to. The conservative news media continues to provide a platform for the handful of scientists who reject the scientific consensus. Of the 18 experts that appeared in Channel 4's notorious sceptic documentary "The Great Global Warming Swindle," 11 have been quoted in the past two years in the Daily and Sunday Telegraph, five of them more than five times.

11 Dr. Myanna Lahsen, a cultural anthropologist at the University of Colorado, has specialised in understanding how professional scientists, some of them with highly respected careers, turn climate sceptic. She found the largest common factor was a shared sense that they had personally lost prestige and authority as the result of campaigns by liberals and environmentalists. She concluded that their engagement in climate issues "can be understood in part as a struggle to preserve their particular culturally charged understanding of environmental reality."

12 In other words, like the general public, they form their beliefs through reference to a world view formed through politics and life experience. In order to maintain their scepticism in the face of a sustained, and sometimes heated, challenge from their peers, they have created a mutually supportive **dissident** culture around an identity as victimised speakers for the truth.

13 This individualistic romantic image is nurtured by the libertarian right think tanks that promote the sceptic arguments. One academic study of 192 sceptic books and reports found that 92% were directly associated with right-wing free-market think tanks. It concluded that the denial of climate change had been deliberately constructed "as a tactic of an elite-driven counter-movement designed to combat environmentalism."

14 So, given that scepticism is rooted in a sustained and well-funded **ideological** movement, how can sceptics be swayed? One way is to reframe climate change in a way that rejects the green clichés and creates new metaphors with a wider **resonance**. So out with the polar bears and saving the planet. Instead let's talk of energy independence, and the potential for new enterprise.

15 And then there is peer pressure, probably the most important influence of all. So, when dealing with a sceptic, don't get into a head to head with them. Just politely point out all the people they know and respect who believe that climate change is a serious problem—and they aren't sandal-wearing tree huggers, are they?

Refutation and Reputation

My Notes

Writing to Sources: Argument Text

Think about *The 11th Hour* and the three passages you just read that show different approaches to refuting the film's premise. Choose the one passage that seems to have either the most or least credible argument and refutation of the film. Draft an argument that explains and supports your claim. In your argument, examine how the passage's use of refutation or *ad hominem* attacks affects its persuasiveness. Be sure to:

- Make a clear, precise claim that includes the name and author of the passage you chose.
- Use words, phrases, and clauses to create cohesion between the claim and reasons and between reasons and evidence.
- Include quotations from both the film and the passage to support your claim. Punctuate all quotations correctly.
- Revise your argument, looking for correct use of conventional expressions.

Check Your Understanding

What is the relationship between how a source responds to other perspectives and its own credibility with various audiences?

Learning Targets

- Analyze stakeholder positions in order to understand their importance in a controversy.
- Collaborate to draft a policy proposal to resolve a conflict.

Preview

In this activity, you will read an article and analyze stakeholder positions.

Stakeholders

The newspaper article “A Roaring Battle Over Sea Lions” presents a range of stakeholder interests. **Stakeholders** are those motivated by various concerns. Use the explanations below to help you analyze the interests, impact, and involvement of stakeholders as you read the article.

- *Stakeholder values and interests* refers to concerns such as what values motivate the stakeholder, the project’s benefit(s) to the stakeholder, the changes that the project might require the stakeholder to make, and the project activities that might cause damage or conflict for the stakeholder.
- *Stakeholder impact* refers to how important the stakeholder’s participation is to the success of the proposed project. Consider:
 - The role the key stakeholder must play for the project to be successful and the likelihood that the stakeholder will play this role
 - The likelihood and impact of a stakeholder’s negative response to the project

Assign *A* for extremely important, *B* for fairly important, and *C* for not very important. You will record these letters in the graphic organizer column “Assessment of impact” after reading the article.

- *Stakeholder involvement* refers to the kinds of things that you could do to enlist stakeholder support and reduce opposition. Consider how you might approach each of the stakeholders. What kind of information will they need? Is there a limit to what changes they would support? Are there other groups or individuals that might influence the stakeholder to support your initiative? Record your strategies for obtaining support or reducing obstacles to your project in the last column in the matrix.

Setting a Purpose for Reading

- The article “A Roaring Battle Over Sea Lions” presents perspectives on a conflict involving how to manage sea lions that are feeding on endangered salmon at the Bonneville Dam in Oregon. As you read, use the My Notes section to identify as many stakeholder groups as you can—both those that are obvious and those that may be involved even if they don’t seem to have a specific agenda.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

LEARNING STRATEGIES:
Brainstorming, Marking the Text, Quickwrite

ACADEMIC VOCABULARY

A **stakeholder** is a person or group that holds an interest in a particular issue. Such stakeholders may be directly or indirectly affected by the issue.

My Notes

Exploring One Conflict Together

My Notes

rancorous: bitter
vigilantes: people who take action without authority
euthanized: killed

GRAMMAR & USAGE Clauses

A **relative clause** is a dependent clause beginning with a relative pronoun—*who, whom, that, which, or whose*. Relative clauses are also called adjective clauses because they modify nouns.

A **nonrestrictive** relative clause, often set off by commas, gives nonessential information: “For Andrea Kozil, who regularly hikes along the river, the creatures ...”

A **restrictive** relative clause gives essential information: “Because they prey on endangered wild salmon that also inhabit the Columbia, many ...”

Find another sentence that includes a restrictive clause. What is its relative pronoun? Is the relative clause restrictive or nonrestrictive? What does this tell you about the information?

Article

A Roaring Battle Over Sea Lions



by Bill Hewitt
People Magazine, June 9, 2008

From the pages of **PEOPLE**

At a dam outside Portland, Oregon, a controversy heats up over whether the animals should be removed—and even killed—in order to save the salmon.

1 Along the Columbia River, between Oregon and Washington, the sea lion stirs strong emotions. For Andrea Kozil, who regularly hikes along the river, the creatures, sleek and playful, are more like old friends than ordinary animals. “You can recognize them,” says Kozil. “Thousands of people come to see them; the kids name them.” But for fishermen and tribal members of the region, the sea lions, protected by federal law, are anything but cuddly. Because they prey on endangered wild salmon that also inhabit the Columbia, many locals see them as a threat to their way of life. “The sea lions are pretty much out of control,” complains Dennis Richey, executive director of Oregon Anglers. “Something has to be done.”

2 Feelings, already running high, have lately hit a new and more **rancorous** phase. Earlier this year, after winning approval from the federal government, wildlife officials in the area began a five-year program to remove as many as 85 of the California sea lions each year—by killing them if need be—from the waters around the Bonneville Dam, 40 miles east of Portland, where the creatures gorge on fish swimming upstream to spawn. Animal rights activists, including the Humane Society of the United States, have filed suit to stop the program, which was just getting under way when, on May 4, six sea lions were found dead in traps near the dam. Authorities said on May 14 that the animals had apparently died of heatstroke, but how the gates slammed closed remained a mystery. “Whether it was **vigilantes** or negligence, humans killed them,” says Sharon Young of the Humane Society.

3 Those in favor of ousting the sea lions insist that their measures are a modest response to a critical problem: The number of wild salmon are in sharp decline. Meanwhile, the California sea lion, hunted nearly to extinction in the last century, has made a remarkable recovery since being protected in 1972, now numbering 240,000. Sea lions have been drawn to the Bonneville Dam because the salmon must congregate around the fish ladders—a series of pools arranged like ascending steps—in order to proceed upriver, making them an easy lunch. The plan to remove the sea lions included the stipulation that efforts be made to find zoos or aquariums to take as many of the animals as possible. Only those left over could be **euthanized**—or shot if they eluded capture. “No one’s suggesting a scorched-earth policy,” says Charles Hudson, of the Columbia River Inter-Tribal Fish Commission. “There was no bloodlust.”

4 But animal rights activists maintain that the government’s own statistics, based on limited observation, suggest that the sea lions consume a relatively small percentage of the salmon. (State officials contend that the real percentage is far higher—and growing.) “The salmon are not going extinct because of the sea lions, but because of pollution, dams and overfishing,” says Kozil, who works for a great-ape rescue organization in Portland and is one of the plaintiffs in the pending lawsuit to block the removal. “The sea lions have been demonized.”

Exploring One Conflict Together

My Notes

Working from the Text

3. Using the chart below and the information from the beginning of the activity, choose three key stakeholders with very different positions and analyze their interests, impact, and involvement.

Stakeholder	Stakeholder's Values and Interest(s) in the Project	Assessment of Impact	Stakeholder Involvement

4. Based on the concerns of the stakeholders you and your classmates have chosen, what are some possible steps that could be taken to solve the conflict at Bonneville Dam?

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, Note-taking, Discussion Groups

My Notes

Learning Targets

- Collaborate to select an environmental issue for a research topic.
- Identify stakeholders in order to focus research and draft a preliminary topic proposal.

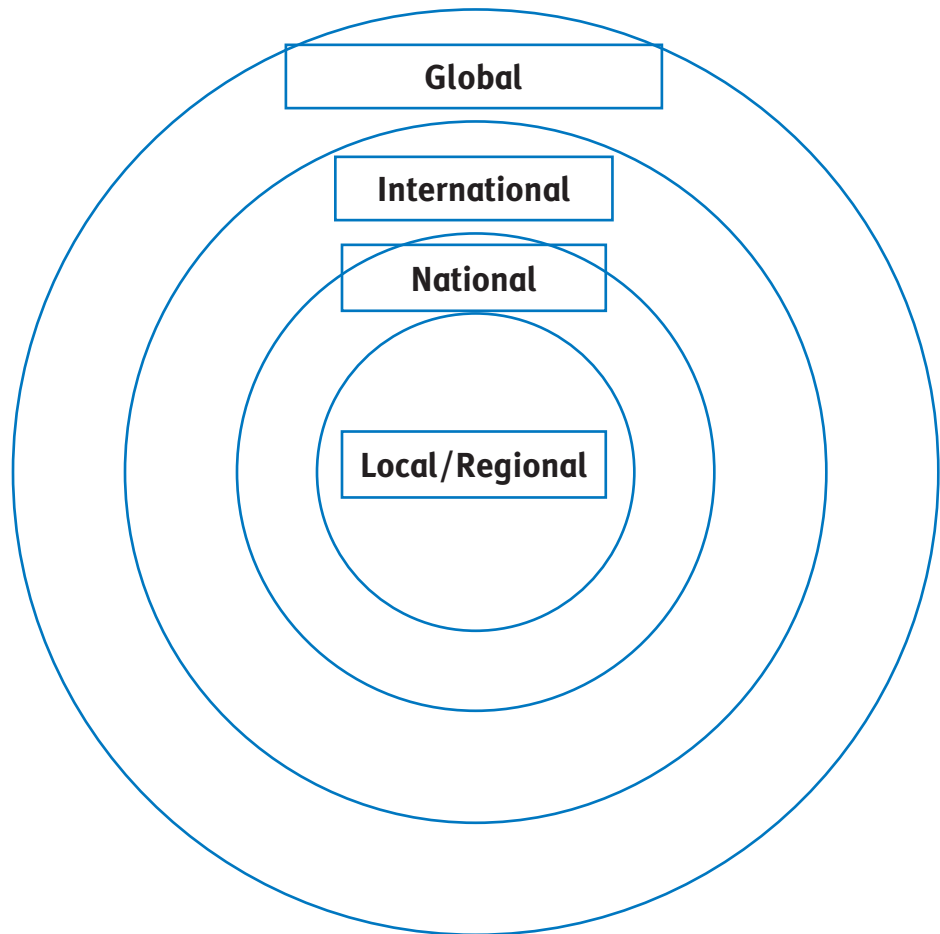
Preview

In this activity, you will collaborate with your peers to select your research topic for Embedded Assessment 1.

Identifying Environmental Issues

1. Using the chart below, brainstorm some environmental issues that you know of in the world. Then make a poster with a partner, charting the ideas you come up with. You may want to consult *Opposing Viewpoints in Context* or some other online database to expand your list of ideas.

Environmental Issues That Link to Cultural Conflicts



2. After viewing other posters, work with your group members to identify a few topics in each category that might be worth choosing as the topic for your project. As a group, generate some notes on what you already know and would like to learn about each topic.

Regional	Notes	National	Notes
International	Notes	Global	Notes

A World of Conflicts

My Notes

3. As you look over the list of issues, which ones do you think you might be interested in examining closely? Share your opinions with your group members.

Planning for Research

4. As a group, choose one of the issues you have brainstormed and establish a preliminary list of stakeholders that may be involved in the conflict. Each group member can then conduct research with that stakeholder's position in mind, although your list may change as you research the conflict. With your group, fill out the chart below and submit it to your teacher for approval.

Preliminary Topic Proposal Form

• **Topic:** What is the problem being addressed?

• **Rationale:** Why is your proposal needed?

• **Stakeholders:** What groups can you initially identify as involved in the conflict?

• **Research Assignments:**

• **Deadlines:**

Source Evaluation Sheets: _____ Presentation Draft: _____

Annotated Bibliography: _____ Formal Presentation: _____

Individual Position Papers: _____ Personal Reflections: _____

Structured Discussion: _____

Learning Targets

- Apply criteria for evaluating potential sources to different articles on the same topic.
- Evaluate the use of evidence in support of a potential solution to a conflict.

Preview

In this activity, you will read two articles and analyze them for bias.

Bias

While some news sources strive hard to present objective coverage of events of the day, other sources present a more subjective point of view, controlling what information is presented even if the article avoids being blatantly opinionated. When considering such articles—or any published or online text—as potential sources to support a claim, it's important to first evaluate those sources for their level of bias/credibility. The use of a heavily biased source without acknowledgement (or at least awareness) of their bias can greatly undermine your own ethos—especially if someone else challenges your source on the basis of its bias. Can you think of examples of news reporting that you thought might be biased? Why did you think that?

Setting a Purpose for Reading

- Look for evidence of a subjective perspective in the two texts that follow. In the My Notes space, note how the writers use diction and selective information to create a relatively one-sided perspective on the issue.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Press Release

The HSUS and Wild Fish Conservancy File Suit to Stop Sea Lion Killing at Bonneville Dam

by The Humane Society of the United States and the Wild Fish Conservancy

1 WASHINGTON (May 20, 2011) — The Humane Society of the United States, the Wild Fish Conservancy, and two individual citizens filed suit today in federal court, seeking to stop the National Marine Fisheries Service from authorizing the killing of as many as 255 sea lions at Bonneville Dam over the next three years.

LEARNING STRATEGIES:
Marking the Text, Graphic Organizer

My Notes

What's at Stake?

predation: killing by other animals

My Notes

perpetuate: continue

imperative: necessary

2 In November 2010, the Court of Appeals for the Ninth Circuit overturned a prior attempt by the agency to authorize the killing of sea lions, finding that NMFS had not properly justified its decision and that salmon populations are at greater risk from overfishing and dam operations than they are from native sea lion **predation**. Sea lions have been consuming an average of 2.5 percent of the salmon over the past 3 years at the same time that permitted fisheries in the Columbia River have harvested as much as 17 percent of the record high salmon returns.

3 “Federal law allows the killing of sea lions only in very limited circumstances, when the agency proves they are having a significant negative impact on salmon,” said Jonathan R. Lovvorn, senior vice president and chief counsel for animal protection litigation for the HSUS. “The National Marine Fisheries Service’s decision to kill hundreds of native marine mammals to reduce salmon losses by a couple of percentage points, while simultaneously authorizing much larger man-made sources of endangered salmon mortality, is both outrageous and patently illegal.”

4 While blaming sea lions for eating salmon, the states and NMFS have largely ignored recommendations of government scientists to stop stocking non-native fish like bass and walleye and adopting angler regulations that **perpetuate** their high levels of predation on salmon. Experts have warned that curbing the impact of these non-native fish is **imperative** for salmon recovery.

5 “Blaming sea lions is nothing but a distraction,” said Kurt Beardslee, executive director of Wild Fish Conservancy. “The National Marine Fisheries Service needs to look objectively at dam operation and over-harvest, hatchery practices and the stocking of non-native fish which together kill significantly more salmon and prevent them from reaching high-quality spawning habitat.”

FACTS:

- While birds, other fish, sea lions and fishermen all kill salmon, the primary threats are from loss of quality spawning habitat and dams blocking their normal migratory routes up and down river.
- The plan to shoot sea lions coincides with estimates that this spring’s Columbia River salmon run is likely to be the among the largest in almost 30 years while, as of May 2011, the daily number of sea lions at the dam is the lowest since 2003 and the time each animal spends at the dam has been steadily declining.
- The major causes of salmon losses are:
 - ***Dams:** NMFS estimates the Federal Columbia River Power System kills 16.8 percent of adult Snake River Basin Steelhead and 59.9 percent of juveniles.
 - ***Hatcheries:** In 2010, a Congressionally-mandated science panel found that current fish hatchery practices interfere with recovery and are in urgent need of reform.
 - ***Fishing:** The states annually authorize the incidental take of between 4.5 and 17 percent of the Upper Columbia spring Chinook and Upper Snake River spring/summer Chinook. Additional salmon are killed in ocean fisheries.
 - ***Other Predators:** NMFS estimated that bird predators consumed 18 percent of juvenile salmonids reaching the Columbia River estuary in 1998. NMFS scientists also estimate that non-native walleye eat up to 3 million juvenile salmon in the Columbia.

The Humane Society of the United States is the nation’s largest animal protection organization—backed by 11 million Americans, or one of every 28. For more than a half-

My Notes

Editorial

Sea lions vs. salmon: Restore balance and common sense

by Fidelia Andy (chairwoman of the Columbia River Inter-Tribal Fish Commission and vice chairwoman of the Yakama Nation's Fish and Wildlife Committee)
February 15, 2008, *Seattle Times* (Opinion)

1 “The one that got away” is a bittersweet fisherman’s story. The one that “got away with it” is the bitter end—if we fail to deal with an exploding California sea lion population that is threatening endangered Columbia River salmon.

2 Our tribes strongly support the recent recommendation by NOAA Fisheries to allow limited lethal removal of problem California sea lions. The recommendation takes a significant step toward reconciling two conservation laws—the Marine Mammal Protection Act and the Endangered Species Act—that are increasingly at odds with one another.

3 Thirty-six years of unencumbered federal protection of California sea lions has produced profound success yet unanticipated consequences. The sea lions are at optimal sustainable population, according to NOAA estimates, but have gotten there at the direct expense of some endangered species.

4 Marine-mammal experts have warned that a particularly aggressive subpopulation of California sea lions will continue to exploit unnatural conditions—in this case, the fish ladder and its entrance at Bonneville Dam. They also warn that these behaviors will only get worse if left unmanaged.

5 We, as river people, remember a time when balance existed among all beings in a healthy and functioning ecosystem.

6 Dams have upset that balance. Tribal people were promised that while society reaped the benefits of dams, there would be a parallel acceptance of responsibility to **mitigate** and manage their impacts.

7 Survival, balance, integrity and dignity are cultural **mandates** for our tribes as we work to bring the wolf back to Idaho, eagles and other raptors to the Yakima Basin, and lamprey and freshwater mussels to the Columbia River. To that end, our tribes insist that all impacts to threatened and endangered salmon runs, throughout their life cycle, be addressed in their recovery.

8 A comprehensive recovery plan includes hydropower and habitat improvements, hatchery reforms, predator management and the most closely regulated fishery in the world.

9 On the Columbia River, tribal, state and federal biologists have done everything allowable under current law to give the salmon a chance. However, between 2002 and 2007, there has been a 382-percent increase in salmon being eaten by sea lions.

mitigate: lessen

mandates: commands

What's at Stake?

My Notes

4. **Knowledge and Ideas:** How would you define Andy's ethos, or credibility, in this editorial? How does it affect the persuasiveness of her argument?

5. **Knowledge and Ideas:** How does Andy's use of statistics and sources contrast with the way they were presented in the HSUS press release? Which article presents its support more persuasively? Explain.

6. **Knowledge and Ideas:** How does Andy use pathos in the last section of the editorial? What words and images contribute to her emotional appeals? How relevant are these words and images to her argument?

Working from the Text

7. As you investigate the issue of your choice, it will be important to monitor the sources you use for both the level of subjectivity and the types of appeals they use. Unlike most printed sources, information posted on websites does not have to go through a process of review to check for factual accuracy. Use the following template to practice evaluating a website.

My Notes

Topics and Questions	Responses
<p>The URL: What is its domain?</p> <ul style="list-style-type: none"> .com = a for-profit organization .gov, .mil, .us (or other country code) = a government site .edu = an educational institution .org = a nonprofit organization <ul style="list-style-type: none"> • Is this URL someone’s personal page? Why might using information from a personal page be a problem? • Do you recognize who is publishing this page? If not, you may need to investigate to determine whether the publisher is an expert on the topic. 	<p>List website (title and URL):</p> <p>What can you tell from the URL?</p>
<p>Sponsor:</p> <ul style="list-style-type: none"> • Does the website easily give information about the organization or group that sponsors it? • Does it have a link (often called “About Us”) that leads you to that information? • What do you learn? 	<p>What can you learn about the page’s sponsor?</p>
<p>Timeliness:</p> <ul style="list-style-type: none"> • When was the page last updated (usually this is posted at the top or bottom of the page)? • How current a page is may indicate how accurate or useful the information in it will be. 	<p>What can you learn about the page’s timeliness?</p>
<p>Purpose:</p> <ul style="list-style-type: none"> • What is the purpose of the page? • What is its target audience? Does it present information or opinion? • Is it primarily objective or subjective? • How do you know? 	<p>What can you tell about the page’s purpose?</p>
<p>Author:</p> <ul style="list-style-type: none"> • What credentials does the author have? • Is this person or group considered an authority on the topic? 	<p>What else can you learn about the author?</p>
<p>Links:</p> <ul style="list-style-type: none"> • Does the page provide links? • Do they work? • Are they authoritative? • Are they helpful? • Are they objective or subjective? 	<p>What can you tell from the links provided?</p>

LEARNING STRATEGIES:
Marking the Text

My Notes

Learning Targets

- Prepare an annotated bibliography.
- Understand the link between careful documentation and ethos as a researcher.

Preview

In this activity, you will work to create an annotated bibliography.

Preparing for Research

1. The HSUS press release and Fidelia Andy's editorial present stakeholder positions on the Columbia River sea lion controversy. How do they achieve similar goals (though with very different agendas) in very different ways? How are their goals related to the genre of text being used (a press release compared to an editorial)? In your opinion, which more effectively advocates for its position, and how?

2. What are some guidelines you should use as you select sources for use in your upcoming project?

During Research

3. You and your group have selected a topic that you need to research in preparation for designing a presentation to your classmates. You will first each need to find at least three sources, keeping in mind that you are trying to identify a broad range of stakeholder positions relative to your topic.
- For each source you collect, you will use the MLA (Modern Language Association) format to create an annotated bibliography entry. Annotated bibliographies are tools for tracking and processing the research work you do.
 - Entries typically consist of two parts: a complete bibliographic citation for the source and an annotation (a brief summary/commentary presenting your response to the source).
 - For this task, the annotation part of the bibliography will (1) *summarize* the information you found in the source, (2) *assess* the degree to which the source was helpful in your research, and (3) *reflect* on how reliable the source is given the level of subjectivity, its use of evidence, or the narrowness of the perspective it presents.
 - Following are sample entries. Your teacher will provide resources that have more examples.

What's at Stake? Part Two

My Notes

4. Use the following template to compile annotated entry drafts for each of your required sources. Once you have completed your annotated entries, compile a complete annotated bibliography as a group. The bibliography should be in alphabetical order. You will also need to complete a source evaluation sheet for each online resource you use.

Source 1:

Annotation:

Source 2:

Annotation:

Source 3:

Annotation:

5. You will now formally evaluate your sources and acknowledge their bias or potential limitations. This further establishes your ethos as a researcher by indicating you are aware of the bias and credibility of your sources. As you did with the class model, use the following questions and response sheet to evaluate the three sources you have chosen to use for your position paper.

The URL:

- What is its domain?
 - .com = a for-profit organization
 - .gov, .mil, .us (or other country code) = a government site
 - .edu = an educational institution
 - .org = a nonprofit organization
- Is this URL someone’s personal page?
- Why might using information from a personal page be a problem?
- Do you recognize who is publishing this page?
- If not, you may need to investigate further to determine whether the publisher is an expert on the topic.

Sponsor:

- Does the website easily give information about the organization or group that sponsors it?
- Does it have a link (often called “About Us”) that leads you to that information?
- What do you learn?

Timeliness:

- When was the page last updated (usually this is posted at the top or bottom of the page)?
- How current a page is may indicate how accurate or useful the information in it will be.

Purpose:

- What is the purpose of the page?
- What is its target audience?
- Does it present information or opinion?
- Is it primarily objective or subjective?
- How do you know?

Author:

- What credentials does the author have?
- Is this person or group considered an authority on the topic?

Links:

- Does the page provide links?
- Do they work?
- Are they helpful?
- Are they objective or subjective?

What's at Stake? Part Two

My Notes

6. Use the response sheet below as a template to create a similar sheet for each of your sources. Respond to the questions on the previous page.

Evaluating Your Sources — Response Sheet

List website (title and URL):

What can you tell from the URL?

What can you learn about the page's sponsor?

What can you learn about the page's timeliness?

What can you tell about the page's purpose?

What else can you learn about the author?

What can you tell from the links provided?

Check for Understanding

Based on your evaluation, explain the potential impact of using this source on your credibility.

Learning Targets

- Analyze a model position paper for rhetorical appeals and the elements of an effective argument.
- Construct a position paper by incorporating research on a stakeholder position.

Preview

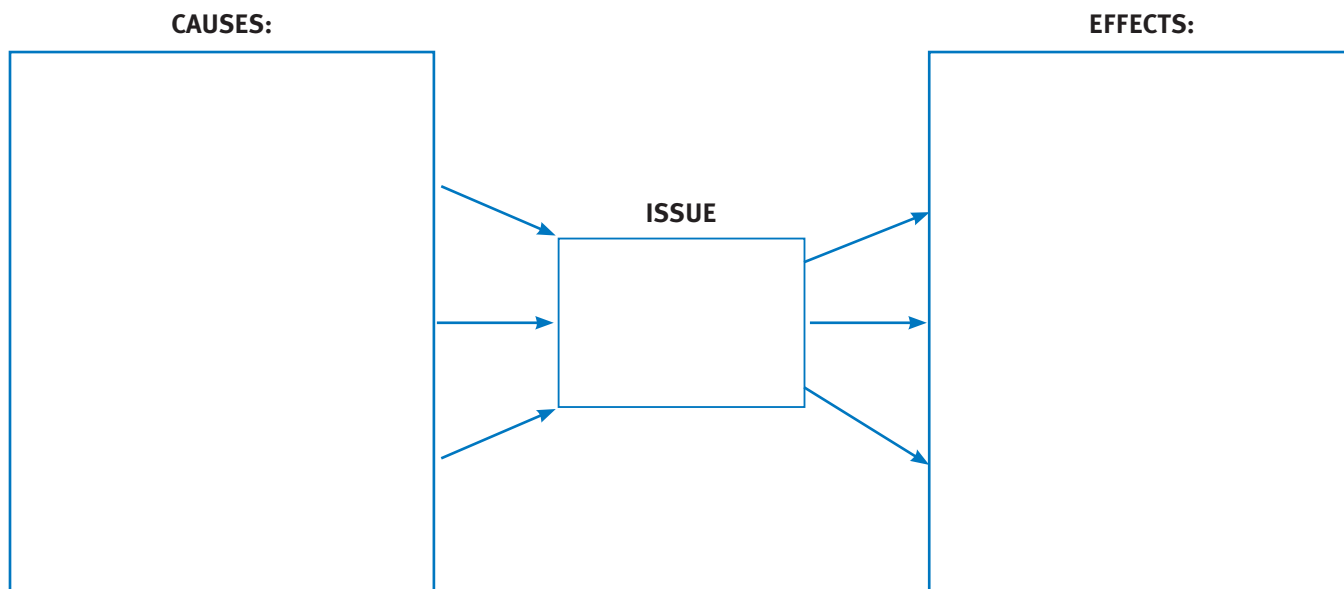
In this activity, you will analyze a model position paper and begin drafting your Embedded Assessment 1.

Preparing to Write

1. As you prepare to write a position paper, it is important to put yourself in the position of the stakeholder you plan to represent. Begin by generating a list of major points in support of your stakeholder position. In particular, look for evidence to establish/refute key causal claims. Consider what information you may wish to quote in your paper (remember: you must cite three sources) and be sure to document each piece of information you plan to use.

LEARNING STRATEGIES:
Graphic Organizer,
Discussion Groups, Drafting,
Marking the Text, Revising,
Adding

My Notes



2. Now revisit Fidelia Andy's position paper in Activity 5.13. Her piece provides a real-world example of the type of paper you need to produce. Read through her piece and annotate it for the elements of argument and her use of logos, ethos, and pathos. Use the graphic organizer on the next page to analyze Andy's argument. Then recreate it in your Reader/Writer Notebook to plan your own argument.

Crafting Your Position Paper

Components of My Argument

Element of Argument	Key Points/Information to Include
<p>Hook: Grab your audience’s attention and establish your subject.</p>	
<p>Claim: State your basic position.</p>	
<p>Reasons and Evidence:</p> <ul style="list-style-type: none"> • Present reasons that support your position on the issue. • Provide sufficient supporting evidence from your sources, including background information that explains your concerns. 	
<p>Counterclaims:</p> <ul style="list-style-type: none"> • Build credibility by objectively discussing the other side. • Concede common ground on which you can agree. • Refute central claims held by the other side. 	
<p>Call to Action:</p> <p>Propose the solutions you support and suggest what the benefits of adopting them might be—or the consequences of failing to do so.</p>	

Language and Writer’s Craft: Documenting Your Claims

LEARNING STRATEGIES:
Marking the Text, Revising

My Notes

Learning Targets

- Avoid plagiarism and maintain accuracy by properly citing research in writing and speech.
- Use a variety of source integration strategies to maintain the flow of ideas.

Preview

In this activity, you will learn how to avoid plagiarism and use a variety of source integration strategies in your writing.

Working with Sources in an Academic Essay

To build credibility for their claims, writers need to document their supporting evidence, whether they’re using statistics, expert testimony, or even ideas taken from other sources. While different publications and professions use their own style guides for how to do this, the Modern Language Association (MLA) guidelines are typically used in language arts classes. MLA style also provides writers with a system for referencing their sources through parenthetical citation in their essays and in works cited pages.

Most importantly, the use of MLA style can protect writers from accusations of *plagiarism*, which is the purposeful or accidental use of source material by other writers without giving credit. Consider the following excerpt from page 10 of a U.S. Army Corps of Engineers report.

Total estimated salmonid catch has ranged from about 4,000 to 6,000 per year since 2008. The relative impact on the 1 January to 31 May run has varied with the number of fish passing each spring, which has risen each year from 2008 to 267,194 in 2010. An estimated 4,466 adult salmonids (2.9% of the run) were consumed by pinnipeds in the tailrace of Bonneville Dam during the 2008 1 January to 31 May period. An estimated 4,489 adult salmonids (2.4% of the run) were consumed in 2009, and an estimated 6,081 adult salmonids (2.2% of the run) were consumed in 2010. Presence and predation by CSL [California sea lions] was first observed in the fall of 2008 and has been noted each fall since. Additional salmonids were caught by pinnipeds but escaped and swam away with unknown injuries (3.3%, 2.3%, and 2.6% of total salmonid catch escaped in 2008, 2009, and 2010, respectively). (Stansell 10)

Stansell, Robert J.; Karrie M. Gibbons and William T. Nagy. “Evaluation of Pinniped Predation on Adult Salmonids and other Fish in the Bonneville Dam Tailrace, 2008-2010.” U.S. Army Corps of Engineers. 14 Oct. 2010. Web 2 Aug. 2012.

1. Which of the following would be considered plagiarism if it did not include a source citation? Why or why not?
 - An estimated 4,466 adult salmonids (2.9% of the run) were consumed by pinnipeds in the tailrace of Bonneville Dam during the 2008 1 January to 31 May period.
 - About 4500 salmon were eaten by sea lions at Bonneville Dam during the spring of 2008.
 - Sea lions eat thousands of salmon each spring at the Bonneville Dam.

Options for Citing Sources

If you determine that a source citation is needed, you have options for how to document the source. Be sure to vary your source integration to maintain good flow in your writing.

Option A: Use the parenthetical citation to cover the source information.

Example: About 4,500 salmon were eaten by sea lions at Bonneville Dam during the spring of 2008 (Stansell 10).

Option B: Use either footnotes or endnotes to provide source information.

Example: About 4,500 salmon were eaten by sea lions at Bonneville Dam during the spring of 2008.¹

Option C: Start with some of the source information.

Example: A study by Robert Stansell *et al.* found that about 4,500 salmon were eaten by sea lions at Bonneville Dam during the spring of 2008 (10).

Option D: End with some of the source information.

Example: About 4,500 salmon were eaten by sea lions at Bonneville Dam during the spring of 2008, according to the US Army Corps of Engineers (Stansell 10).

Option E: Insert some of the source information somewhere midsentence.

Example: About 4,500 salmon, a US Army Corps of Engineers report found, were eaten by sea lions at Bonneville Dam during the spring of 2008 (Stansell 10).

Option F: Insert an appositive or adjectival phrase to add credentials or clarify information.

Example: Robert Stansell, chief biologist of the US Army Corps of Engineers, found that approximately 4,500 salmon—roughly 2.4% of the total population—were eaten by sea lions in 2009 (10).

2. Revise the following sentence to incorporate appropriate source information using at least two different options.

Original text: An estimated 4,489 adult salmonids (2.4% of the run) were consumed in 2009, and an estimated 6,081 adult salmonids (2.2% of the run) were consumed in 2010.

Paraphrased text:

Version 1:

Version 2:



WORD CONNECTIONS

Etymology

You may see the words *ibid.* and *et al.* in some source citations. *Ibid.* is the abbreviation for the Latin word *ibidem*, which means “in the same place.” It is used to cite the same source as the previous citation. *Et al.* is the abbreviation for *et alia*, which means “and others.” *Et al.* is commonly used to refer to multiple authors of the same source. These words will be useful for you to use in bibliographies.

My Notes

Language and Writer's Craft: Documenting Your Claims

My Notes

Citing Sources Accurately

Another key ethical issue when using sources is the accuracy of the information being presented. Consider the information in the following table.

Annual Salmonid Passage and Estimated Consumption by Pinnipeds, Bonneville Dam

Year	Bonneville Dam salmonid passage	Expanded salmonid estimated consumption	% of run (Jan 1–May 31)	Adjusted salmonid estimated consumption	% of run (Jan 1–May 31)
2002	284,733	1,010	0.4%	—	—
2003	217,185	2,329	1.1%	—	—
2004	186,804	3,533	1.9%	—	—
2005	82,006	2,920	3.4%	—	—
2006	105,063	3,023	2.8%	3,401	3.1%
2007	88,474	3,859	4.2%	4,355	4.7%
2008	147,543	4,446	2.9%	4,927	3.2%
2009	186,060	4,489	2.4%	4,960	2.7%
2010	267,194	6,081	2.2 %	6,321	2.4

Source: Stansell, Robert A. and Karrie M. Gibbons. "Pinniped Predation in the Bonneville Dam Tailrace, 2002-2010." US Army Corps of Engineers. 2010. Web. 8 Aug. 2012. PDF file.

3. Using texts you have read in this unit and the information in the table, how ethical is each of the following references?

Example: "However, between 2002 and 2007, there has been a 382-percent increase in salmon being eaten by sea lions" (Andy).

Example: Sea lions have been consuming an average of 2.5 percent of the salmon over the past 3 years. ...

Example: The impact of sea lions on the salmon run has decreased over the past three years from 2.9% to 2.2%.

Revise each of these examples and add a source citation. Paraphrase or use direct quotations to ensure you are ethically crediting your source.

Language and Writer's Craft: Documenting Your Claims

My Notes

From an interview you performed:

Typically include: Name, date, credentials

"In a personal interview conducted on February 12, 2006, with Charlotte Maddux, director of the local chapter of the American Cancer Society, she told me. ..."

From a print magazine:

Typically include: Name of publication, name of reporter, and date

"According to a feature article written by reporter Kelli Brown about the rising costs of medicine in the March 27, 2006, issue of Time magazine. ..."

From a newspaper:

Typically include: Name of reporter, name of publication, date, and version (i.e., print or electronic version). Providing additional information may give credibility to the source.

"In a front page article in the January 17, 2006, edition of the Washington Post which looked ahead to President Bush's second term, reporter Dana Milbank quoted White House Chief of Staff, Andrew H. Card, Jr., who said, 'President Bush. ...'"

From a reference work:

Typically include: Title, credentials, and date of publication

"The 2005 edition of Simmons Market Research, considered by most to be the nation's leading authority on the behavior of the American consumer, notes. ..."

4. With your group members, identify specific pieces of evidence you are taking from sources in your research. For each, decide which type of source citation is most appropriate to establishing credibility and reliability. Revise to cite each source, using the models above.

Check Your Understanding

Exchange position papers with a partner and highlight all references to specific evidence, quotes, or ideas from sources. Add editing suggestions for accurate citation of sources, where needed. Be sure to vary the use of direct and indirect quotations, and vary your syntax to enhance the flow of the writing.

Select key evidence that you will use to present your stakeholder's concerns to your group. Make a plan for how you will integrate oral source citations for this evidence.

Independent Reading Checkpoint

Review your independent reading. Think about the ways the print and nonprint texts enhanced your understanding of how authors and directors use various techniques to engage and influence an audience. Which text stood out for you as being especially effective? Why? Was there a text that you thought was ineffective? Why?

Presenting a Solution to an Environmental Conflict

EMBEDDED
ASSESSMENT 1

ASSIGNMENT

Your assignment is to present a solution to the environmental conflict your group has researched. You will deliver a group presentation designed to contextualize the conflict for your classmates and justify your approach to resolving it.

Planning: Collaborate with your group to evaluate stakeholder positions and potential solutions.

- How will you use logic, evidence, and rhetorical appeals to advocate your stakeholder's concerns?
- How will you integrate oral source citations to cite your research?
- How will your group identify common ground, significant obstacles, and potential solutions—and evaluate which solutions might actually work?

Drafting and Organizing: Draft a policy proposal and organize a collaborative presentation.

- How will you work cooperatively to bridge gaps and meld arguments together into a policy proposal? (Use the policy proposal modeled in Activity 5.13.)
- How will your group create a joint presentation that explains the process and the resulting conclusions to the rest of the class?
- What background information will you provide to give a context for the conflict?
- How will you engage your audience with a hook and provide an effective conclusion with a clear call to action?
- What organizational structure will you select?
- Which stakeholder positions will you present to the class (use at least three)?
- What evidence and citations will you include to develop claims, counterclaims, and reasons?
- How will you argue for a proposed solution to the problem, one that respects the wishes of all stakeholders as completely as possible and that has a positive impact?

Rehearsing and Presenting: Use effective speaking and listening to prepare, present, and observe.

- How can you apply the speaking skills you practiced in Unit 3 to rehearse effective delivery?
- How will you involve all group members in the presentation?
- How can you use maps, visual aids, or other media to engage your audience?
- How will you take notes to demonstrate your understanding, questioning, and evaluating of your peers' presentations?

Reflection

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

- What conflicting cultural values or beliefs contribute to the debate surrounding your topic—and how much did these play into your own reaction to it?
- How persuasive was your own proposal compared to others? What content, organization, delivery, or media enhanced their persuasiveness or credibility?

Technology Tip

You might use PowerPoint, Prezi, or another media tool to engage your audience, using principles you learned through your study of documentary film.

Presenting a Solution to an Environmental Conflict

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The presentation</p> <ul style="list-style-type: none"> • supports a strong policy proposal with a clear explanation of a variety of stakeholder positions • argues persuasively for an insightful potential solution • develops claims, counterclaims, and reasons with evidence and citations from a variety of credible sources. 	<p>The presentation</p> <ul style="list-style-type: none"> • supports a policy proposal with an adequate explanation of several stakeholder positions • argues persuasively, for the most part, for a logical potential solution • develops claims, counterclaims, and reasons with sufficient evidence and citations from reliable sources. 	<p>The presentation</p> <ul style="list-style-type: none"> • has an inadequate policy proposal; includes partial explanation of stakeholder positions • uses an inconsistently persuasive argument; solution is illogical • develops claims, counterclaims, and reasons insufficiently; may use limited or unreliable sources. 	<p>The presentation</p> <ul style="list-style-type: none"> • has no policy proposal and/or lacks stakeholder positions • does not propose a potential solution • does not develop an argument and/or provides little or no evidence of research.
Structure	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates extensive evidence of collaboration and preparation • has an engaging introduction that thoroughly explains the conflict • follows a smooth and effective organizational structure • concludes with a clear call to action. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates adequate evidence of collaboration and preparation • has an introduction that explains the conflict • follows a logical organizational structure • includes an adequate conclusion. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates insufficient or uneven collaboration and/or preparation • has a weak introduction • uses a flawed or illogical organizational structure • includes a weak or partial conclusion. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates a lack of collaboration or preparation • lacks an introduction • has little or no organizational structure • lacks a conclusion.
Use of Language	<p>The presentation</p> <ul style="list-style-type: none"> • uses persuasive language and precise diction • demonstrates command of the conventions of standard English grammar, usage, and language • cites and evaluates sources thoroughly in an annotated bibliography • integrates oral citations smoothly. 	<p>The presentation</p> <ul style="list-style-type: none"> • uses appropriate language and some precise diction • demonstrates adequate command of the conventions of standard English • cites and evaluates sources in an annotated bibliography • includes adequate oral citations. 	<p>The presentation</p> <ul style="list-style-type: none"> • uses inappropriate language; may use basic diction • demonstrates partial command of the conventions of standard English • begins to cite and/or evaluate sources in an annotated bibliography; may use improper format • includes inadequate oral citations. 	<p>The presentation</p> <ul style="list-style-type: none"> • does not communicate; vague or confusing • has frequent errors in standard English grammar, usage, and language • lacks an annotated bibliography • lacks oral citations.

Previewing Embedded Assessment 2 and Documentary Film

ACTIVITY
5.17

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully.
- Revise, refine, and reflect on an understanding of vocabulary words and the essential questions.

Making Connections

In the first part of this unit, you have looked at claims and evidence surrounding a controversial issue. You have learned that it is essential to evaluate evidence for its objectivity or subjectivity and to consider the source of information and how a stakeholder's position may affect how an issue is presented. In the next part of this unit, you will continue exploring argumentative techniques presented in documentary film as you prepare to choose an issue and create your own documentary **advocating** for your position on the issue.

Essential Questions

Based on your study of the first part of this unit, how would you answer the questions now? Which activities in the first half of the unit helped inform your response?

1. How do cultural differences contribute to conflicts over environmental issues?
2. In what ways do nonfiction texts influence perceptions of their subject?

Developing Vocabulary

Review the Academic Vocabulary and Literary Terms you have studied so far in this unit. Which words/terms can you now move to a new category on a QHT chart? Which could you now teach to others that you were unfamiliar with at the beginning of the unit?

Unpacking Embedded Assessment 2

Closely read the assignment and examine the Scoring Guide criteria for Embedded Assessment 2: Representing an Argument in a Documentary Film.

Your assignment is to transform your presentation from the first Embedded Assessment into a documentary film advocating for a particular solution to the issue. Use research-based evidence, persuasive appeals, and documentary film techniques to engage an audience and convince them of your argument.

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:

QHT, Close Reading, Metacognitive Markers, Close Reading, Marking the Text

ACADEMIC VOCABULARY

To **advocate** for something is to speak or write in favor of it by publicly recommending or supporting it through some action. In an argument, you are **advocating** for a specific claim.

My Notes



INDEPENDENT READING LINK

Read and Respond

Research and find a variety of documentary films. You may want to ask your teacher, media specialist, or peers for suggestions. Or you might want to conduct a web search. Identify any of the documentaries that you can view online for free. Analyze and evaluate several of these films so you can become familiar with the film styles and conventions. Share your findings with peers.

Previewing Embedded Assessment 2 and Documentary Film

My Notes

So You Want to Be a Director

During the first part of this unit, you explored the techniques through which filmmakers and writers explore their subjects and present their positions, sometimes seemingly objectively, in the form of an informational text, but sometimes very subjectively, with the intent of making an explicit argument.

Put your knowledge of film to work representing an argument in favor of one position on the issue you explored during Embedded Assessment 1. Instead of mediating, your group will advocate in favor of one solution. You will use the content (images, text, narration, music) and the appeals (the use of logos, ethos, and pathos) to support a message in a documentary film.

Previewing Documentary Modes and Styles

When we watch films and television shows that are fictional, we are aware that the creators/writers are not showing us reality. However, when we watch nonfiction films and television shows, we tend to assume that what we see is absolute reality and truth. Yet nonfiction films and television shows, as well as nonfiction books and articles, are shaped by their creators.

One way to analyze nonfiction films and television shows is to look at the documentary modes, or methods, that the creators use to shape their creation. One critic has identified four modes—expository, observational, interactive, and reflexive—that the creators of nonfiction films and television shows use. Read the explanation of each mode that follows and consider the questions that follow each explanation. (Adapted from *Reading in the Reel World*, by John Golden, NCTE, 2006)

3. Have each group member read about a different mode before defining it for the group. Work together to create a poster that defines and includes the key elements of each mode.

Expository Mode: The film explains a subject to the viewer. Think of a historical documentary or nature show. In direct address, a voice-over narrative tells us information about the subject. In indirect address, no central narrator talks directly to the audience, but we are shown (or hear) other people talking about the subject as we look at images of it. With either form of address, the filmmaker/creator is making choices about what to explain and how to explain it, but the viewer is not necessarily aware of those choices.

- How does the speaker’s tone influence perception of the subject?
- What do you notice when comparing what is heard with what is being shown at the same time?

WORD CONNECTIONS

Multiple Meaning Words

Mode is a word that has many academic uses. Here it refers to the method by which something is done.

Mode is also a word used in mathematics, where it refers to the most frequent number in a data set. Look up a few other definitions for the word *mode* and practice using different versions in different sentences.

Setting the Mode and Tone

LEARNING STRATEGIES:

Visualizing, Role Playing,
Note-taking

My Notes

Learning Targets

- Identify and distinguish between different modes used by documentary filmmakers.
- Write to explain how a director’s mode influences the film’s tone and subjectivity.

Preview

In this activity, you will view multiple film clips and identify the modes used by documentary filmmakers to create point of view.

Documentary Versus Fiction Film

1. As you may have noticed throughout this unit, documentary films break a lot of rules that fiction films usually follow. Most importantly, perhaps, in fiction films—with few exceptions—the camera represents a silent observer of the lives of people who do not know they’re being watched. Think back on the various types of film texts you have watched in this unit. What are some ways in which the line between director and subject is crossed?

2. Review the posters you made to explore the documentary modes and styles in the previous activity. While a single film may move in and out of various modes, a director’s choice to break into a more obviously biased mode will have a big impact on **tone**, as these modes more openly reveal the director’s perspective on the subject. It is similar to how an essay that breaks into highly subjective descriptions and the use of first person takes on a more transparent tone than does one that sticks to more objective language and third person.

Viewing the Film

3. As you watch the four film clips, take notes on how the narrative point of view is constructed. Once you have identified the mode used in the clip, consider how the narration, editing, and sound help create the tone. Use the graphic organizer on the next page.

Literary Terms

Tone is a writer’s or speaker’s (or filmmaker’s) attitude toward a subject.

Text: <i>Life in the Freezer</i>	Director:	Mode:
Text: <i>March of the Penguins</i>	Director:	Mode:
Text: <i>The 11th Hour</i>	Director:	Mode:
Text: "I Need to Wake Up"	Director:	Mode:

Setting the Mode and Tone



INDEPENDENT READING LINK

Read and Respond

Choose clips from three or four of the documentary films you researched. Use the graphic organizer from this activity to identify the mode used in each clip, and evaluate how the narration, editing, and sound help create the tone. Share your work with a small group.

Writing to Sources: Argument Text

Choose one of the clips you have just watched. Write a critique that analyzes how the mode of one of the clips affects the tone. State your opinion about the effectiveness of the tone. Include commentary that explains the connotation and tone created by the images or sounds. Be sure to:

- Begin with a topic sentence that clearly states the tone and your claim about the tone.
- Support your claim by including specific details from the clip regarding narration, image, sound, sequence, and other related evidence.
- Incorporate appropriate terminology to discuss documentary modes and styles.
- Revise your critique for correct use of conventional expressions.

Independent Practice

Watch at least four documentary film trailers. Use the following graphic organizer to take notes as you make predictions about each film and reflect on the effectiveness of the trailer.

Documentary Film Title	Predict the Mode: Does it appear subjective or objective? Explain.	Rate your interest level from 1 to 10 (low to high). Explain.

Check Your Understanding

Rank the four modes from most objective to most subjective, and then explain your rankings.

Learning Targets

- Analyze documentary film techniques in short films.
- Collaborate to storyboard the exposition for a documentary film.

Preview

In this activity, you will learn and analyze documentary film techniques in short films.

Previewing Film Techniques

1. Read the text that follows, which explains the various film techniques used to create documentary films. Mark the text as follows:
 - Put a *Q* next to terms that you have questions about (unfamiliar).
 - Put an *H* next to terms that you have heard of (somewhat familiar).
 - Put a *T* next to terms you could teach (very familiar).
2. Make a display card for one of the terms. Include the name of the technique, a brief description, and at least two of the following:
 - one purpose or possible effect of the technique
 - a visual representation of the technique
 - an example of how the technique was used in a documentary film
3. Post your display card in the correct category on a bulletin board. Find the cards for terms that you marked with a *Q* in Step 1. Use the cards to become familiar enough to at least change your *Qs* to *Hs*.

Documentary Film Techniques

Framing and Angles

Shot: A single piece of film uninterrupted by cuts.

Establishing Shot: Often a long shot or a series of shots that sets the scene, it is used to establish setting and to show transitions between locations.

Long Shot (LS): A shot from some distance; if filming a person, the full body is shown (also called a full shot).

Medium Shot (MS): The most common shot; the camera seems to be a medium distance from the object being filmed.

Close Up (CU): The object or subject takes up most of the frame, and so the viewer is forced to look at what the director intends the viewer look at.

Two Shot: A scene between two people shot exclusively from an angle that includes both characters more or less equally.

Eye Level: A shot taken from a normal height; most shots seen are eye level because it is the most natural angle.

High Angle: The camera is above the subject, making the subject look small, weak, powerless, and trapped.

Low Angle: The camera films the subject from below, making the subject look larger, strong, powerful, and threatening.

LEARNING STRATEGIES:
Think-Pair-Share, QHT,
Marking the Text, Drafting,
Graphic Organizer

My Notes

Documentary Film Techniques

My Notes

Movement and Transitions

Pan: A stationary camera moves from side to side along a horizontal axis.

Tilt: A stationary camera moves up or down along a vertical axis.

Zoom: A stationary camera where the lens moves to make an object seem to move closer to or further away from the camera.

“Ken Burns” Effect: A technique in which the camera slowly zooms in on a still photograph and pans from one image to another.

Montage: Transitional sequences of rapidly edited images, used to suggest the lapse of time or the passing of events.

Dolly/Tracking: The camera is on a track that allows it to move with the action. The term also refers to any camera mounted on a vehicle.

Cut: The most common editing technique; two pieces of film are spliced together to “cut” to another image.

Fade: A scene that can begin in darkness and gradually assume full brightness (fade-in) or where the image may gradually get darker (fade-out).

Dissolve: A kind of fade in which one image is slowly replaced by another. It can create a connection between images.

Wipe: A new image wipes off the previous image. A wipe is more fluid than a cut and quicker than a dissolve.

Shot-Reverse-Shot: A shot of one subject, then another, then back to the first. It is often used for conversation or reaction shots.

Visual Elements

Color/Black and White/Sepia: A film can be shot partly or entirely in color, black and white, or sepia tones (a brownish pigment.)

Charts and Graphs: A pie chart, bar graph, or line graph to emphasize a statistic or help the audience visualize data.

Photographs: Still images used to emphasize a point or illustrate a time in history before video was available.

Interview: Expert or celebrity interviews can be used to enhance a film’s ethos or present opposing views.

Real People: “Man on the street” polls and reactions can illustrate a commonly held belief.

Reconstruction/Reenactment: Filming actors as they recreate a true event. This technique is controversial and should be clearly labeled.

Documentary Film Techniques

Category 1: Framing and Angles

Film Title:

Film Techniques Observed:

Category 2: Movement and Transitions

Film Title:

Film Techniques Observed:

Category 3: Visual Elements

Film Title:

Film Techniques Observed:

Category 4: Vocals and Sound

Film Title:

Film Techniques Observed:

Storyboard Your Exposition

5. Work with your group to plan how you will transform the introduction from your presentation into film using a variety of techniques. You might use the following graphic organizer or an online storyboard to plan your film. Several storyboard tools are available online. If you decide to use one, search until you find one that you like.

Literary Terms

A **storyboard** shows images and sequencing for the purpose of visualizing a film.

Shot, Framing, Angle (describe or sketch)	Movement and Transitions	Visual Elements	Vocals and Sound

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Check Your Understanding

Explain how storyboarding can help writers and directors create a plan for filming. Why might it be difficult to storyboard an entire documentary film in advance?

Arguments with Film

LEARNING STRATEGIES:

Graphic Organizer, Sharing and Responding, Outlining, Drafting

My Notes

Learning Targets

- Analyze the elements of arguments and appeals in film.
- Collaborate to draft a documentary film proposal.

Preview

In this activity, you will analyze the elements of arguments and appeals in film and draft your documentary film proposal.

Elements of an Argument in Film

1. Review the elements of an argument that you analyzed in Activity 5.15. In the first column of the graphic organizer below, paraphrase each of the elements listed.
2. As you view the film, take notes on how each of the elements is represented in a short documentary film.

Elements of Argument	Film Title:
Hook:	
Claim:	
Support:	
Concessions/Refutations:	
Call to Action:	

3. Use the SMELL strategy to independently analyze the argument in another documentary film.

Sender-Receiver Relationship: To whom are the filmmakers explicitly addressing their argument here? How do they seem to feel about that target audience?

Message: What is the clip’s central claim? What content does it use to support that claim?

Emotional Strategies: What emotional appeals does the director include? What seems to be their desired effect? Are they fallacious?

Logical Strategies: What logical arguments/appeals does the director include? What is their effect? Are they fallacious?

Language: What specific language is used to support the message? How does it impact the film’s effectiveness and credibility? Are they fallacious? Consider both images and actual words.

Check Your Understanding

Compare notes with a student who analyzed a different documentary. Which film had the most persuasive and effective argument? How can you use similar strategies to represent your own argument in a documentary film?

Arguments with Film

My Notes

Planning a Documentary Film

Documentary films, by their very nature, rarely begin with a script. Part of the process of making this kind of film is the unpredictability of capturing what happens when you are out in the field. However, that does not mean that you go out and film without a plan.

To get funding to make a documentary, filmmakers begin with a proposal outlining the topic of the film, where and how it will be made, who will be in the film, and perhaps an estimated cost. Although there is no one correct way to organize a documentary, there are key elements you will need to include.

- **Title and Logline:** Brainstorm a creative title and engaging logline for your documentary film. Think of the logline as the one sentence that would appear on your film's poster. It should tell a prospective audience what the film is about and make them want to see it.
- **Overview:** Write a brief summary of your film, including the issue or conflict and the solution your group has chosen. Identify a specific audience and goal and explain how your documentary film will use logical, emotional, and ethical appeals to persuade the audience.
- **Outline:** Draft an outline to represent the film's sequencing. Include an introduction and all of the elements of an argument, as well as estimates for how much you will spend on each section. Note that your outline may change later when you actually shoot and edit your film.
- **Production Elements:** Make a list of the materials you will need to gather, and assign preliminary tasks to different group members. Include a variety of interviews, archival footage, photographs, animation, music, and charts/graphs. Locate needed supplies such as a camera and editing software.

4. Collaborate with your group to create a documentary film proposal.

Check Your Understanding

When you have finished writing your documentary proposal, pitch (sell) your ideas to another group. As you listen to the other group's ideas, give them feedback about the following questions:

- What elements of the film sound the most engaging, and why?
- What parts of their plan sound the most difficult or troublesome? How might they overcome these challenges?
- What questions do you have about the issue that weren't answered in their documentary film proposal?



Independent Reading Checkpoint

Review your independent documentary film selections. Think about how can you use your own observations and what you have learned about the techniques of argumentation to evaluate each film. Make a list of the ways that each film might help you as you create your own documentary.

Representing an Argument in a Documentary Film

ASSIGNMENT

Your assignment is to transform your presentation from the first Embedded Assessment into a documentary film advocating for a particular solution to the issue. Use research-based evidence, persuasive appeals, and documentary film techniques to engage an audience and convince them of your argument.

Planning and Preparing: Take time to make a plan for transforming your presentation into a documentary film.

- Which proposed solutions in your presentation were the most engaging and/or persuasive?
- How will your film present the problem or conflict and advocate for a solution?
- How will your film seek to fairly and objectively present opposing or diverse points of view?
- Who is your target audience, and what do you want your target audience to think or do after viewing your film?
- How can you use your documentary film proposal and introduction storyboard to aid your planning?

Creating and Editing: Use a variety of documentary film techniques and appeals to present your argument.

- What documentary film mode or style will you use, and how subjective will your film be as a result?
- How will you organize your film to include exposition, research-based evidence, and the elements of an argument?
- How can you use logical, emotional, and ethical appeals (logos, pathos, and ethos) to persuade your audience?
- How will you integrate a variety of documentary film techniques for specific effects?
- How will you use the Scoring Guide criteria to guide you in refining your documentary film?

Screening and Viewing: Share your film with an audience and evaluate other students' documentary films.

- How will you share your film with an audience?
- How will you evaluate the effective use of documentary and persuasive techniques in other student films?

Reflection

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

- How was the process of creating a documentary film different from planning a class presentation? Which did you prefer, and why?
- Compare and contrast your film to another documentary you've seen, such as *The 11th Hour*. Which elements did you have in common? Which did you avoid, and why?

Technology Tip

To produce your film, you will need to access a video, slideshow, or animation program such as MovieMaker, PhotoStory, iMovie, Animoto, or Adobe Flash. When your film is complete, consider publishing it online at a website such as Vimeo, YouTube, or TeacherTube.

Representing an Argument in a Documentary Film

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The film</p> <ul style="list-style-type: none"> establishes the conflict clearly in an engaging manner advocates persuasively for a solution presents an opposing point of view fairly and objectively incorporates a variety of documentary film techniques purposefully includes an effective call for action. 	<p>The film</p> <ul style="list-style-type: none"> establishes the nature of the conflict adequately advocates for a logical solution presents an opposing point of view fairly and objectively for the most part includes sufficient documentary film techniques includes a call for action. 	<p>The film</p> <ul style="list-style-type: none"> establishes the nature of the conflict inadequately advocates for an illogical or undeveloped solution or solutions presents an opposing point of view unfairly or subjectively includes insufficient documentary film techniques has an ineffective call for action. 	<p>The film</p> <ul style="list-style-type: none"> does not establish the nature of the conflict does not advocate for a solution presents no opposing points of view includes minimal documentary film techniques lacks a call for action.
Structure	<p>The film</p> <ul style="list-style-type: none"> demonstrates extensive evidence of collaboration and preparation has an engaging and effective introduction and conclusion follows a smooth and effective organizational structure uses transitions and juxtaposition of ideas and images for effect. 	<p>The film</p> <ul style="list-style-type: none"> demonstrates adequate evidence of collaboration and preparation has an adequate introduction and conclusion follows a logical organizational structure uses transitions between ideas and images for clarity and cohesion. 	<p>The film</p> <ul style="list-style-type: none"> demonstrates insufficient or uneven collaboration and/or preparation has a weak introduction and/or conclusion uses a flawed or illogical organizational structure uses inadequate or awkward transitions. 	<p>The film</p> <ul style="list-style-type: none"> demonstrates a failure to collaborate or prepare lacks an introduction and/or conclusion has little or no organizational structure lacks transitions.
Use of Language	<p>The film</p> <ul style="list-style-type: none"> communicates to a target audience clearly with a strong sense of purpose demonstrates command of the conventions of standard English grammar, usage, and language uses logical, ethical, and emotional appeals effectively. 	<p>The film</p> <ul style="list-style-type: none"> communicates to a target audience with a sense of purpose demonstrates adequate command of the conventions of standard English grammar, usage, and language uses sufficient logical, ethical, and emotional appeals. 	<p>The film</p> <ul style="list-style-type: none"> communicates inappropriately; may use basic diction demonstrates partial command of the conventions of standard English grammar, usage, and language uses insufficient logical, ethical, and emotional appeals. 	<p>The film</p> <ul style="list-style-type: none"> does not communicate clearly; may use vague or confusing language has frequent errors in standard English grammar, usage, and language does not include persuasive appeals.