

SREB

SREB Readiness Courses  
*Transitioning to college and careers*

# Literacy Ready

English Unit 2 . Literacy  
Version 2

Southern  
Regional  
Education  
Board

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## Unit 2

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## Unit 2

# Course Overview

### Overview and Rationale:

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The second English unit involves students in reading Philip K. Dick’s novel *Ubik* as well as a number of related supplemental texts. Students will practice the following reading skills with an English disciplinary focus: close reading, summarizing plot and character development, interpretation of rhetorical patterns and developing interpretive questions. Throughout the reading of the novel, students will practice skills needed for writing a literary argument essay, including developing a strong thesis, developing mini-claims related to the thesis, collecting and presenting evidence to support a thesis, embedding source material and citing sources. The culminating project of the unit will require students to choose one of three thematic prompts on *Ubik* to draft, revise and edit a literary argument essay. A potential extension to this culminating project is a classwide debate and discussion.

### Essential Question:

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*How is the exponential increase of information that we process in all forms of media affecting the way we live?*

### Unit Objectives:

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1. Students will be able to recognize the disciplinary constructs that influence how reading and writing take place in English classes.
2. Students will develop reading endurance—the ability to read lengthy complex texts independently.
3. Students will be able to do close readings of complex texts. This involves inferencing as well as the ability to read critically and to distinguish between what is in the text (plot, information, etc.) and the larger picture (theme, connection to society, etc.).
4. Students will be able to find textual support or evidence for their inferences and to craft that evidence into a sophisticated argument.
5. Students will be able to summarize complex texts and to see structural and/or organizational patterns, such as the structure of an essay, in those texts.
6. Students will be able to read multiple texts, including non-print texts, and compare their content, style and genre.
7. Students will study content-rich vocabulary pulled from the central text.

## Week 1

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### Lesson 1: Ubiquitous Computing and Avatars: A Gateway Activity

1. Students will be introduced to the notion of disciplinary literacy in English classes, the purpose for the course and the goals of the course.
2. Students will participate in a personal prediction exercise in which they will develop their own avatar based on what they imagine they will be like in 30 years, taking into consideration potential technological developments, cultural developments and personal developments. This avatar, which will be posted on the classroom wall, will become a holding place for the work students do throughout the module in relation to the central text, the supplemental texts and their work toward the culminating project of the module.
3. Students will read a short article defining *technology* and will collaboratively develop a class definition for *technology*.
4. Students will explore the term *ubiquitous computing* and connect their newly developed knowledge of this term to the novel, *Ubik*.
5. Students will examine several different book covers that have been published with editions of the novel, *Ubik*, and they will make predictions about the novel based on those book covers and the work done with *ubiquitous computing*.
6. Students will revisit their avatars and make changes as appropriate.
7. Students will receive teacher direction on vocabulary unique to the world of the novel.
8. Students will receive teacher modeling of the reading and research log for Chapter One of *Ubik*, focusing on the reading and writing skills required to complete the reading and research log successfully. These skills include summary, close reading and interpretation, and the asking of interpretive, conclusion-drawing questions.
9. Students will receive teacher modeling of vocabulary work, which will be part of the reading assignment for each chapter.
10. Students will be assigned to have Chapters One through Four in *Ubik* read by the next class period. For each chapter, students should complete a reading and research log and vocabulary work in their academic notebooks.

## Week 2

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### Lesson 2: Identity: *Ubik* Chapters One to Four

1. Students will read and discuss the culminating assessment prompt.
2. Students will read a description of a literary argument essay and a sample literary argument essay.
3. Students will choose one of the prompts for the literary argument essay, respond to it and connect it to the novel.
4. Students will review the components of a thesis statement and will work with a partner to practice developing a thesis statement on a section of the text.

5. Students will work with a partner or a small group to take notes on identity-related issues in Chapter One and will post ideas from their notes on the avatar they created in Lesson One.
6. Students will be introduced to the concept of inferencing and will practice developing inferences on Joe Chip from Chapter Three of *Ubik*. Students will then work with a group to practice making inferences regarding a selected character from Chapters One through Four of *Ubik*.
7. Students will participate in a sorting process with the vocabulary words from Chapters Two through Four of *Ubik* and will relate chosen words to concepts in those chapters.
8. Students will be assigned to read Chapters Five through Eight in *Ubik* and to complete a reading and research log and vocabulary work for each chapter. They will be given some time in class to begin this work and will complete the assignment for homework.

## Week 3

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### Lesson 3: Consumerism

1. Students will use their reading and research logs to participate in a two-part discussion. This discussion will focus on the plot and character development as well as the close reading and interpretation of Chapters Five through Eight.
2. Students will work with a small group to take notes on a question on consumerism and will post ideas from their notes on the avatar they created in Lesson One.
3. Students will read a short excerpt from “Writing a Literary Argument” on the types of evidence typically used in a literary argument essay. Students will then work with a group to examine a character’s explanation for the time jump that seems to occur in Chapter Five. Students will pull textual evidence supporting and/or refuting this explanation.
4. Students will read an excerpt from *Feed*, by M.T. Anderson, and will practice developing an argument by linking together claims, mini-claims and evidence.
5. Students will practice a format for embedding textual evidence in a literary argument. They will read and analyze excerpts from a chapter by Mark Poster entitled “Future Advertising: Dick’s *Ubik* and the Digital Ad” from *Consumption in an Age of Information*.
6. Students will examine the consumerism prompt for the literary argument essay and will examine and discuss the opening epigrams for each chapter.
7. Students will work with a partner to develop a thesis, three mini-claims that support the thesis and evidence to support their mini-claims, embedding their evidence appropriately. The focus for this thesis development is to answer the question the main character in *Ubik* is struggling with: What has happened and who is responsible?

## Week 3

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### Lesson 3: Consumerism (continued)

8. Students will examine content-rich vocabulary from the central text. They will participate in a process of teaching the words to other students, sorting them into categories and developing rationales for those categories.
9. Students will be assigned to read Chapters Nine through 12 in *Ubik* and to complete a reading and research log and vocabulary charts for each chapter. They will be given some time in class to begin this work and will complete the assignment for homework.

## Week 4

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### Lesson 4: Humanity

1. Students will use their reading and research logs to participate in a two-part discussion. This discussion will focus on the plot and character development as well as the close reading and interpretation of Chapters Nine through 12.
2. Students will examine the humanity prompt for the literary argument essay and will work with a partner to develop a thesis statement, three mini-claims and evidence to support those mini-claims related to the way in which the technology in Joe Chip's apartment, the vehicle he drives and the can/bottle of *Ubik* are all reverting to earlier forms.
3. Students will work with a small group to take notes on a humanity-related question and will post ideas from their notes on the avatar they created in Lesson One.
4. Students will read an interview with Philip K. Dick. Working independently, students will write a paragraph in which they embed evidence taken from the interview transcript, using the structure taught previously.
5. Students will discuss the concept of half-life from the novel.
6. Students will work with a small group to take notes on humanity-related questions and will post one idea from their journal on the avatar they created in Lesson One.
7. Students will examine content-rich vocabulary from the central text. They will participate in a process of teaching the words to other students, sorting words into categories and developing rationales for those categories.

## Week 5

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### Lesson 5: Concluding and Resolving the Novel

1. Students will be given class time to begin reading Chapters 13 through 17 in *Ubik* and to complete a reading and research log for each chapter, as well as vocabulary work; students will complete this work for homework.
2. Students will use their reading and research logs to participate in a two-part discussion. This discussion will focus on the plot and character development as well as the close reading and interpretation of Chapters 13 through 17.
3. Students will practice supporting a claim with mini-claims and evidence.

4. Students will use a template to develop a simple statement of claim.
5. Students will work individually to develop a thesis statement/claim for the prompt they have chosen for the literary argument essay.
6. Students will re-read Chapter 17 and develop a two-sentence statement that explains the conclusion to the novel, referring to the text for evidence to support their explanations.
7. Students will examine content-rich vocabulary from the central text. They will participate in a process of teaching the words to other students, sorting them into categories and developing rationales for those categories.

## Week 6

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### Lesson 6: Writing a Literary Argument

1. Students will review the prompts and material in their academic notebooks and avatar parking lots, looking for information to support their thesis in their literary argument essay.
2. Students will take note of holes in their evidence and work in the library or media center to obtain additional sources and evidence.
3. Students will create a summary paragraph, an outline and a draft for their literary argument essay.
4. Students will receive teacher feedback on drafts. As necessary, the teacher will provide instruction on specific issues related to the rough drafts.
5. Students will work with a partner to do a final proofing and editing of their drafts, using peer conferring.
6. Students will revise their drafts and literary argument essay.
7. Extension (optional): After the literary argument essay is completed, students will participate in a debate and discussion.

## Lesson 1

# Ubiquitous Computing and Avatars: A Gateway

### Overview and Rationale:

In this introductory lesson for the English literary unit, students will be introduced to the notion of disciplinary literacy, to the purpose of the course, and to the central text and assignments in this course. Students will participate in a personal prediction exercise, in which they will develop their own avatar based on what they imagine they will be like in 30 years. In the development of this avatar, students will be directed to imagine what technological developments, cultural developments and personal developments will have taken place in this 30-year time span and how those developments might have impacted who they are. This avatar, which will be posted on the classroom wall, will become a holding place for the work students do throughout the module in relation to the central text, the supplemental texts and their work toward the culminating project of the unit. Students will read an extended definition of *technology* and will do online research on *ubiquitous computing*. At the end of the lesson, students will examine a variety of *Ubik* book covers that have been published in various editions of the novel and will make predictions about the book based on the art in those book covers, as well as the definitions of *technology* and their study of *ubiquitous computing*. This preparatory work—personal, academic and predictive—will provide a basis on which students can rely as they begin to read and work with *Ubik*.

### Tasks/Expected Outcomes:

1. Students will explore the nature of disciplinary literacy in English/language arts classes, as well as the goals and purpose of the course.
2. Students will use their beliefs about technological, cultural and individual development in an activity designed to establish both the themes of the unit and relevance to the students' lives.
3. Students will examine an extended definition for *technology* and will do online research on *ubiquitous computing*.
4. Students will examine *Ubik* book covers and will make predictions about the novel, using the information on the definition of technology and on *ubiquitous computing* they found.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards – Reading: Informational Text

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- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative and technical meanings.
- 7 Integrate and evaluate multiple sources of information presented in different media or formats (eg. visually, quantitatively) as well as in words in order to address a question or solve a problem.

## English Language Arts Standards – Speaking and Listening

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- 1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grades 11-12 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.

*Throughout this course, only grade 11-12 standards are used.*

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Skill and Ability List

## Skills Cluster 1: Preparing for the Task

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### 1. Engagement in the theme

Ability to use prior knowledge to make predictions based on a conception of the future of technology.

Ability to connect essential terms to the theme of a text.

## Skills Cluster 2: Reading Process

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### 1. Literary Epistemology

Ability to recognize that literary texts provide a space for interrogating the meanings of human experiences and literary texts are open to dialogue between and among readers and texts.

### 2. Essential Vocabulary

Ability to apply strategies for developing an understanding of both literary and informational texts by locating words and phrases that identify key concepts and facts, or information.

Ability to apply terms specific to literary analysis, evaluation and use.

([www.literacydesigncollaborative.org](http://www.literacydesigncollaborative.org))

**Materials:**

- Butcher paper, markers, scissors, tape
- A place in the classroom to display students' avatars
- Computer lab with Internet access
- Academic notebooks

**Timeframe:**

155 minutes

**Targeted Vocabulary:**

General Academic Vocabulary

- Technology
- Ubiquitous Computing

**Activity One**

**Disciplinary Literacy in English/Course Goals/Juicy Sentences (Approx. 30 minutes)**

**College and Career Readiness Standards: Reading Informational Text– 1;  
Speaking and Listening– 1**

**Ask students to turn to the Course Overview section of the academic notebook.**  
Read aloud the first two paragraphs (see below).

*FROM THE STUDENT ACADEMIC NOTEBOOK p 2*

**Course Overview**

Welcome to the second English literacy unit of the SREB Readiness Course- Literacy Ready. What does English literacy mean? English literacy is based on an understanding that texts—both literary and informational—provide a terrain for interrogating the meanings of human experiences and that literary texts are open to dialogue between and among readers and texts. When reading texts and writing about them in English classes, both in high school and in college, students should be able to

- decipher rhetorical strategies and patterns,
- make inferences from details,
- analyze how an author's choices contribute to its overall structure and meaning as well as its aesthetic impact,
- draw on prior knowledge to construct interpretations,
- use the text to reflect on the human condition or the reader's life,
- collect evidence for interpretations, and
- present the interpretation and evidence in a literary argument.

In this course, you will take part in several activities aimed at improving your literacy, specifically as literacy is used in English. While certainly the content covered in this course is important, a principal purpose of this course is to equip you with the tools necessary to be more successful in your college coursework. To that end, the creators of the course have developed this academic notebook.

**Tell students that you will examine two “juicy sentences.”** First look at this quote:

*English literacy is based on an understanding that texts—both literary and informational—provide a terrain for interrogating the meanings of human experiences and that literary texts are open to dialogue between and among readers and texts.*

**Discuss the sentence.** In order to have students unpack the meaning of this sentence and to understand what disciplinary literacy looks like in English classes, ask them to discuss questions such as the following:

- What might it mean for a text to “provide a terrain for interrogating the meanings of human experiences”?
- How can we connect texts with our own lives or with society?
- How can a text be open to dialogue?
- How can that dialogue take place “between and among readers and texts”?
- How might this type of reading be unique to an English class?

**Repeat the process with the next sentence.** Once that sentence is thoroughly discussed, move on to the following sentence:

*“When reading texts and writing about them in English classes, both in high school and in college, students should be able to*

- *decipher rhetorical strategies and patterns,*
- *make inferences from details,*
- *analyze how an author’s choices contribute to its overall structure and meaning as well as its aesthetic impact,*
- *draw on prior knowledge to construct interpretations,*
- *use the text to reflect on the human condition or the reader’s life,*
- *collect evidence for interpretations, and*
- *present the interpretation and evidence in a literary argument.”*

Remind students this is a set of goals for the course, so it’s important that they understand what they hope to accomplish. Ask students to examine each of the bullet points and talk about how familiar they are with each, what they know about each and what their strengths and weaknesses are with each.

**Ask students to reflect on the “juicy sentences” exercise.** How did focusing on these juicy sentences impact students’ understanding? How does this differ from ways students have read in the past? (Students might mention that in the past they have practiced skimming, reading but not really focusing or comprehending. This time they really had to pay attention.) This unpacking of ideas and reading small pieces of text is an example of close reading, a strategy used throughout this unit.

**Explain to students this course focuses on the kinds of disciplinary literacy they will be expected to undertake in a college setting.** The course as a whole includes six units, with two each in English, science and history. They may take from one to six of the units, depending on what their school district makes available to them.

**Explain to students they will be expected to**

- read and analyze Philip K. Dick’s novel *Ubik* and supplemental readings,
- study and learn vocabulary and word-learning strategies,
- summarize, analyze and interpret the central text, and
- write a literary argument essay.

**Assessment:**

**Outcome 1:**

Students will explore the nature of disciplinary literacy in English/language arts classes, as well as the goals and purposes of the course.

Evaluation Rubric			
Participates in class discussion around the “juicy sentences” and the course goals drawn from the course overview.	No	Somewhat	Very
Reflection on the course overview indicates an understanding of disciplinary literacy and the course goals.	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

**Activity Two**

**Developing an Avatar (Approx. 45 minutes)**

**College and Career Readiness Standards: ELA Speaking and Listening– 1**

In this activity, students will trace their upper body outlines on butcher paper and use the avatar to project how technological, societal and personal changes may impact them in the future. Students should be instructed to add “pockets” to their avatars so that their notes will not get lost. These avatars will be hung on the wall in the classroom to serve as “idea parking lots” for the duration of the unit.

**Provide instructions to students.** Explain to students that this image will be a self-portrait, what students will be calling an “avatar” for the duration of this unit. Students should project themselves 30 years into the future—what will they look like? They should consider changes in technology (genetic research and modification, physical enhancements from developing technology, etc.), changes in society and changes in themselves personally, and create an avatar. Students should consider the following questions:

- What will I physically look like?
- How will I act? How will I treat others?
- What sort of career will I be engaged in?
- What sort of relationships will I have?
- What changes in society will have taken place? How will those changes impact me?

- What changes in technology will have taken place? How will those changes impact me?

Students can use both images and descriptive phrases to add this information to their avatars.

**Discuss the avatars.** Once students have worked for 30 minutes or so, engage students in a discussion in which they explain some of the modifications they created for themselves. Make sure to have students discuss physical, mental and emotional modifications.

### Activity Three

### Ubiquitous Computing (Approx. 60 minutes)

#### College and Career Readiness Standards: ELA Reading Informational Text– 1, 4; ELA Speaking and Listening– 1

**Ask students to read the extended definition of *technology*.** Tell students that if they are going to look ahead to imagine how technology might impact them in the future, they must know what is meant by technology before they can consider the impact it has on their lives. They will be examining a brief article, which provides an extended definition of the word *technology*. Ask students to read the article “A Closer Look: Definition of Technology” in the academic notebook page 6, and to underline or highlight any piece of information that they would consider essential to a definition of *technology*.

**Develop a class definition for *technology*.** Using the information students have highlighted or underlined, ask students to develop a class definition for *technology*. Keep this definition available on a wall chart, to which additional words will be added as the vocabulary work in the unit continues.

**Define *ubiquitous*.** Write the sentence, “In our society, technology is ubiquitous,” on the white board or project it on a document camera. Ask students to make an educated guess at the meaning of the word *ubiquitous*. After students have made their educated guesses, provide them with the following definition: “existing or being everywhere at the same time, constantly encountered, widespread.” Tell students that the novel that we will read in this unit is titled *Ubik*, which is a shortened form of the word *ubiquitous*.

**Research *ubiquitous computing*.** Ask students to work with a partner to research the phrase *ubiquitous computing* using an online search engine. Students should write on the page titled “Exploring Ubiquitous Computing” in their academic notebooks page 7 the websites and the information they find. Once students have summarized their research, they should find a partner and share their information, noting key similarities and differences.

**Discuss *ubiquitous computing*.** Ask students as a class to consider the concept of *ubiquitous computing*. What are the pros and cons of this concept? Make a list on the board using student suggestions. Inform students that as they begin reading in class that day, they should keep the term *ubiquitous* in mind. What else, as they begin reading the novel, seems to be ubiquitous in the text, aside from technology?

## Assessment:

### Outcome 2:

Students will use their beliefs about technological, cultural, and individual development in an activity designed to establish both the themes of the unit and relevance to the students' lives.

### Outcome 3:

Students will examine an extended definition for *technology* and will do online research on *ubiquitous computing*.

Evaluation Rubric			
Participates fully in development of avatar.	No	Somewhat	Very
Participates fully in the class discussion of the influences of technology and the pros/cons of "ubiquitous computing."	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

## Activity Four

### Predicting the Contents of the Novel (Approx. 20 minutes)

#### College and Career Readiness Standards: Reading Informational Text– 7; ELA Speaking and Listening– 1

**Give directions.** Ask students to look in their academic notebooks on the page titled "Making Predictions" pages 8-9 at a variety of book covers for editions of *Ubik*. After examining the book covers, students should respond to the questions about predictions.

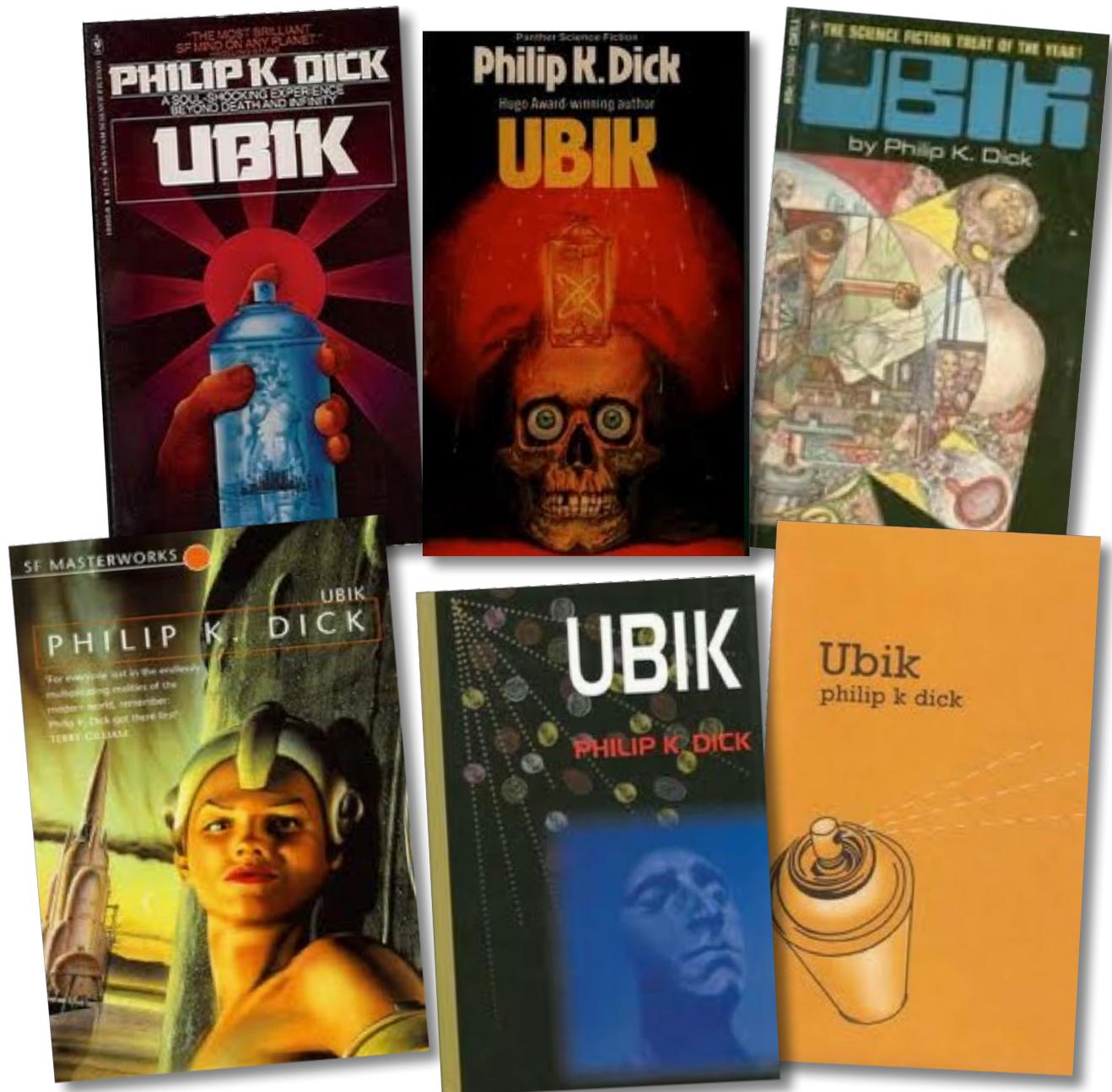
**Discuss the predictions.** Ask students to share their predictions and to talk about how they developed those predictions. As students are sharing their predictions, ask them to point out specifically where they got these ideas; their ideas should come from the images, and/or their knowledge of the terms *technology* and *ubiquitous computing*. Asking students to refer back to the specifics from which they made their predictions is an important step toward analysis and interpretation. Remind students that they should think about these predictions as they begin to read the text.

**Revisit the avatars.** Ask students to revisit their avatars and to make any changes they think are appropriate, based on the discussion of *technology*, *ubiquitous computing* and their predictions for *Ubik*.

FROM THE STUDENT ACADEMIC NOTEBOOK pp 8-9

## Making Predictions

**Directions:** Examine the photographs below, all of which are book covers for editions of Philip K. Dick's novel, *Ubik*. Based on the work we have done thus far on the words *technology* and *ubiquitous computing*, as well as the variety of images presented on these book covers, what do you think this novel will be about? On the next page, make a prediction and explain your prediction.



## Assessment:

### Outcome 4:

Students will examine *Ubik* book covers and make predictions about the novel using the information on the definition of *technology* and on *ubiquitous computing* that they found.

Evaluation Rubric			
Participates fully in examination of <i>Ubik</i> book covers and uses them, as well as the definitions of <i>technology</i> and <i>ubiquitous computing</i> to make potentially valid predictions about the text.	No	Somewhat	Very
Identifies evidence to support predictions.	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

### Teacher Checklist

Use this list to ensure that you have completed all of the lesson components. I . . .

1. Introduced students to the notion of disciplinary literacy, the purpose of the course and the central text and assignments in this course.
2. Asked students to create an avatar of themselves, predicting technological, cultural and personal developments over the next 30 years.
3. Asked students to read an extended definition of *technology*.
4. Asked students to do online research on *ubiquitous computing*.
5. Asked students to examine book covers for *Ubik* and to use them as well as the information on *technology* and *ubiquitous computing* to make predictions about the novel.

## Lesson 2

# Identity: *Ubik* Chapters One to Four

### Overview and Rationale:

This lesson will engage students in an in-class reading of the opening section of Phillip K. Dick's *Ubik*, focusing on words that are unique to the world created by Dick and word-learning strategies for unfamiliar words, including context and examination of word parts. Through teacher modeling, students will be introduced to the reading and research log, which is a continuing assignment in this unit. The reading and research log will engage students in summarizing the text they have read, applying close reading and interpretation to the text and developing interpretive questions. Students will read a description of a literary argument essay as well as a sample literary argument essay. Students will choose one of the prompts for the culminating literary argument essay and connect it to the novel. Students will practice developing a thesis statement related to an excerpt from Chapter Two. Students will work with a small group or a partner to develop notes in response to questions about identity from Chapters One to Two and will pull key ideas to post on their avatar parking lots. Students will be introduced to inferencing and will develop text-based inferences for characters in the first four chapters of *Ubik*. Students will use their vocabulary study as an instructional tool for peers in their class, participating in a process of teaching the words to other students, sorting them into categories and developing rationales for those categories. Students will participate in small-group and whole-class discussions of Chapters One through Four, using questions drawn from students' reading and research logs.

### Tasks/Expected Outcomes:

1. Students will learn strategies for determining the meaning of unfamiliar words using context clues and word parts as part of an exploration of the world of the novel.
2. Students will use the reading and research log to summarize plot and character development, note rhetorical patterns, make inferences, evaluate how those patterns influence interpretation and develop questions requiring deeper reading and interpretation.
3. Students will build toward the literary argument essay by investigating the prompts and learning how to write a thesis statement.
4. Students will make text-based inferences, focusing on character development.
5. Students will participate in small-group and whole-class discussion on themes of identity in the central text.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards – Reading: Literature

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- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- 4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful. (Include Shakespeare as well as other authors.)
- 5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- 10 By the end of grade 12, read and comprehend literature, including stories, dramas and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.

## English Language Arts Standards – Reading: Informational Texts

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- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 10 Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audience.

## English Language Arts Standards: Writing

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- 4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.

- 5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)
- 9 Draw evidence from literary or informational texts to support analysis, reflection and research.
- 10 Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audiences.

### English Language Arts Standards: Speaking and Listening

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- 1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- 1c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify or challenge ideas and conclusions; and promote divergent and creative perspectives.

*Throughout this course, only grade 11-12 standards are used.*

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Skill and Ability List

## Skills Cluster 1: Preparing for the Task

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### 1. Task Analysis

Ability to understand the elements of a writing prompt.

Ability to connect the prompt to the scoring rubric.

Ability to connect the prompt to prior knowledge of a text.

## Skills Cluster 2: Reading Process

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### 1. Literary Epistemology

Ability to recognize that literary texts provide a space for interrogating the meanings of human experiences and literary texts are open to dialogue between and among readers and texts.

### 2. Reading Literary Texts

Ability to read literary texts and understand and apply rhetorical reading strategies as appropriate for literary argument (i.e., close reading).

### 3. Reading for Craft and Structure

Ability to decipher rhetorical strategies and patterns, to make inferences from details and to analyze how an author's choices contribute to its overall structure and meaning as well as its aesthetic impact.

### 4. Reading for Internal/External Connections

Ability to draw on prior knowledge to construct interpretations and to use the text to reflect on the human condition or the reader's life.

### 5. Essential Vocabulary

Ability to apply strategies for developing an understanding of both literary and informational texts by locating words and phrases that identify key concepts and facts or information.

Ability to apply terms specific to literary analysis, evaluation and use.

### 6. Planning

Ability to develop a line of thought and text structure appropriate to literary argument in an English classroom.

## Skills Cluster 4: Writing Process

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### 1. Summarizing Text

Ability to summarize plot and character development details from literary text.

Ability to write short paragraphs with supporting details in response to teacher-designed questions.

### 2. Writing a Thesis Statement

Ability to generate a thesis statement for an argumentative essay.

([www.literacydesigncollaborative.org](http://www.literacydesigncollaborative.org))

**Materials:**

- Academic notebook
- Copies of Phillip K. Dick's *Ubik*
- Sample reading and research log entry

**Timeframe:**

295 minutes

**Targeted Vocabulary:**

**Discipline Specific Vocabulary**

- Epigram
- Level 1 and Level 2 Questions

**Vocabulary taken from Chapter One\***

- ubik (1)
- telepath (1)
- vidphone (1)
- psi (1)
- inertials (1)
- teep (1)
- precog (1)
- polymorphic (2)
- bichannel circuit (2)
- physiognomic (2)
- telepathic aura (2)
- identflag (2)

**Vocabulary taken from Chapter Two**

- effluvium (10)
- nebulous (10)
- luminous (11)
- theologians (13)
- vainglory (15)
- proxima (15)
- proximity (16)
- metaphysical (18)

**Vocabulary taken from Chapter Three**

- incised (19)
- conapt (20)
- homeostatic (23)
- perpetuity (23)
- gratuity (24)
- erratic (25)
- caveat emptor (25)
- miasma (26)
- lobotomy (26)
- stultifying (27)
- apparatus (30)
- feasible (32)
- aggregate (32)
- eradicated (32)
- indices (33)

**Vocabulary taken from Chapter Four**

- manifestation (37)
- incongruous (38)
- hidebound (40)
- subsidiary (41)
- ponder (42)

\* All page numbers in this unit are from Mariner Book edition of *Ubik*.

Activity One

Introduction of the World of the Novel and Words Unique to this Novel  
(Approx. 20 minutes)

**College and Career Readiness Standards: ELA Reading Literature– 1, 4;  
ELA Speaking and Listening– 1**

**Prep students for the activity.** Prior to beginning to read Chapter One aloud to students, tell students that they will definitely see words in this text that will be unfamiliar to them. Some of these are words the author created in order to build the world of the novel, so they are unique to this novel.

Explain to students: *As we read the opening, we will be stopping after every paragraph to identify some of those unfamiliar words that were created by the author. We will use our knowledge of the context, other related words, and prefixes/roots/suffixes to figure out the meanings of these words OR to see if we need to continue reading to get more information.*

Remind students about the previous activities carried out with *ubiquitous computing, technology*, the development of their avatars and the book covers of *Ubik*.

**Begin reading Chapter One of *Ubik* out loud.** The teacher will read the beginning of Chapter One aloud to students, stopping along the way to ask questions and determine the meaning of the words that are unique to this novel (approximately pages one to three).

**Read the opening epigram.** Tell students this is known as an *epigram* and each chapter of the novel opens with one. Add the word *epigram* to the wall chart. Ask the following question:

*Based on this opening epigram, what do you think a “Ubik” is? What words/phrases lead you to believe this?*

Students might respond that it is a vehicle of some kind because of the word *blue-book*.

**Read the first paragraph.** Ask students to go back into the text and look at the following words: *telepath, vidphones, psis*. Ask students the following question:

*How might you determine the meaning of any of those words (telepath, vidphones, psis) from the sentences that we have already read, or from the words themselves?*

Students might respond the word *telepath* could have something to do with telepathy, a *vidphone* might be a combination of a video and a phone, and there isn't much to tell us what a *psi* is.

**Discuss how to determine word meanings.** Remind students sometimes the context around a word is used to figure out its meaning, but sometimes the context of a word isn't very helpful (as in the case of the word *psi*). When that happens, the word itself can be examined to see if there are any clues inside it (such as *telepath* and *vidphone*). Sometimes looking up the word in a dictionary or continuing reading can be helpful. In this case, the word *psi* is a word that Philip K. Dick created for his novel.

**Discuss the opening paragraph.** Tell students that now they know something about those words, they should begin getting an idea of the setting of the novel or the plot of the novel from this first paragraph. Ask the following question:

*This paragraph lays out a situation that we need to understand in order to get the gist of what's happening in the novel. What is it that “started vidphones ringing”?*

Students should respond that a telepath disappeared from the map of a business called Runciter Associates, and this was one of a series of similar disappearances.

Ask the following question:

*This paragraph also tells us about two different organizations: Runciter Associates and something called “Hollis.” Based on this paragraph, what kind of relationship exists between these two organizations?*

Students should respond that these two organizations seem to be at odds with each other or competing with each other in some way.

**Read the next several paragraphs aloud.** Stop at “What? Melipone’s gone? You kid me.” Ask students what words in this section seem to be new or perhaps unique to the world of this novel. (Students should notice *inertials*, *teep* and *precog*.)

Ask the following question:

*How might you determine the meaning of any of those words (inertials, teep, precog) from the sentences that we have already read or from the words themselves?*

Students should note that there is very little in the context to give an idea of these words’ meanings. However, the word *inertials* might be related to the word *inertia* and the word *precog* might be related to the idea of precognition.

Ask the following question:

*We also find out a bit more in this section about Runciter and Hollis. What words and phrases assist in gaining knowledge about these two? What do they tell us?*

Students should notice the “massive, sloppy head of Glen Runciter” and “his ruffled gray mass of wirelike hair,” both of which indicate his appearance and his age. Students might also notice Glen Runciter is most likely the boss at Runciter Associates, and he confirms the notion that Runciter Associates and Hollis’ organization are at odds with or competing with each other.

**Read the remainder of the section.** End with “‘Goodeve.’ Runciter hung up.” Ask students again to find words that seem to be unique to this novel (*polymorphic*, *bichannel circuit*, *telepathic aura*, *identflag*) and for other words that are unfamiliar (perhaps words such as *physiognomic template*, *somberly*, etc.). Again, ask students the following question:

*How might you determine the meaning of any of those words (polymorphic, bichannel circuit, telepathic aura, identflag) from the sentences that we have already read, or from the words themselves?*

Students should notice *polymorphic* is made up of two parts: *poly* and *morph*. A *bichannel circuit* seems to relate to the *vidphone* mentioned earlier, that *telepathic aura* confirms our understanding of *telepaths*, and that *identflag* seems to be a combination of *identity* and *flag*.

Explain to students that *poly* means “many” and that *morph* has many meanings, but among them is “a distinct form of an organism or species.” Talk with students about putting those two together and what can be determined, as well as what that implies about the “Bonds of Erotic Polymorphic Experience” motel. Continue in this way talking about the remainder of these words.

Ask students:

*What else do we learn about the setting, the world, and the situation between Runciter Associates and Hollis' organization through this section of the text?*

Students might notice the businesses involved have something to do with telepathy and that aura produced by telepaths can evidently be measured. Students might also notice Melipone is an exceptional telepath and he is the one who has disappeared. Runciter can visit his dead wife in a moratorium in Switzerland, and people can travel to other planets or “colony worlds” in this novel.

**Reflect on what has been learned.** Ask students to reflect on vocabulary learning from this exercise. (Students should note that there are a variety of ways to learn new words, and that sometimes they need to have patience with unfamiliar words, expecting that they will eventually gain knowledge of these words from the text. Other times they may need to head to the dictionary, but remember that how a word is used in a novel may be quite different from how it is presented in a dictionary.)

**Assessment:**

**Outcome 1:**

Students will learn strategies for determining the meaning of unfamiliar words, using context clues and word parts, as part of an exploration of the world of the novel.

Evaluation Rubric			
Student participates in finding unfamiliar words.	No	Somewhat	Very
Student participates in class discussion regarding strategies for determining meaning.	No	Somewhat	Very
Student's participation suggests that he or she understands how to develop word meaning from both context and word parts.	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

## Activity Two

### Introduction of Summarization and Close Reading in the Reading and Research Logs (Approx. 40 minutes)

#### College and Career Readiness Standards: ELA Writing– 10; ELA Reading Literature–1, 2, 3; ELA Speaking and Listening– 1

**Introduce the activity.** Inform students that as they read, they will be keeping a reading and research log in their academic notebooks. The purpose of this log is to provide a site in which students can

- show that they have read the text,
- practice summarization and synthesis,
- practice literary interpretation and
- practice writing skills.

Explain to students that the next activities are designed to help them understand how to carry out the reading and research log, which they will be doing for each chapter of the novel.

**Assign and review summarization practice.** Ask students to work with a partner/ small group to write a brief summary of plot and character development from the section previously read aloud and discussed on the page titled “Summarizing” in their academic notebooks. Ask a couple of partners/small groups to volunteer their summary sentences, and write those on the white board or show on the document camera. Compare the summaries (page 11), focusing on what is essential information in this short section and providing feedback. Remind students that one of the items they will need to carry out in the reading and research log is a summary of plot and character development. Ensure that students understand how to write a summary, as they will need to do this for each chapter of the assigned reading.

FROM THE STUDENT ACADEMIC NOTEBOOK p 11

#### Summarizing

**Directions:** In the space below, work with a partner to write a brief summary of the pages that were read aloud from *Ubik*.

*(space provided)*

**Prepare students for close reading and interpretation.** Once students are clear on summary, the class will move on to parts II and III of the reading and research log, which focus on noticing the author’s textual patterns in his writing and making interpretations of those patterns.

Ask students to go back into the section of Chapter One that was read aloud and pull out words or phrases from the text that caught their attention, that made them ask questions, that made them curious to know more—this could be something they thought was weird, something they thought was confusing, something they found funny or interesting. They should write their list in their academic notebooks on the page titled “Close Reading and Interpretation” (page 12). Ask students to report out some of the words or phrases they noticed and make a list of the aspects of the text mentioned by students on the white board or document camera.

FROM THE STUDENT ACADEMIC NOTEBOOK p 12

**Directions:** Go back into the section of Chapter One that was read aloud and pull out patterns from the text that caught your attention, that made you ask questions, that made you curious to know more—this could be something you thought was weird, something you thought was confusing or something you found funny or interesting. Write down in the space below some of the patterns that you noticed, including the page numbers where those patterns were found.

*(space provided)*

**Examine this list.** Ask students to classify the things they made note of: Which of these things are character-driven? Which of them are connected to plot or setting? Which of them seem to identify key concepts or themes that the author might develop and examine further throughout the novel? Which of them contain rhetorical strategies and literary devices?

**Model close reading and interpretation.** Select one of the words or phrases from the list provided by students and compose a sample reading and research log entry for close reading and interpretation (parts II and III) for students, on the board or on a document camera, so that they can see/hear you engaging with this topic or idea. (See a sample reading and research log entry for the opening pages of *Ubik* below.) As you write, clarify for students that part II will ask students to notice textual patterns—words or phrases—and that part III asks them to make some interpretation of those patterns.

TEACHER RESOURCES

**Sample Research and Reading Log for the opening pages of *Ubik***

**Directions:** As you read, take note of plot and character development, as well as any patterns (i.e., repetitions, contradictions, similarities) that stand out to you. When you have completed the assigned reading, write your reading log here.

**Part I:** Write a brief summary of the plot and character development that occurred in this section.

*In this brief section, Runciter learns through a vidphone with a technician, that S. Dole Melipone, a top telepath in his company, has disappeared. Runciter indicates that he will consult his dead wife in a moratorium in Switzerland. We also learn that Glen Runciter is the head of Runciter Associates, which seems to be in competition with an organization run by someone named Hollis. Glen Runciter is an older man with a big head and wiry hair.*

**Part II:** What patterns caught your attention? Here you should describe the pattern, including specific words and phrases from the text, along with page numbers.

*One of the things that I noticed in this section is the way the author uses odd-sounding terms that are not familiar to me. For example, he mentions telepaths (page 1), vidphone (page 1), inertials (page 1), teep (page 1), precogs (page 1), and physiognomic (page 2), all within the first two pages.*

**Part III:** Why might the author have chosen to use that pattern? How does the author's word choice impact your interpretation of the novel?

*Perhaps the author is attempting to give an impression that this novel is set in the future, in a time when technologies are quite different. It seems that these terms could indicate that people in the future are telepathic, and that their telepathic abilities are perhaps assisted by technology. By using these terms that sound similar to ones we use (telephone/vidphone, for example), the author is trying to build on technologies that are currently in use and emphasize both the similarities and differences.*

Remind students that for each chapter, they should use one of those categories (character-driven, connections to plot or setting, key concepts or themes, rhetorical strategies/literary devices) to think about and engage with what they are reading in the assigned chapters of the text. This work of close reading will be beneficial in not only carrying on interpretations of the novel, but also in writing the literary argument essay at the end of this unit.

**Give students independent practice with writing interpretations of textual patterns that they notice.** Ask students to go back to the list of words and phrases that they noticed (“Close Reading and Interpretation” in their academic notebooks page 13) and to write a paragraph on the page titled “Close Reading and Interpretation: Student Practice” of the academic notebook page 13 answering the question for part III of the reading and research log: *Why might the author have chosen to use that pattern? How does the author’s word choice impact your interpretation of the novel?*

FROM THE STUDENT ACADEMIC NOTEBOOK p 13

### Close Reading and Interpretation: Student Practice

**Directions:** In the space below, write a paragraph in which you provide an interpretation of one of the patterns you noticed in your reading of Chapter One (see the previous page of the academic notebook).

Answer these questions:

Why might the author have chosen to use that pattern? How does the author’s word choice impact your interpretation of the novel?

*(space provided)*

Ensure that students know how to complete this portion of the reading and research log assignment and answer questions related to the portion of the novel that was read.

## Activity Three

Introduction of Level 1 and Level 2 Questions in the Reading and Research Logs  
(Approx. 40 minutes)

**College and Career Readiness Standards: ELA Writing– 9, 10; ELA Reading Literature– 5, 10; ELA Speaking and Listening– 1**

It is important that students understand the difference between what we are calling Level 1 and Level 2 reading. Level 1 reading deals with surface information; these types of questions can help students to make sure that they understand what is going on in terms of basic plot points. Level 2 questions require that students dig deeper, make

inferences and draw conclusions that will lead to interpretations about what they are reading. Students should be engaged with both Level 1 and Level 2 questions in their reading and research logs, and both types of questions should be text-dependent.

**Continue reading aloud.** Continue reading Chapter One aloud to students. On the page with the text (“...all the way here from the North American Confederation.”), stop and ask students a series of Level 1 questions. Explain to students that Level 1 questions deal with surface information, the kind that you can get very simply from referring back to the text.

Examples:

- *What is Resurrection Day?*
- *Who is Herbert Schoenheit von Vogelsang?*
- *What kind of service does the Beloved Brethren Moratorium provide?*

**Read a few pages further** (end with “...ready at this time to reveal to the world.”).

Ask students a couple of Level 2 questions. Explain to students that Level 2 questions require that students dig deeper, make inferences and draw conclusions or interpretations about what they are reading.

Examples:

- *What does Dick’s description of Runciter imply about his personality?*
- *What particular details does he use to reinforce this implication?*

Ask students the following questions and have them identify them as Level 1 or Level 2 questions:

Examples:

- *What is a teep? (Level 1)*
- *What does Dick mean when he says “Medical science, he conjectured, supplies the material groundwork, and out of the authority of his mind Runciter supplies the remainder”? (Level 2)*
- *Explain what a prudence organization does. (Level 1)*

**Students practice independently.** Ask students to complete their reading of Chapter One silently and to develop from Chapter One a Level 2 question in the reading log for this chapter on page 14 in the academic notebook.

FROM THE STUDENT ACADEMIC NOTEBOOK p 14

### Level 1 and Level 2 Questions

**Directions:** Level 1 questions deal with surface information; these types of questions can help you to make sure that you understand what is going on in terms of basic plot points. Level 2 questions require that you dig deeper, make inferences and draw conclusions and make interpretations about what you are reading. Complete your reading of *Ubik*, Chapter One silently and write a Level 2 question for the chapter in the space below.

*(space provided)*

**Sharing of Level 2 questions.** Choose one or two of students' Level 2 questions and/or the sample Level 2 question below, and use them to facilitate a class discussion of Chapter One.

**Sample Level 2 question:** *On page three, Runciter is described in this way: "...with a grimacing smile, as if some repellent midnight fluid had crept up into his aged throat." What emotion is the author attempting to convey that Runciter might be feeling? How might someone observing Runciter react to his smile?*

**Assessment:**

**Outcome 2:**

Students will use the reading and research log to summarize plot and character development, note rhetorical patterns, make inferences, evaluate how those patterns influence interpretation and to learn to develop questions that require deeper reading and interpretation.

Reading and Research Log Assessment	
Rate each item on a scale of one to five, with five highest and one lowest.	
The log provides evidence that the student has read and comprehended the portion of the text assigned.	-----1-----2-----3-----4-----5----->
The log presents an accurate and complete summary of the portion of the text assigned, without omitting important ideas or including unnecessary details.	-----1-----2-----3-----4-----5----->
The log provides evidence that the student is noticing and interpreting word choices and other rhetorical patterns.	-----1-----2-----3-----4-----5----->
The log provides evidence that the student is capable of producing appropriate Level 2 questions.	-----1-----2-----3-----4-----5----->
Writing in the log is competent, both in terms of its organizational structure and in its use of standard English usage and punctuation.	-----1-----2-----3-----4-----5----->
<b>TOTAL:</b> <input type="text"/> /25	

**Activity Four**

**Modeling Vocabulary Work (Approx. 15 minutes)**

**College and Career Readiness Standards: ELA Reading Literature– 4**

**Explain the importance of vocabulary study in reading literary works.** Tell students that as they read the novel, they will also be studying vocabulary from the novel. Remind students that this making meaning from texts is part of the way in which texts are read in English classes. Explain to students that you will be modeling the type of vocabulary work that you expect from students as they study *Ubik*.

NOTE: If your students have already completed English Unit One of this readiness course, you may omit the modeling that follows and choose simply to remind students of the type of vocabulary work they should be doing. Otherwise, we recommend that you take the time to model for students how they should carry out this vocabulary study.

**Choose one of the words from the choice list for *Ubik* Chapters One to Four and model the kind of work expected from students, using the sample provided below and projecting this modeling on the document camera or using the white board.**

As you work through the sample with students, you should emphasize how students can use the dictionary definition, their own understanding of the word or its parts and the context of the word to determine a useful meaning that helps understand the text.

<p><b>Word:</b> nebulous</p>	<p><b>My understanding of this word is (circle one):</b>                  Excellent      Fair      Poor</p>
<p><b>Context (including page #):</b>                  “As to her own stated wishes, before her death and in early half-life encounters—this had become handily nebulous in his mind” (page 10).</p>	
<p>Dictionary definition:  <b>Hazy, vague, indistinct, or confused.</b>                  What in the world does that mean?  <b>Confused, cloudy, not clear.</b></p>	
<p><b>My sense of the word, including the context and the dictionary definition, in my own words:</b>                  This is saying that Glen Runciter has only an unclear or confused memory of what his wife, Ella Runciter, wanted for her half-life experience.</p>	

**After modeling this vocabulary work for students, assign them to work in their academic notebooks (pages 17, 21, and 25) to complete the charts for the two words that they have chosen from each of the assigned chapters, Chapters Two through Four.** Remind students that they should choose one word from the list provided for each chapter and one word from each chapter that is unfamiliar to them.

**Assign Chapters Two through Four.** Students should read Chapters Two through Four in *Ubik* for homework or during the remainder of class. For each chapter, students should write a reading and research log in their academic notebook pages 19-26. Students' success in carrying out summary, close reading and interpretation, and developing Level 2 questions will largely depend on how much time in class is spent reviewing the reading and research log, so it is strongly suggested that you spend about ten minutes in every class period reviewing students' responses and providing feedback so that they can see what they need to do this work successfully. In addition, students should complete a vocabulary chart for two words from each chapter (in this case, Chapters Two through Four), drawing one word from the choice list for each chapter and choosing an additional word on their own.

FROM THE STUDENT ACADEMIC NOTEBOOK pp 15-16

### READING AND RESEARCH LOG FOR *Ubik*, Chapter Two

**Directions:** As you read, take note of plot and character development, as well as any of the author’s language choices that stand out to you. When you have completed the assigned reading, write your reading log here.

**Part I:** Write a brief summary of the plot and character development that occurred in this chapter.

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**Part II:** What patterns in the author’s words and phrases caught your attention? Here you should list the words and phrases you noticed, along with page numbers.

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**Part II:** Why might the author have chosen to use words/phrases in that way? How does the author’s word choice impact your interpretation of the novel? Think about at least one of these categories: character development; connections to plot or setting; key concepts or themes; rhetorical strategies/ literary devices.

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**Part IV:** Write a *Level 2* question for this chapter.

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Each chapter’s log asks the same questions as above in the academic notebook.

FROM THE STUDENT ACADEMIC NOTEBOOK p 17

### Vocabulary from Philip K. Dick's *Ubik*, Chapter Two

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Two. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

effluvium (10)

theologians (13)

proximity (16)

nebulous (10)

vainglory (15)

metaphysical (18)

luminous (11)

proxima (15)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____	

FROM THE STUDENT ACADEMIC NOTEBOOK p 21

### Vocabulary from Philip K. Dick's *Ubik*, Chapter Three

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Three. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

incised (19)	gratuity (24)	lobotomy (26)	aggregate (32)
conapt (20)	erratic (25)	stultifying (27)	eradicated (32)
homeostatic (23)	caveat emptor (25)	apparatus (30)	indices (33)
perpetuity (23)	miasma (26)	feasible (32)	

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____	

FROM THE STUDENT ACADEMIC NOTEBOOK p 25

### Vocabulary from Philip K. Dick's *Ubik*, Chapter Four

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Four. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

- manifestation (37)
- subsidiary (41)
- incongruous (38)
- ponder (42)
- hidebound (40)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____	

**Assessment:**

**Outcome 1:**

Students will learn strategies for determining the meaning of unfamiliar words, using context clues and word parts, as part of an exploration of the world of the novel.

Evaluation Rubric			
Identifies vocabulary words, context from which the words are taken, and notes their denotative meaning and their meaning in the context of the passage(s).	No	Somewhat	Very
Rates their understanding of the words.	No	Somewhat	Very
Writes in readable prose.	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

**Activity Five**

**Introducing the Literary Argument Essay (Approx. 35 minutes)**

**College and Career Readiness Standards: ELA Writing– 4, 9, 10; ELA Reading Informational Text– 1, 2; ELA Speaking and Listening– 1**

**Introduce the prompts for the literary argument essay.** Place the prompts for this culminating writing task on the page titled “Literary Argument Essay” in the academic notebook on the board or project it on a document camera. Ask students to read the prompts and lead students in a thorough deconstruction of all parts of the prompt so that they deeply understand what they will be asked to do in the assessment.

FROM THE STUDENT ACADEMIC NOTEBOOK p 27

**Literary Argument Essay**

How is the exponential increase of information that we process in all forms of media affecting the way we live? After reading *Ubik*, by Philip K. Dick and other informational texts, and conducting independent research, write an essay in which you address one of the prompts below (or an approved topic of your choosing) and argue the thesis. Be sure to acknowledge opposing views. Support your position with evidence from the texts.

Prompts:

- a) Philip K. Dick and other authors featured in this unit express views on consumerism and its impact on society. Examine their multiple viewpoints. Take a position on the viewpoint you find most convincing and explain why. Support your argument with specific, relevant evidence from the texts.

- b) How do Philip K. Dick and the other authors featured in this unit portray characters' attempts to maintain a sense of personal identity in a technological society? Take a position on the technique used to portray personal identity you find most convincing and explain why. Support your argument with specific, relevant evidence from the texts.
- c) How does the technology in these texts shape society's views on what it means to be human? Are these views different when considered on an individual basis? Take a position on the impact of technology on humanity and explain why. Support your argument with specific, relevant evidence from the texts.

**Introduce the rubric for the literary argument essay.** Ask students to examine the rubric for the literary argument essay on the page titled "Rubric for Literary Argument Essay." in the academic notebook page 28), or modify it in class based on the feedback from discussion.

FROM THE STUDENT ACADEMIC NOTEBOOK p 28

### Rubric for Literary Argument Essay

Scoring Elements	1 Not Yet	1.5	2 Approaches Expectations	2.5	3 Meets Expectations	3.5	4 Advanced
Focus	Attempts to address prompt, but lacks focus or is off-task.		Addresses prompt appropriately and establishes a position, but focus is uneven. Addresses additional demands superficially.		Addresses prompt appropriately and maintains a clear, steady focus. Provides a generally convincing position. Addresses additional demands sufficiently.		Addresses all aspects of prompt appropriately with a consistently strong focus and convincing position. Addresses additional demands with thoroughness and makes a connection to claim.
Controlling Idea	Attempts to establish a claim, but lacks a clear purpose.		Establishes a claim.		Establishes a credible claim.		Establishes and maintains a substantive and credible claim or proposal.
Reading/ Research	Attempts to reference reading materials to develop response, but lacks connections or relevance to the purpose of the prompt.		Presents information from reading materials relevant to the purpose of the prompt with minor lapses in accuracy or completeness.		Accurately presents details from reading materials relevant to the purpose of the prompt to develop argument or claim.		Accurately and effectively presents important details from reading materials to develop argument or claim.
Development	Attempts to provide details in response to the prompt, but lacks sufficient development or relevance to the purpose of the prompt.		Presents appropriate details to support and develop the focus, controlling idea, or claim, with minor lapses in the reasoning, examples, or explanations.		Presents appropriate and sufficient details to support and develop the focus, controlling idea, or claim.		Presents thorough and detailed information to effectively support and develop the focus, controlling idea, or claim.

Scoring Elements	1 Not Yet	1.5	2 Approaches Expectations	2.5	3 Meets Expectations	3.5	4 Advanced
Organization	Attempts to organize ideas, but lacks control of structure.		Uses an appropriate organizational structure for development of reasoning and logic, with minor lapses in structure and/or coherence.		Maintains an appropriate organizational structure to address specific requirements of the prompt. Structure reveals the reasoning and logic of the argument.		Maintains an organizational structure that intentionally and effectively enhances the presentation of information as required by the specific prompt. Structure enhances development of the reasoning and logic of the argument.
Conventions	Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. Sources are used without citation.		Demonstrates an uneven command of standard English conventions and cohesion.  Uses language and tone with some inaccurate, inappropriate, or uneven features. Inconsistently cites sources.		Demonstrates a command of standard English conventions and cohesion, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt. Cites sources using appropriate format with only minor errors.		Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Consistently cites sources using appropriate format.
Content Understanding	Attempts to include disciplinary content in argument, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.		Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.		Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.		Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

**Share the following text with students:**

[http://academic.cengage.com/resource\\_uploads/downloads/1413022812\\_59427.pdf](http://academic.cengage.com/resource_uploads/downloads/1413022812_59427.pdf).

Read the opening pages of this chapter with students beginning with the page titled “Writing Literacy Arguments” in the academic notebook pages 29-31 and discuss the basic points made about the literary argument in the text, including the following:

- Defining a literary argument essay (one in which a position is taken on a debatable topic related to a piece of literature and the author attempts to change the reader’s mind about it).
- Choosing a topic (one about which reasonable people may disagree, one that is narrow enough for the page limit and one that is interesting).
- Developing an argumentative thesis (one that takes a strong stand, one which an anti-thesis can be developed and one that can be supported).
- Defining key terms.
- Considering the audience.
- Refuting opposing arguments.

## CHAPTER 5

# WRITING LITERARY ARGUMENTS

Most of the essays you write about literature are **expository**— that is, you write to give information to readers. For example, you might discuss the rhyme or meter of a poem or examine the interaction of two characters in a play. (Most of the student essays in this book are expository.) Other essays you write may be **literary arguments** that is, you take a position on a debatable topic and attempt to change readers' minds about it. The more persuasive your argumentative essay, the more likely readers will be to concede your points and grant your conclusion.

When you write a literary argument, you follow the same process you do when you write any essay about a literary topic. However, because the purpose of an argument is to convince readers, you need to use some additional strategies to present your ideas.

### Planning a Literary Argument

#### Choosing a Debatable Topic

Frequently, an instructor will assign a topic or specify a particular literary work for you to discuss. Your first step will be to decide exactly what you will write about. Because an argumentative essay attempts to change the way readers think, it must focus on a **debatable topic**, one about which reasonable people may disagree. **Factual statements**— statements about which reasonable people do *not* disagree — are therefore inappropriate as topics for argument.

**Factual Statement:** Linda Loman is Willy Loman's long-suffering wife in Arthur Miller's play Death of a Salesman.

**Debatable Topic:** More than a stereotype of the long-suffering wife, Linda Loman in Arthur Miller's play Death of a Salesman is a multidimensional character.

In addition to being debatable, your topic should be narrow enough for you to develop within your page limit. After all, in an argumentative essay, you will have

to present your own ideas and supply convincing support while also pointing out the strengths and weaknesses of opposing arguments. If your topic is too broad, you will not be able to discuss it in enough detail.

Finally, your topic should be interesting. Keep in mind that some topics — such as the significance of the wall in Robert Frost’s poem “Mending Wall” — have been written about so often that you will probably not be able to say anything very new or interesting about them. Instead of relying on an overused topic, choose one that enables you to write something original.

### Developing an Argumentative Thesis

After you have chosen your topic, your next step is to state your position in an **argumentative thesis** — one that takes a strong stand. Properly worded, this thesis statement will lay the foundation for the rest of your argument.

One way to make sure that your thesis actually does take a stand is to formulate an **antithesis** — a statement that takes an arguable position opposite from yours. If you can construct an antithesis, you can be certain that your thesis statement takes a stand. If you cannot, your thesis statement needs further revision to make it argumentative thesis.

**Thesis Statement:** The last line of Richard Wright’s short story “Big Black Good Man” indicates that Jim was fully aware all along of Olaf’s deep-seated racial prejudice.

**Antithesis:** The last line of Richard Wright’s short story “Big Black Good Man” indicates that Jim remained unaware of Olaf’s feelings toward him.

Whenever possible, test your argumentative thesis statement on your classmates — either informally in classroom conversations or formally in a peer-review session.

#### ✓ CHECKLIST Developing an Argumentative Thesis

- Can you formulate an antithesis?
- Does your thesis statement make clear to readers what position you are taking?
- Can you support your thesis with evidence from the text and from research?

### Defining Your Terms

---

You should always define the key terms you use in your argument. For example, if you are using the term *narrator* in an essay, make sure that readers know you are referring to a first-person, not a third-person, narrator. In addition, clarify the difference between an **unreliable narrator**— someone who misrepresents or misinterprets events — and a **reliable narrator**— someone who accurately describes events. Without a clear definition of the terms you are using, readers may have a very difficult time understanding the point you are making.

#### Defining Your Terms

Be especially careful to use precise terms in your thesis statement. Avoid vague and judgmental words, such as *wrong*, *bad*, *good*, *right*, and *immoral*.

**Vague:** The poem "Birmingham Sunday (September 15, 1963)" by Langston Hughes shows how bad racism can be.

**Clearer:** The poem "Birmingham Sunday (September 15, 1963)" by Langston Hughes makes a moving statement about how destructive racism can be.

### Considering Your Audience

---

As you plan your essay, keep your audience in mind. For example, if you are writing about a work that has been discussed in class, you can assume that your readers are familiar with it; include plot summaries only when they are needed to explain or support a point you are making. Keep in mind that you will be addressing an academic audience— your instructor and possibly some students. For this reason, you should be sure to follow the conventions of writing about literature as well as the conventions of standard written English (for information on the conventions of writing about literature, see the checklist in Chapter 2, p. 000.)

When you write an argumentative essay, always assume that you are addressing a skeptical audience. Remember, your thesis is debatable, so not everyone will agree with you — and even if your readers are sympathetic to your position, you cannot assume that they will accept your ideas without question.

The strategies you use to convince your readers will vary according to your relationship with them. Somewhat skeptical readers may need to see only that your argument is logical and that your evidence is solid. More skeptical readers, however, may need to see that you understand their positions and that you concede some of their points. Of course, you may never be able to convince hostile readers that your conclusions are legitimate. The best you can hope for is that these

readers will acknowledge the strengths of your argument even if they remain skeptical about your conclusion.

### Refuting Opposing Arguments

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As you develop your literary argument, you may need to **refute**—that is, to disprove—opposing arguments by demonstrating that they are false, misguided, or illogical. By summarizing and refuting opposing views, you more opposing arguments seem less credible to readers; thus, you strengthen your case. When an opposing argument is so strong that it cannot be easily dismissed, however, you should concede the strength of the argument and then point out its limitations.

Notice in the following paragraph how a student refutes the argument that Homer Barron, a character in William Faulkner’s short story “A Rose for Emily,” is gay.

Opposing argument	A number of critics have suggested that Homer Barron, Miss Emily’s suitor, is gay. Certainly, there is some evidence in the story to support this
Concession	interpretation. For example, the narrator points out that Homer “liked the company of men” (Faulkner 000) and that he was not “a marrying man” (Faulkner 000). In addition, the narrator describes Homer as wearing yellow gloves when he took Emily for drives. According to the critic William Greenslade, in the 1890s yellow was associated with homosexuality (24). This evidence, however, does not establish that Homer is gay. During the nineteenth century, many men preferred the company of other men (as many do today). This, in itself, did not mean they were gay. Neither does the fact that Homer wore yellow gloves. According to the narrator, Homer was a man who liked to dress well. It is certainly possible that he wore these gloves to impress Miss Emily, a woman he was trying to attract.
Refutation	

**Read and discuss a sample literary argument.** Ask students to examine the sample literary argument that begins on the page titled “Sample Literacy Argument Essay” in the academic notebook page 33. Have students read this in class and discuss the structure of the sample paper, including the introduction, the thesis statement, the argument, counter-argument and conclusion. Examine the thesis statement and see how it meets the requirements for a thesis statement set out earlier in class. Ask students to notice that the author of the sample literary argument refers to information from the short story that is being analyzed but also cites other sources. Ask students to notice that the voice in the sample is academic and to examine the works cited page.

## Sample Literacy Argument Essay

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CHAPTER 5 • WRITING LITERARY ARGUMENTS

Chase 1

Margaret Chase  
Professor Sierra  
English 1001  
6 May 2005

### The Politics of "Everyday Use"

Introduction

Alice Walker's "Everyday Use" focuses on a mother, Mrs. Johnson, and her two daughters, Maggie and Dee, and how they look at their heritage. The story's climax comes when Mrs. Johnson rejects Dee's request to take a hand-stitched quilt with her so that she can hang it on her wall. Knowing that Maggie will put the quilt to "everyday use," Dee is horrified, and she tells her mother and Maggie that they do not understand their heritage. Although many literary critics see Dee's desire for the quilt as materialistic and shallow, a closer examination of the social and historical circumstances in which Walker wrote this 1973 story suggests a more generous interpretation of Dee's actions.

Thesis statement

Background

On the surface, "Everyday Use" is a story about two sisters, Dee and Maggie, and Mrs. Johnson, their mother. Mrs. Johnson tells the reader that "Dee, . . . would always look anyone in the eye. Hesitation was no part of her nature" (000). Unlike her sister, Maggie is shy and introverted. She is described as looking like a lame animal that has been run over by a car. According to the narrator, "She has been like this, chin in on chest, eyes on ground, feet in shuffle" (000), ever since she was burned in a fire.

Chase 2

Unlike Dee, Mrs. Johnson never received an education. After second grade, she explains, the school closed down. She says, "Don't ask me why: in 1927 colored asked fewer questions than they do now" (000). Mrs. Johnson concedes that she accepts the status quo even though she knows that it is unjust. This admission further establishes the difference between Mrs. Johnson and Dee: Mrs. Johnson has accepted her circumstances, while Dee has worked to change hers. Their differences are illustrated by their contrasting dress. As show in Figure 1, Dee and

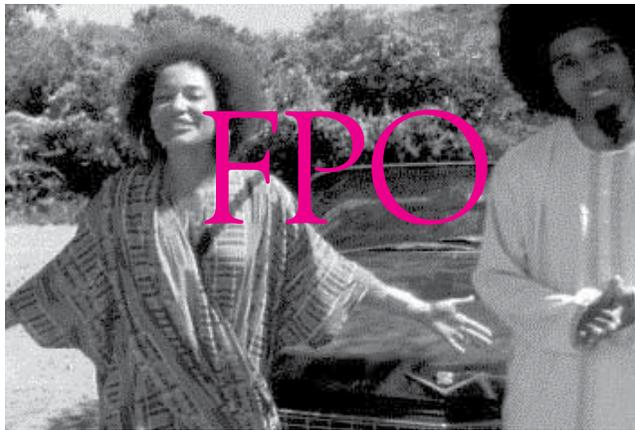


Fig. 1. Dee and Hakim arrive at the family home. "Everyday Use," The Wadsworth Original Film Series in Literature: "Everyday Use," dir. Bruce R. Schwartz, DVD (Boston: Wadsworth, 2005).

Chase 3

her boyfriend Hakim dress in the Afro-American style of the late 1960s, embracing their heritage; Mrs. Johnson and Maggie dress in plain, conservative clothing.

Background continued

When Dee arrives home with her new boyfriend, it soon becomes obvious that character is, for the most part, unchanged. As she eyes her mother's belongings and asks Mrs. Johnson if she can take the top of the butter churn home with her, it is clear that she is still very materialistic. However, her years away from home have also politicized her. Dee now wants to be called "Wangero" because she believes (although mistakenly) that her given name comes from whites who owned her ancestors. She now wears African clothing and talks about how a new day is dawning for African Americans.

Social and historical context used as evidence to support

The meaning and political importance of Dee's decision to adopt an African name and wear African clothing cannot be fully understood without a knowledge of the social and political context in which Walker wrote this story. Walker's own words about this time period explain Dee's behavior and add meaning to it. In her interview with White, Walker explains that the late 1960s was a time of cultural and intellectual awakening for African Americans. In an effort to regain their past, many turned to Africa, adopting the dress, hairstyles, and even the names of their African ancestors. Walker admits that as a young woman she too became interested in adopting an African heritage. (In fact, she herself

Chase 4  
was given the name *Wangero* during a visit to Kenya in the late 1960s.) Walker tells White that she considered keeping this new name, but eventually realized that to do so would be to “dismiss” her family and her American heritage. When she researched her American family, she found that her great-great grandmother had walked from Virginia to Georgia carrying two children. “If that’s not a Walker,” she says, “I don’t know what is.” Thus, Walker realized that, over time, African Americans had actually transformed the names they had originally taken from their enslavers. To respect the ancestors she knew,



Fig. 2. Traditional hand-stitched quilt. Evelyn C. White, “Alice Walker: Stitches in Time,” interview, *The Wadsworth Original Film Series in Literature: “Everyday Use,”* dir. Bruce R. Schwartz, DVD (Boston: Wadsworth, 2005).

Chase 5

Walker says, she decided it was important to retain her name.

Along with adopting elements of their African heritage, many African Americans also worked to elevate the objects that represented their heritage, such as the quilt shown in Figure 2, to the status of high art. According to Salaam, one way of doing this was to put these objects in museums; another was to hang them on the walls of their homes. Such acts were aimed at convincing whites that African Americans had an old and rich culture and that consequently they deserved not only basic civil rights, but also respect. These gestures were also meant to improve self-esteem and pride within black communities (Salaam 42-43).

Concession and presentation of opposing argument

Admittedly, as some critics have pointed out, Dee is more materialistic than political. For example, although Mrs. Johnson makes several statements throughout the story that suggest her admiration of Dee's defiant character, she also points to incidents that highlight Dee's materialism and selfishness. When their first house burned down, Dee watched it burn while she stood under a tree with "a look of concentration" (000) rather than remorse. Mrs. Johnson knows that Dee hated their small, dingy house, and she knows too that Dee was glad to see it destroyed. Furthermore, Walker acknowledges in an interview with her biographer, Evelyn C. White, that as she was writing the story, she imagined that Dee might even have set the fire that destroyed the house

Chase 6

and scarred her sister. Even now, Dee is ashamed of the tin-roofed house her family lives in, and she has said that she would never bring her friends there. Mrs. Johnson has always known that Dee wanted "nice things" (000); even at sixteen, "she had a style of her own: and knew what style was" (257). However, although these examples indicate that Dee is materialistic and self-serving, they also show positive traits: pride and a strong will. Knowing that she will encounter strong opposition wherever she goes, she works to use her appearance to establish power. Thus, her desire for the quilt can be seen as an attempt to establish herself and her African-American culture in a society dominated by whites.

Mrs. Johnson knows Dee wants the quilt, but she decides instead to give it to Maggie. According to Houston Baker, when Mrs. Johnson chooses to give the quilt to Maggie, she is challenging Dee's understanding of her heritage. Unlike Dee, Mrs. Johnson recognizes that quilts signify "sacred generations of women who have made their own special kind of beauty separate from the traditional artistic world" (qtd. in Piedmont-Marton 45). According to Baker, Mrs. Johnson realizes that her daughter Maggie, whom she has long dismissed because of her quiet nature and shyness, understands the true meaning of the quilt in a way that Dee never will (Piedmont-Marton 45). Unlike Dee, Maggie has paid close attention to the traditions and skills of her

Refutation  
of opposing  
argument

Analysis of  
Mrs. Johnson's  
final act

Chase 7

mother and grandmother: she has actually learned to quilt. More important, by staying with her mother instead of going to school, she has gotten to know her family. She poignantly underscores this fact when she tells her mother that Dee can have the quilt because she does not need it to remember her grandmother. Even though Maggie's and Mrs. Johnson's understanding of heritage is clearly more emotionally profound than Dee's, it is important not to dismiss Dee's interest in elevating the quilt to the level of high art. The political stakes of defining an object as art in the late 1960s and early 1970s were high, and the fight for equality went beyond basic civil rights.

Conclusion  
restating thesis

Although there is much in the story that indicates Dee's materialism, her desire to hang the quilt should not be dismissed as simply a selfish act. Like Mrs. Johnson and Maggie, Dee is a complicated character. At the time the story was written, displaying the quilt would have been not only a personal act, but also a political act—one with important, positive results. The final message of "Everyday Use" may just be that in order to create an accurate view of the quilt (and by extension African-American culture) you need both views—Maggie's and Mrs. Johnson's every-day use and Dee's elevation of the quilt to art.

Chase 8

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**Focusing on the prompts.** Ask students to work in the academic notebook on the page titled “Responding to Prompts” (page 42) to answer the following question:

FROM THE STUDENT ACADEMIC NOTEBOOK p 42

### Responding to Prompts

**Directions:** Select one of the three prompts for the literacy argument essay that interests you most. In the space below, answer the following questions: What kind of ideas and thoughts do you have in response to this prompt? What have you seen so far in the novel that seems to connect to this prompt?

*(space provided)*

## Activity Six

### Practice in Developing a Thesis Statement (Approx. 35 minutes)

#### College and Career Readiness Standards: ELA Writing– 5, 9, 10; ELA Speaking and Listening– 1

**Review the components of a thesis statement:** Ask students to look back at the “Planning a Literary Argument” material in their academic notebooks.

Ask students, *What is a thesis statement? What should it contain?* Students should be able to bring up the following:

- A thesis should be about a debatable topic.
- A thesis should contain a strong stand that lays a foundation for the argument.
- Based on their thesis, students should be able to create an antithesis.
- A thesis should use clearly defined terms.
- A thesis should keep the audience in mind.
- A thesis should refute opposing arguments.

Ask students also to talk about how they might ascertain if a thesis statement is proven. (Possible answer: The thesis statement can be supported with information from the text.)

**Examine a conversation in Chapter Two.** Ask students to review the conversation between Ella and Glen Runciter in Chapter Two of *Ubik*, beginning with “It’s so weird. I think I’ve been dreaming all this time....” (page 12) and continuing through “And night,” Runciter said, “*has* come” (page 17).

**Develop a thesis statement.** Working with a partner, students should develop a sample thesis statement that meets the criteria reviewed previously in their academic notebooks on the page titled “Developing a Thesis” (page 43). The thesis statements students develop might address what is happening with the identity merging of people in the moratorium, about what is going on with the psis, about the relationship between Ella and Glen Runciter or any number of other relevant topics.

FROM THE STUDENT ACADEMIC NOTEBOOK p 43

### Developing a Thesis

**Directions:** With a partner, review the conversation between Ella and Glen Runciter in Chapter Two of *Ubik*, beginning with “It’s so weird. I think I’ve been dreaming all this time...” (page 12) and continuing through “And night,” Runciter said, “has come” (page 17).

With your partner, develop a sample thesis statement that provides an explanation of what seems to be going on in the novel, using the space below. Your thesis statement should meet the criteria reviewed previously. The thesis statement you develop might provide an explanation for, (a) what is happening with the identity merging of people in the moratorium, (b) what is going on with the psis, or (c) the relationship between Ella and Glen Runciter, or any number of other relevant topics.

*(space provided)*

For example, students might create something like the following thesis statement:

*In Chapter Two, the author characterizes the relationship between Ella and Glen Runciter as one that presents Ella as dominant over Glen.*

**Provide an opportunity to revise thesis statements.** After pairs of students have completed their practice thesis statements, ask several volunteers to write their statements on the white board or show them on a document camera. Review the thesis statements using the criteria listed above. As a class, make revisions to the thesis statements so that they fit the criteria. Provide time for students to work with their partners to revise their practice thesis statements in order to make them fit the criteria.

**Review plot and character development.** Ask students to share from their plot summaries/character development and to address patterns and interpretation of those patterns.

**Discuss Level 2 questions.** Ask two volunteers to provide their Level 2 questions for Chapter Two and facilitate a brief class discussion on those questions.

In all discussions, ensure that students are providing information from the text as evidence for their perspectives by asking them follow-up questions, such as “Can you find any evidence from the novel that supports your opinion?”

### Assessment:

#### Outcome 3:

Students will build toward the thinking they need for the final assessment by investigating what the final assessment is asking for as well as learning how to write a thesis statement.

Evaluation Rubric			
Practice thesis statement provides a reasonable explanation of a problem in the novel.	No	Somewhat	Very
Practice thesis statement makes a strong stand, such that an antithesis could be created from it.	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

Activity Seven

Identity in *Ubik*, Chapters One and Two (Approx. 20 minutes)

**College and Career Readiness Standards: ELA Writing– 10; ELA Reading Literature– 1, 10; ELA Speaking and Listening– 1**

**Ask students to work with a small group or a partner to develop notes in response to a question in their academic notebooks on the page titled “Question about Identity” in their academic notebooks page 44.**

FROM THE STUDENT ACADEMIC NOTEBOOK p 44

### Question about Identity

**Directions:** With a partner, use your reading log for Chapter Two and the text itself to write notes that will help you respond to the following question:

In Chapter Two, Runciter speaks to his dead wife, Ella, who is in a moratorium. However, midway through their conversation, Ella is “replaced” by Jory, another half-lifer. How do the boundaries of individual identity seem to blur after death? What specific details from the text can you find to support your idea?

*(space provided)*

**Ask students to transfer key ideas from their responses to their avatar parking lots using sticky notes.** Have students walk around the room and examine the additions made to students’ parking lot/avatars.

**Facilitate a discussion** about the role of personal identity in the economy of *Ubik* as well as how death seems to blur identity boundaries in the novel. In the discussion, encourage students to provide textual evidence to maintain a text-dependent discussion.

**Assessment:**

**Outcome 5:**

Students will participate in small-group and whole-class discussions on themes of identity in the central text.

<b>Evaluation Rubric</b>			
<b>CCRS for Speaking/Listening</b>	<b>Basic (0-3 points)</b>	<b>Proficient (4 points)</b>	<b>Distinguished (5 points)</b>
<b>CCRS.ELA.Literacy.SL.11-12.1a.</b> Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	Student comes to class unprepared for discussion and does not bring evidence from texts into the discussion.	Student comes to class prepared for discussion and brings evidence from texts into discussion.	Student comes to class prepared for discussion and is a vital part of a well-reasoned exchange of ideas.
<b>CCRS.ELA-Literacy.SL.11-12.1c</b> Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.	Student is not a vital part of the discussion, in that he or she is inattentive, doesn't take notes, and/or never volunteers to share knowledge with the class.	Student poses and responds to questions that make connections among the text and the world.	Student participates effectively in the discussion and brings others into the discussion by asking for clarification, verification, or challenging ideas.
<b>Total Points</b>	<b>10</b>		

## Activity Eight

### Making Inferences about Characters (Approx. 40 minutes)

#### College and Career Readiness Standards: ELA Writing– 10; ELA Reading Literature–1, 3; ELA Speaking and Listening– 1

**Explain to students what it means to make inferences.** As students begin to collect and examine evidence from their texts, they have to become familiar with the concept of inferences. An inference is a conclusion reached on the basis of evidence and reasoning. Sometimes authors provide readers with plenty of details about characters; they share what they look like, what their habits are, what they like and dislike. But just as often, many of those details are left up to the reader to determine. The reader can use clues provided by the author to form these conclusions.

**Tell students that they will practice this concept of inferences** with Chapter Three of *Ubik*, focusing on clues provided about four characters: Joe Chip, Herbert Schoenheit von Vogelsang, Glen Runciter and Pat.

Students should already have completed their reading of Chapters Three and Four, as well as their reading and research logs for those chapters. Ask students to look back through Chapter Three and to skim pages 19-25, looking for information revealing something about Joe Chip. Students should write down quotes and page numbers from the text in the academic notebook on the page titled “Textual Evidence about Joe Chip” (page 45).

FROM THE STUDENT ACADEMIC NOTEBOOK p 45

#### Textual Evidence about Joe Chip

**Directions:** Look back through Chapter Three and skim pages 19-25, looking for information that tells us something about Joe Chip. In the space below, write down quotes and page numbers from the text that give us information about Joe Chip’s appearance, character traits, living habits, etc.

*(space provided)*

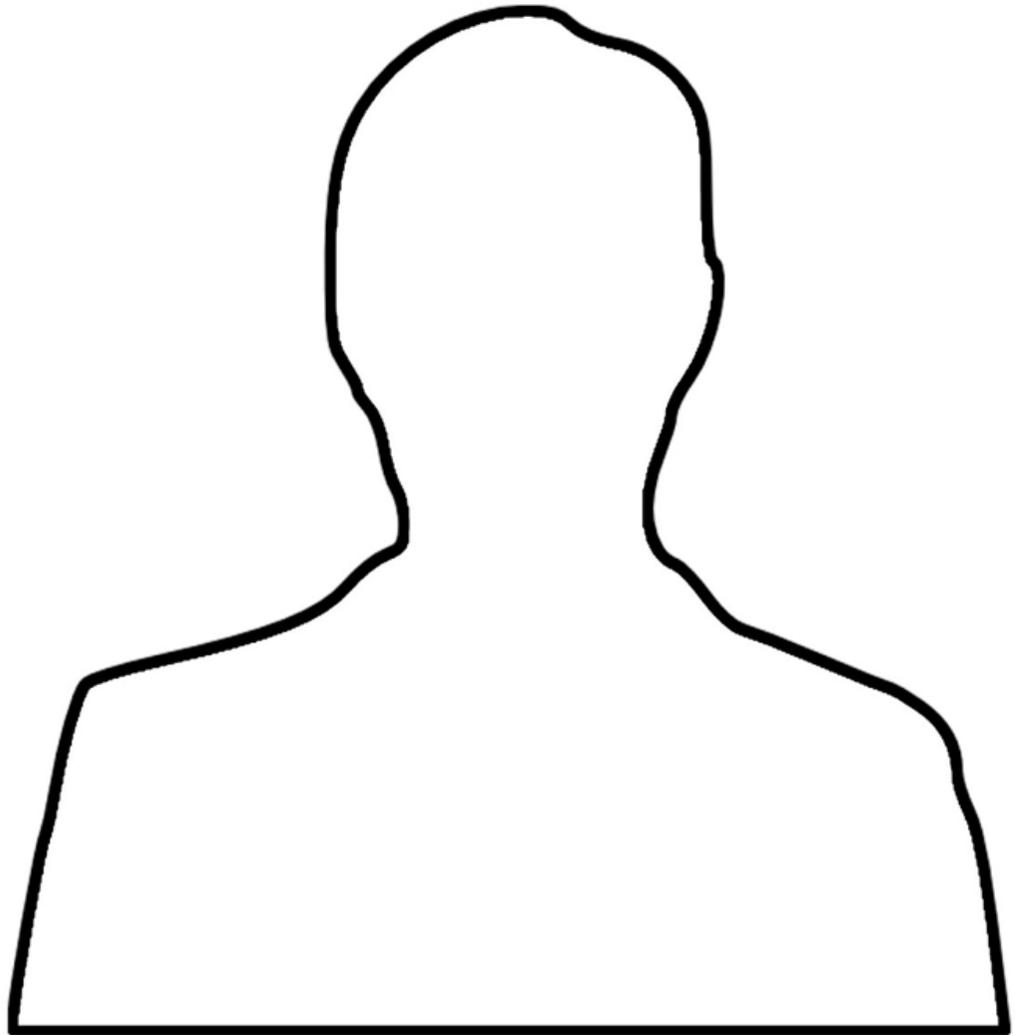
**Model inferencing about characters.** Put a copy of the “Inferencing Silhouette” on the projector or draw it on the board. Define two terms for students, *explicit details*, which are those drawn word-for-word from the text, and *inferred details*, which are the conclusions that readers draw about characters from explicit details. Explain to students that for this exercise, *explicit details* about a character provided in the text get written **inside** the silhouette; *inferred details* are written in the space **outside** the silhouette.

Write the character’s name, Joe Chip, inside the silhouette. Ask students to volunteer some sample information about Joe Chip and write that information in the appropriate place on the silhouette. For example, a student might volunteer Joe smokes (he “lit a cigarette” page 19) he drinks (“having a hangover” page 19), and he doesn’t sleep well and seems to take pills both to go to sleep and to stay awake (“he had as usual not slept well” page 20; “his week’s supply of stimulants... had run out” page 20). These should be written on the inside of the silhouette. Be sure to ask students to confirm the details—where in the text are these details provided? Use page numbers to indicate where the detail is found in the text. Continue writing details on the inside of the silhouette as they are offered by students.

FROM THE STUDENT ACADEMIC NOTEBOOK p 46

### Inferencing Worksheet

Name: \_\_\_\_\_



**Ask students to draw conclusions from some of these details.** What can be inferred or concluded about Joe Chip based on these details? Students might suggest that Joe Chip is not particularly interested in being healthy, he can't afford what he needs to be healthy, or other similar conclusions. Continue this process with students offering up examples from the text and drawing inferences until the students seem comfortable with the process of drawing inferences from textual details. Remind students that inferences must proceed logically from information presented in the text.

Divide the class into small groups and ask each group to focus on developing explicit details and inferences for the characteristics of one of the following characters, using Chapters One through Four and their reading and research logs for those chapters.

They should use the page titled “Inferencing Silhouette” (page 46) that is available in the academic notebook.

- Herbert Schoenheit von Vogelsang
- Glen Runciter
- Pat

When students have completed the process of developing character traits based on inferences, ask each group to present the inferences and the details on which those inferences are based to the class.

Clarify any student questions about inferences and textual evidence. Remind students that any statements they make about a text must be supported with clear textual evidence; sometimes this means the reader must draw his or her own conclusions, but those conclusions must be logically supported by details drawn from the text.

**Assessment:**

**Outcome 4:**

Students will make text-based inferences focused on character development.

Evaluation Rubric			
Students provide sufficient details drawn from text, with quotations and page numbers, regarding their assigned character.	No	Somewhat	Very
Students use those details to draw logical conclusions/inferences about their assigned character.	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

**Review plot and character development.** Ask students to share from their plot summaries/character development for Chapters Three and Four in their reading and research logs for those chapters and to address patterns and interpretation of those patterns.

**Discuss Level 2 questions.** Ask two volunteers to provide their Level 2 questions for Chapters Three and Four from their reading and research logs on those chapters and facilitate a brief class discussion on those questions.

In all discussions, ensure that students are providing information from the text as evidence for their perspectives by asking them follow-up questions, such as “Can you find any evidence from the novel that supports your opinion?”

## Activity Nine

### Vocabulary and Concepts from Chapters One to Four (Approx. 100 minutes)

**College and Career Readiness Standards: Anchor Reading– 1, 2, 4; Anchor Writing– 9, 10; ELA Reading Literature– 2, 4; ELA Speaking and Listening– 1.**

**Ask students to open their academic notebooks to the vocabulary work on Chapters Two through Four.** Remind students of the vocabulary work that was done previously. Students should have completed their vocabulary work for previous homework, choosing one word from the choice list and one self-selected word from each of the assigned chapters.

**If necessary, choose one of the words from the choice list and model the kind of work expected from students.** Refer back to the sample provided earlier or use another sample taken from the list of choice words for Chapters Two to Four and project this modeling on the document camera or use the white board.

Students should already have completed charts on two words, one from the choice list and one that they have self-selected, from Chapters Two to Four, for a total of six words each. Ask students to write their six words on index cards and to write both the definition and the context (the sentence from the chapter in which the word is provided) on the back.

**Students will then work with a small group of approximately three to four students to introduce their group members to the meaning of the words they collected by presenting the word, its context from *Ubik* and its definition, as well as their own understanding of the word in its context.** After each student in the small group has presented his/her words, ask the students to participate in an open sort.

Remind students about the process of carrying out an open sort. Students can develop their own categories, but all of the members of the group must agree to the categories they have developed and each category must have at least two words in it. Give students a large sheet of chart paper or other material on which they can write their categories and the words that they placed in those categories. This sorting process requires that students talk about the meanings of the words and gives them meaningful exposure to the words and their use in the text.

Ask each group to report out to the whole class on the categories they developed and how the words they have selected fit in those categories.

## Assessment

### Outcome 1:

Students will learn strategies for determining the meaning of unfamiliar words, using context clues and word parts, as part of an exploration of the world of the novel.

Evaluation Rubric			
Identifies vocabulary words, context from which the words are taken, and notes their denotative meaning and their meaning in the context of the passage(s).	No	Somewhat	Very
Rates their understanding of the words.	No	Somewhat	Very
Writes in readable prose.	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

Ask students to review the words that they studied in their small group and to pull from those words their TOP FIVE words. The words that they choose as their TOP FIVE should be those that carry particular importance in terms of the content of Chapters Two to Four. Ask each group to report out the words that they chose and why they chose them (i.e., in what way do their TOP FIVE words connect to or remind them of the content of Chapters Two through Four).

Make sure that the words chosen as TOP FIVE are placed on the *Ubik* vocabulary word wall chart paper or bulletin board so that they are visible by the entire class.

**Assign reading and work related to Chapters Five through Eight.** Provide approximately 50 minutes of class time for students to begin reading Chapters Five through Eight and carrying out the reading and research logs and the vocabulary work on those chapters. For homework, students should complete this work: read Chapters Five through Eight in *Ubik*, complete a reading and research log for each chapter and complete vocabulary charts for these chapters pages 47-62. Students' success in carrying out summary, close reading and interpretation, and developing Level 2 questions will largely depend on how much time in class is spent reviewing the reading and research log, so it is strongly suggested that you spend about ten minutes in every class period reviewing students' responses and providing feedback so that they can see what they need to do to complete this work successfully.

**Teacher  
Checklist**

Use this list to ensure that you have completed all of the lesson components. I . . .

1. Engaged students in an in-class reading of the opening section of Phillip K. Dick's *Ubik*, focusing on words that are unique to the world created by Dick and word-learning strategies for unfamiliar words.
2. Modeled the process of writing plot and character development summaries, interpretation of words and phrases, and Level 2 questions.
3. Asked students to read a description of a literary argument essay as well as a sample literary argument essay.
4. Asked students to choose one of the three prompts for the culminating literary argument essay to write about what they have seen in the novel thus far that relates to their chosen prompt.
5. Asked students to practice developing a thesis statement related to an excerpt from Chapter Two.
6. Asked students to work with a small group or a partner to develop notes in response to questions about identity from Chapters One to Two and to post key ideas on their avatar parking lots.
7. Modeled inferencing and asked students to develop text-based inferences for characters in the first four chapters of *Ubik*.
8. Facilitated a whole-class discussion of Chapters One to Four using questions drawn from students' reading and research logs.
9. Facilitated a sorting activity for students' vocabulary work.
10. Assigned and allowed class time for reading Chapters Five through Eight and completing reading and research logs as well as vocabulary on these chapters.

## Lesson 3

# Consumerism: *Ubik* Chapters Five through Eight

### Overview and Rationale:

In Lesson Three, students will work with Chapters Five through Eight in Phillip K. Dick's *Ubik*, focusing on the concept of consumerism as it plays out in this science fiction novel. Students will use their reading and research logs to track their reading, write summaries, develop Level 2 questions and notice and interpret literary patterns within the central text. In addition, students will continue their work toward writing a literary argument essay, with a focus on understanding textual evidence, and will practice gathering and using textual evidence to support claims in literary arguments. Vocabulary work in this lesson will center on the students' self-selected words (two from each chapter) and will involve students in presenting words and definitions within a small group and sorting those words into categories, as well as choosing, as a class, words that particularly relate to the content of Chapters Five through Eight. At the end of this lesson, students will be given class time to begin reading and doing work on Chapters Nine through 12. Supplemental texts for this lesson include the following:

- An excerpt from a chapter by Mark Poster, entitled "Future Advertising: Dick's *Ubik* and the Digital Ad" from *Consumption in an Age of Information* (2005) edited by Sande Cohen and R.L. Rutsky.
- An excerpt from *Feed* by M.T. Anderson (Chapter 22, "Lose the Chemise").
- Excerpts from a chapter entitled, "Writing Literary Arguments."

### Tasks/Expected Outcomes:

1. Students will keep a reading and research log during the reading of the central text, which they will use to summarize plot and character development, to note rhetorical patterns, make inferences, evaluate how those patterns influence interpretation and learn to develop Level 2 questions, or questions that require deeper reading, interpretation and drawing conclusions.
2. Students will participate in small and whole-group discussions of the texts, particularly related to the theme of consumerism. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.
3. Students will demonstrate their ability to apply strategies for locating words in a literary text that are unfamiliar to them and determine the meaning of those words, using both context clues and dictionaries.
4. Students will practice skills related to writing a literary argument essay, including the following: identifying types of evidence and selecting appropriate evidence that can be used to support a writer's thesis statement, identifying mini-claims used in a text to support the larger argument, and presenting evidence to support a claim.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards – Reading: Literature

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- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- 4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful. (Include Shakespeare as well as other authors.)
- 10 By the end of grade 12, read and comprehend literature, including stories, dramas and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.

## English Language Arts Standards: Writing

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- 1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 9 Draw evidence from literary or informational texts to support analysis, reflection and research.
- 10 Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audiences.

## English Language Arts Standards: Speaking and Listening

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- 1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- 1c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

*Throughout this course, only grade 11-12 standards are used.*

LDC

Skill and Ability List

## Skills Cluster 2: Reading Process

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### 1. Literary Epistemology

Ability to recognize that literary texts provide a space for interrogating the meanings of human experiences and that literary texts are open to dialogue between and among readers and texts.

### 2. Reading Literary Texts

Ability to read literary texts and understand and apply rhetorical reading strategies as appropriate for literary argument (i.e., close reading).

### 3. Reading for Craft and Structure

Ability to decipher rhetorical strategies and patterns, to make inferences from details, and to analyze how an author's choices contribute to its overall structure and meaning as well as its aesthetic impact.

### 4. Reading for Internal/External Connections

Ability to draw on prior knowledge to construct interpretations and to use the text to reflect on the human condition or the reader's life.

### 5. Essential Vocabulary

Ability to apply strategies for developing an understanding of both literary and informational texts by locating words and phrases that identify key concepts and facts or information.

Ability to apply terms specific to literary analysis, evaluation and use.

## Skills Cluster 4: Writing Process

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### 1. Planning

Ability to develop a line of thought and text structure appropriate to literary argument in an English classroom.

### 2. Locating Text-based Claims

Ability to locate and write claims and mini-claims made in a text and identify supporting evidence.

### 3. Establishing a Thesis Statement

Ability to develop a thesis statement based on informational text.

### 4. Mini-claim

Ability to generate mini-claims that support the thesis statement.

### 5. Writing Supporting Evidence

Ability to use text quotations and explanations to support claims.

### 6. Planning

Ability to develop a line of thought and text structure appropriate to literary argument in an English classroom.

([www.literacydesigncollaborative.org](http://www.literacydesigncollaborative.org))

**Materials:**

- Academic notebook
- Copies of Phillip K. Dick's *Ubik*
- Index cards
- Markers
- Access to students' avatars/parking lots

**Timeframe:**

295 minutes

**Targeted Vocabulary:**

**Vocabulary taken from Chapter Five**

- percale (48)
- feral (48)
- stupendous (49)
- optimistic (51)
- careworn (51)
- miserly (53)
- sentient (55)
- elongated (55)
- propensity (57)
- encompassing (60)
- loftiness (61)
- anachronistic (63)
- hypnagogic (63)

**Vocabulary taken from Chapter Six**

- infiltrated (64)
- psychedelic (67)
- perambulated (68)
- agitated (70)
- respiration (73)
- resignation (77)

**Vocabulary taken from Chapter Seven**

- saturated (81)
- vicarious (81)
- voyeur (81)
- unctuous (82)
- fiasco (85)
- tyranny (86)
- disjointed (91)
- mandatory (92)
- numismatical (93)
- faceting (93)
- delegate (95)
- oblivion (95)
- manifold (97)

**Vocabulary taken from Chapter Eight**

- variegated (98)
- hegemony (98)
- ersatz (102)
- antiquated (106)
- obsolescence (109)
- grotesque (110)
- deterioration (111)
- manifestations (112)

Activity One

Re-approaching the Text (Approx. 35 minutes)

**College and Career Readiness Standards: ELA Speaking and Listening– 1**

**Ask two students to volunteer Level 2 questions** from their reading and research logs (Part IV of the reading and research log) on the chapters they read for homework (Chapters Five through Eight). Using those student-generated Level 2 questions, facilitate a whole-class discussion of the chapters. This whole-class discussion should bring to light any difficulties with comprehension of the required chapters, as well as whether or not students are doing the reading. Encourage students to pull ideas from their reading and research log (in the academic notebook) as the discussion progresses.

**Have students work with a partner** to compare and to examine the language/writing pattern and the interpretation of that pattern (Parts II and III of the reading and research log in the academic notebook) on the chapters they read for homework (Chapters Five through Eight). Facilitate a whole-class discussion on interesting language patterns and interpretations that emerge from their work. This whole-class discussion should focus on the craft of the work and how students are using what they notice about the writing of the novel to interpret it.

In both discussions, ensure that students are basing their discussion and their interpretation on the text itself by asking follow-up questions, such as “Where in the novel do you find that information?”

**Assessment:**

**Outcome 2:**

Students will participate in small and whole-group discussions of the texts, particularly related to the theme of consumerism. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.

<b>Evaluation Rubric</b>			
<b>CCRS for Speaking/Listening</b>	<b>Basic (0-3 points)</b>	<b>Proficient (4 points)</b>	<b>Distinguished (5 points)</b>
<b>CCRS.ELA.Literacy.SL.11-12.1a.</b> Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	Student comes to class unprepared for discussion and does not bring evidence from texts into the discussion.	Student comes to class prepared for discussion and brings evidence from texts into discussion.	Student comes to class prepared for discussion and is a vital part of a well-reasoned exchange of ideas.
<b>CCRS.ELA-Literacy.SL.11-12.1c</b> Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.	Student is not a vital part of the discussion, in that he or she is inattentive, doesn't take notes, and/or never volunteers to share knowledge with the class.	Student poses and responds to questions that make connections among the text and the world.	Student participates effectively in the discussion and brings others into the discussion by asking for clarification, verification, or challenging ideas.
<b>Total Points</b>	<b>10</b>		

Activity Two

Textual Evidence on Consumerism (Approx. 20 minutes)

**College and Career Readiness Standards: ELA Reading Literature– 1, 10;  
ELA Speaking and Listening– 1**

**Ask students to work with a partner or small group to write notes in response to the following questions in their academic notebooks regarding commercialism in *Ubik*.**

FROM THE STUDENT ACADEMIC NOTEBOOK p 64

**Directions:** With a partner, use your reading logs for Chapters Five through Eight and the text itself to write notes that will help you respond to the following question:

Think about the way commercials and marketing efforts “get inside your brain,” from having a jingle stuck in your head to having a dissatisfactory body image because of seeing models on billboards and TV. What textual evidence can you find to support the idea that Dick’s telepaths seem an allegory for the psychic intrusion of commercialism in our minds?

*(space provided)*

**Ask students to transfer key ideas from their responses to their avatar parking lots.** Instruct students to structure their idea as a thesis statement, drawing on the work done in the previous lesson on thesis statements. Have students walk around the room and examine the additions made to students’ parking lots/avatars.

**Facilitate a whole-class discussion** on the consumerism present in this portion of the text.

**Give students feedback on their participation in discussion,** using the evaluation rubric provided on the next page.

**Assessment:**

**Outcome 2:**

Students will participate in small and whole-group discussions of the texts, particularly related to the theme of consumerism. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.

<b>Evaluation Rubric</b>			
<b>CCRS for Speaking/Listening</b>	<b>Basic (0-3 points)</b>	<b>Proficient (4 points)</b>	<b>Distinguished (5 points)</b>
<p><b>CCRS.ELA.Literacy.SL.11-12.1a.</b>                      Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>	<p>Student comes to class unprepared for discussion and does not bring evidence from texts into the discussion.</p>	<p>Student comes to class prepared for discussion and brings evidence from texts into discussion.</p>	<p>Student comes to class prepared for discussion and is a vital part of a well-reasoned exchange of ideas.</p>
<p><b>CCRS.ELA-Literacy.SL.11-12.1c</b>                      Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>	<p>Student is not a vital part of the discussion, in that he or she is inattentive, doesn't take notes, and/or never volunteers to share knowledge with the class.</p>	<p>Student poses and responds to questions that make connections among the text and the world.</p>	<p>Student participates effectively in the discussion and brings others into the discussion by asking for clarification, verification, or challenging ideas.</p>
<b>Total Points</b>	<b>10</b>		

### Activity Three

### Using Textual Evidence to Support a Thesis (Approx. 35 minutes)

**College and Career Readiness Standards: ELA Reading Literature – 1, 3, 10; ELA Writing – 1, 9, 10; ELA Speaking and Listening – 1**

**Ask students to silently read a short excerpt in the academic notebook:** “Using Evidence Effectively: Supporting Your Literary Argument.”

As students read, they should mark the text (i.e., underlining, highlighting, annotating). Once the reading is completed, ask students to volunteer to quickly summarize what they’ve read for you; answer any questions they may have about the text.

FROM THE STUDENT ACADEMIC NOTEBOOK p 65

#### USING EVIDENCE EFFECTIVELY Supporting Your Literary Argument

**Directions:** Read the following excerpts and mark up the text (i.e., underlining, highlighting, annotating).

Many literary arguments are built on **assertions**—statements made about a debatable topic—backed by **evidence** supporting examples in the form of references to the text, quotations and the opinions of literary critics. For example, if you stated that Torvald Helmer, Nora’s husband in Henrik Ibsen’s play *A Doll House*, is as much a victim of society as his wife is, you could support this assertion with relevant quotations and examples from the play. You could also paraphrase, summarize or quote the ideas of literary critics who hold this opinion. Remember, only assertions that are **self-evident** (all plays include characters and dialogue) or **factual** (*A Doll House* was published in 1879) need no supporting evidence. All other kinds of assertions require support.

NOTE: Your thesis statement is an assertion that your entire essay supports. Keep in mind, however, that you can never prove your thesis conclusively—if you could, there would be no argument. The best you can do is provide enough evidence to establish a high probability that your thesis is reasonable.

Students should have pulled from this reading the idea that textual evidence to support thesis statements comes from a variety of different textual details. Students could pull quotes from the text, including dialogue, character thoughts, character actions, sensory descriptions and more. Students could also paraphrase or quote the work of literary critics on the text. Have students create a list of types of evidence; put this list on the board or on a large piece of paper to display in the classroom.

**Tell students that we will be practicing collecting evidence to support a thesis statement.** Allow students to work in pairs for this activity. Explain to students that in Chapter Five, the characters make a number of “time jumps.” Various characters attempt to explain what happened during the time jump. For example, Francesca Spanish asserts on page 60 that “Someone...just now moved us, all of us, into another world. We inhabited it, lived in it, as citizens of it, and then a vast, all-encompassing spiritual agency restored us to this, our rightful universe.” Joe Chip confirms that Pat

Conley did it, but obviously Francesca came to her conclusion before knowing that information. How did she know? The evidence that we can pull from the text might include the following:

- Francesca says the “voices” revealed this to her (page 60).
- Francesca is described by Mr. Runciter as a schizophrenic who has psychic (or anti-psychic) powers.
- Several of the other characters felt the same shift, so it can reasonably be inferred they all shared a similar experience.

**Ask students to choose one character other than Francesca Spanish and summarize his/her explanation for the “time jump,” in the academic notebook on the page titled “Finding Details to Support a Claim” (page 66).** What evidence does this character use to support his/her explanation? Provide at least three key details from the text; include page numbers. Identify those key details as dialogue, character thoughts, character actions or sensory descriptions.

FROM THE STUDENT ACADEMIC NOTEBOOK p 66

### Finding Details to Support a Claim

**Directions:** In Chapter Five, the characters make a number of “time jumps.” Various characters attempt to explain what happened during the time jump. For example, Francesca Spanish asserts on page 60 that “Someone...just now moved us, all of us, into another world. We inhabited it, lived in it, as citizens of it, and then a vast, all-encompassing spiritual agency restored us to this, our rightful universe.” Joe Chip confirms that Pat Conley did it, but obviously Francesca came to her conclusion before knowing that information. How did she know? Evidence: She says the “voices” revealed this to her (page 60). She is described by Mr. Runciter as a schizophrenic (page 46) who has psychic (or anti-psychic) powers. Several of the other characters felt the same shift, so it can reasonably be inferred that they all shared a similar experience.

Choose one character other than Francesca Spanish and summarize his/her explanation for the “time jump.” What evidence does this character use to support his/her explanation? Provide at least three key details from the text; include page numbers. Identify those key details as dialogue, character thoughts, character actions or sensory descriptions.

*(space provided)*

**At the conclusion of this activity, bring students back together for whole class discussion.** Ask for a couple of volunteers to share their explanation and evidence. Explain that the culminating activity—the literary argument that students will write—is essentially asking them to do what they’ve done with these characters: to figure out, based on evidence, what the author is trying to say about a particular aspect of society.

**Answer any lingering questions** about using textual details for evidence, as well as any questions about the text itself.

**Assessment:**

**Outcome 4:**

Students will practice skills related to writing a literary argument essay, including the following: identifying types of evidence and selecting appropriate evidence that can be used to support a writer’s thesis statement, identifying mini-claims used in a text to support the larger argument and presenting evidence to support a claim.

Evaluation Rubric			
Students provide a summary of their selected character’s explanation of the “time jump.”	No	Somewhat	Very
Students provide three details from the text that support this explanation.	No	Somewhat	Very
Details from the text include both page numbers and a description of the type of detail.	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

**Activity Four**

**Collecting Evidence to Support a Claim (Approx. 35 minutes)**

**College and Career Readiness Standards: ELA Writing– 1, 9, 10; ELA Reading Literature– 1, 10; ELA Speaking and Listening– 1**

**Remind students** that to build an argument they will need to garner effective and appropriate evidence from the text to support their claim, as they have already learned through examination of different characters’ explanations for the “time jump.”

**Explain to students** that linking the evidence they find together as a chain is also important. A chain of evidence often relies upon “mini-claims,” or smaller ideas that build upon one another to create a solid wall of argument.

**Provide students with the following summary of *Feed***, taken from the Ventura text:

“*Feed* details the experiences of Titus, a teenager of the late twenty-first century, after his body/computer chip integration system is exposed to a virus from a rogue revolutionary group. His girlfriend, Violet, is also exposed to this virus and uses the experience to express to Titus the dehumanizing nature of consumer technology, a point neither can truly grasp nor eradicate.”

**Ask students to read Chapter 22, “Lose the Chemise,” from *Feed*** in the academic notebook pages 67-72, beginning on the page titled “Excerpt from *Feed*.” Ask students to pay particular attention to Violet’s “project” and the premise upon which she has based this project. Students should mark the text in whatever manner feels most comfortable for them (i.e., highlighting, underlining, circling, taking notes in the margins).

FROM THE STUDENT ACADEMIC NOTEBOOK p 67-72

### Except from *Feed*

**Directions:** Read the following chapter from *Feed* by M. T. Anderson. Pay particular attention to Violet’s “project” and the premise upon which she has based this project. Mark the text in whatever manner you would like (i.e., highlighting, underlining, circling, taking notes in the margins).

#### Lose the chemise

It was maybe, okay, maybe it was like two days after the party with the “never pukes when he chugalugs” that Violet chatted me first thing in the morning and said she was working on a brand-new project. I asked her what was the old project, and she was like, did I want to see the new one? I said, *Okay, should I come over to su casa? I’ve never been there, and she was like, No, not yet. Let’s meet at the mall.*

I was like, Okay, sure, fine, whatever swings your string, and she was all, Babycakes, you swing my string, which is a nice thing for someone to say to you, especially before you use mouthwash.

So I flew over to the mall near her house through the rain, which was coming down outside in this really hard way. Everyone had on all their lights until they got above the clouds. Up there it was sunny and people were flying very businesslike.

The mall was really busy, there were a lot of crowds there. They were buying all this stuff, like the inflatable houses for their kids, and the dog massagers, and the tooth extensions that people were wearing, the white ones which you slid over your real teeth and they made your mouth just like one big single tooth going all the way across.

Violet was standing near the fountain and she had a real low shirt on, to show off her lesion, because the stars of the *Oh? Wow! Thing!* had started to get lesions, so now people were thinking better about lesions, and lesions even looked kind of cool. Violet looked great in her low shirt, and besides that she was smiling, and really excited for her idea.

For a second we said hello and just laughed about all of the stupid things people were buying and then Violet, she pointed out that, regarding legs to stand on, I didn’t have very much of one, because I was wheeling around a wheelbarrow full of a giant hot cross bun from Bun in a Barrow.

I said, “Yum, yum, yum.”

She was like, “You ready?” I asked her what the idea was.

She said, “Look around you.” I did. It was the mall. She said, “Listen to me.” I listened. She said, “I was sitting at the feed doctor’s a few days ago, and I started to think about things. Okay. All right. Everything we do gets thrown into a big calculation. Like they’re watching us right now. They can tell where you’re looking. They want to know what you want.”

“It’s a mall,” I said.

“They’re also waiting to make you want things. Everything we’ve grown up with—the stories on the feed, the games, all of that—it’s all stream-lining our personalities so we’re easier to sell to. I mean, they do these demographic studies that divide

everyone up into a few personality types, and then you get ads based on what you're supposedly like. They try to figure out who you are, and to make you conform to one of their types for easy marketing. It's like a spiral: They keep making everything more basic so it will appeal to everyone. And gradually, everyone gets used to everything being basic, so we get less and less varied as people, more simple. So the corps make everything even simpler. And it goes on and on."

This was the kind of thing people talked about a lot, like, parents were going on about how toys were stupid now, when they used to be good, and how everything on the feed had its price, and okay, it might be true, but it's also boring, so I was like, "Yeah. Okay. That's the feed. So what?"

"This is my project."

"Is . . . ?"

She smiled and put her finger inside the collar of my shirt. "Listen," she said. "What I'm doing, what I've been doing over the feed for the last two days, is trying to create a customer profile that's so screwed, no one can market to it. I'm not going to let them catalog me. I'm going to become invisible."

I stared at her for a minute. She ran her finger along the edge of my collar, so her nail touched the skin of my throat. I waited for an explanation. She didn't tell me anymore, but she said to come with her, and she grabbed one of the nodules on my shirt—it was one of those nodule shirts—and she led me toward Bebrekker & Karl.

We went into the store, and immediately our feeds were all completely Bebrekker & Karl. We were bannered with all this crazy high-tech fun stuff they sold there. Then a guy walked up to us and said could he help us. I said I didn't know. But Violet was like, "Sure. Do you have those big searchlights? I mean, the really strong ones?"

"Yeah," he said. "We have . . . yeah. We have those." He went over to some rack, and he took these big searchlights off the rack. He showed us some different models. The feeds had specs. They showed us the specs while he talked.

When he went into the back to get another, cheaper searchlight, I said to Violet, "What next?"

She whispered, "Complicating. Resisting."

Bebrekker & Karl were bannering us big. It was, *We've streamlined the Tesla coil for personal use—you can even wear it in your hair! With these new, da do do, and Relax, yawn, and slump! While our greased cybemassage beads travel up and down your back! Guaranteed to make you etc.,* like that.

I was like, "Okay huh?" but the guy came back and he had another searchlight.

He told us, "You can see shit real good with this one? I have one of these on ins' upcar. It's sometimes like—whoa, really—whoa. There was this one time? And I was flying along at night and I shined the light down at the ground, to look at the tops of all the suburb pods? And all over the top of them, it looked like it was moving, like there was a black goo? So I turned up the brightness, and I went down, and I shined it more bright, and it turned out the black moving goo was all these hordes of cockroaches. There were miles of them, running all over the tops

of the domes. They kept on trying to get out of the light, so wherever you shined it, there would be this—”

“I’d like to mount the light on my belly,” Violet said. “Would that be possible?”

He looked at her funny “With a swivel head?”

“Sure. Then I could swivel it.”

“What’s this for?”

“Something special,” she said, in this low voice. She rubbed my arm up and down, sexily.

He was like, “Whoa. I can’t even think.” He gave me the thumbs-up.

She winked at me. It was kind of a turn-on.

She got him to send her all of the feedstats for the lamp, but then she didn’t buy it. She didn’t have it mounted. Instead, she thanked him a real lot, and then she took me out of the store, and I was starting to get the picture and think it was all pretty funny.

We kept going from place to place, asking for weird shit we didn’t buy. She took me to a rug store, and a store with old chests and pieces of eight and shit, and we went to a toy store and she asked them to explain the world of Bleakazoid action figures, which is a dumbass name if I ever heard one, but they explained it all. It was mainly they were these muscular people from a parallel world, which is usually how it is. We didn’t buy anything.

We ran through the big hallway with her tapping her head and saying, “Hear that? The music?” It was pop songs. “They have charts that show which chords are most thumbs-up. Music is marketing. They have lists of key changes that get thirteen-year-old girls screaming. There’s no difference between a song and an advertising jingle anymore. Songs are their own jingles. Step lively. Over here.”

We went to a clothing store and she held up all these stupid dresses, and the girl there was like, *I’m helping a weird kid, so I’m going to be really fake, so she kept smiling fake*, and nodding really serious at all the dresses Violet held up, and she was all, “That will look great,” and Violet said, “I don’t know. D’you think? He’s pretty wide in the chest.”

The girl looked at me, and I was frozen. So I said, “Yeah. I work out.”

Violet asked me, “What are you? What’s your cup size?”

I shrugged and played along. “Like, nine and a half?” I guessed. “That’s my shoe size.”

Violet said, “I think he’d like something slinky, kind of silky.”

I said, “As long as you can stop me from rubbing myself up against a wall the whole time.”

“Okay,” said Violet, holding up her hands like she was annoyed. “Okay, the chemise last week was a mistake.”

I practically started to laugh snot into my hand. We went to some more clothing stores, and we looked at all these dumb sweaters and pretended we liked them, and we looked at makeup that she wouldn’t wear, and a gravel-tumbler, and we

went to a DVS Pharmacy Superstore, and she comparison-shopped for home endoscopy kits.

We were looking at the endoscopy kits when she started whispering to me, “For the last two days, okay? I’ve been earmarking all this different stuff as if I want to buy it—you know, a pennywhistle, a barrel of institutional lard, some really cheesy boy-pop, a sarong, an industrial lawn mower, all of this info on male pattern baldness, business stationery, barrettes . . . And I’ve been looking up house painting for the Antarctic homeowner, and the way people get married in Tonga, and genealogy home pages in the Czech Republic . . . I don’t know, it’s all out there, waiting.”

I picked up one box. “This one is the cheapest. You swallow the pills and they take pictures as they go down.”

She said, “Once you start looking at all this stuff, all of these sites, you realize this obscure stuff isn’t obscure at all. Each thing is like a whole world. I can’t tell you.”

“How’s your like,” I pointed at my head, “how’s your feedware working out?”

“It’s fine. You’re not listening.”

“I’m just wondering.”

She asked me, “What do you think?”

“I liked the guy in Bebrekker & Karl. I wonder if it’s true, about the cockroaches.”

“What do you think about resisting?” she asked me really hard. Her jaw muscles were sticking out.

I said, “It sounds great, as long as I get to wear the chemise.” She laughed.

We went to dinner at a J. P. Barnigan’s Family Extravaganza. We had mozzarella sticks and then I had a big steak. She got a Caesar salad. There were free refills on drinks. Afterward, we were sitting there in the booth, and I asked her whether she wanted a ride home. She said no. I said was she sure, and she said yes.

I said, “What’s doing with your parents?”

“What do you mean?”

“Well, with your house, and why you have me meet you here instead. And why didn’t your dad come to the moon? When we were, you know”

She looked at me funny. She said, “Do you know how much it costs to fly someone to the moon?”

I guessed. “A lot?”

“Yeah. Yeah, a lot. He wanted to come, but it would have been, like, a month of his salary. He saved up for a year to send me. Then I went, and that stuff happened.”

“He saved up for a year for you to go to the moon?”

“Yeah.” She said, “Hey, here’s what you can do. You can drop me at the feed technician’s office. I have an appointment.”

We made out for a minute in the car. Then I flew her a few miles away, to a technician. I left her there. Before I pulled out of the tube by his office, I looked back at her, standing by the door. She had her hands on her elbows. She was pinching the elbow skin and pulling it.

She waited there, pinching and pulling, and then went in.

**Ask students to complete the pages titled “The Claim Chain” in their academic notebooks pages 73-75.** Put a copy up on the document camera as you work through the first four questions on this page with the class as a whole.

**Have students locate the first explanation that Violet gives about her project.** Students should summarize it in a few sentences and write it in the academic notebook. Here, students might note that Violet says she is trying to create a customer profile that is not rational so that the marketing attempts made by the companies will be ruined.

**Have students locate details from the text (character actions) that support Violet’s claim in order to answer the second question on the Claim Chain worksheet.** Students might note the following actions as supporting Violet’s project:

- Asking the Brebekker & Karl employee about a searchlight that could be mounted on her stomach.
- Asking in a toy store for explanation of Bleakazoid action figures.
- Asking in a clothing store for a dress that would fit Titus, etc.

**Have students locate Violet’s mini-claims in order to answer the third question on the Claim Chain pp 73-75.** Students might note one of Violet’s mini-claims as follows:  
Everyone is being watched by companies all the time.

**Have students find details from the text that support this mini-claim in order to answer the fourth question on the Claim Chain pages.** Students might note this quote:

“Like they’re watching us right now. They can tell where you’re looking. They want to know what you want” (page 68).

**Ask students to work individually or with a partner to complete the last two questions,** in which they will summarize another of Violet’s mini-claims and textual evidence to support this mini-claim.

**Facilitate a brief class discussion on the pattern used by Anderson to develop Violet’s argument.** Students should note that Violet makes a claim and that the claim is supported by evidence (details from the story). Subsequently, she makes another claim that is a sub-claim of the bigger claim, which is supported by more evidence, etc.

**Make clear to students that this pattern (of sub-claims and supporting evidence, along with a larger claim with supporting evidence) is similar to the pattern students will use as they work to develop their own literary arguments.**

**Assessment:**

**Outcome 4:**

Students will practice skills related to writing a literary argument essay, including the following: identifying types of evidence and selecting appropriate evidence that can be used to support a writer’s thesis statement; identifying mini-claims used in a text to support the larger argument and presenting evidence to support a claim.

Evaluation Rubric			
Students identify mini-claims and evidence from the <i>Feed</i> excerpt.	No	Somewhat	Very
Students’ completion of the “Claim Chain” worksheet and the subsequent discussion indicate an understanding of the relationship between claims and evidence.	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

**Activity Five**

**Embedding Evidence and Explanation in an Argument (Approx. 40 minutes)**

**College and Career Readiness Standards: ELA Writing– 1, 9, 10; ELA Reading Literature– 1, 10; ELA Speaking and Listening– 1**

**Explain the “sandwich effect.”** Explain to students that the “sandwich effect” is a technique that writers use to connect textual evidence (in the form of quotes or paraphrased material from the text) and explanations to support a mini-claim. The pattern goes like this:

- State the mini-claim.
- Explain it.
- Support it with information that is either quoted directly or paraphrased from the text.
- Explain the paraphrase or quote.
- Then bring in more evidence.

Students sometimes do not understand the need for explaining the connection between the quote and the claim or mini-claim. It is important to stress to them that because people read material in different ways and since they are taking the paraphrase or quote out of the entire context of the work, their explanation helps the reader understand how they are interpreting the text.

**Tell students that we will be reading an excerpt from a published literary criticism on Philip K. Dick’s *Ubik*.** Explain to students that this is going to be a challenging read, but that they will begin working through it together, examining the author’s thesis statement, mini-claims, and the author’s structures of his mini-claims, evidence and explanations.

We will begin by reading together, the first few pages of Poster's text, which can be found in the academic notebook on the page titled "Future Advertising: Dick's *Ubik* and the Digital Ad." Read these first few pages out loud, instructing students to find what they think is the thesis statement and any mini-claims. Students should underline what they think is the thesis statement and put stars next to what they think is a mini-claim. The example below is already marked as instructed.

FROM THE STUDENT ACADEMIC NOTEBOOK pp 76-77

### Future Advertising: Dick's *Ubik* and the Digital Ad Mark Poster

**Directions:** Your teacher will read aloud an excerpt of Mark Poster's chapter, entitled "Future Advertising: Dick's *Ubik* and the Digital Ad." Read through the text a second time and underline the thesis statement. Place a star next to mini-claims that Poster puts forward.

Consumption changes significantly in the age of digital information. Acts of consumption—buying, window-shopping, browsing—are routinely recorded, stored and made available for advertisers. Profiles of the lifestyles of consumers are now so finely granulated and accurate that retailers are likely to know better than the consumer what he or she will buy and when the purchase will take place. Automated programs on one's computer, known as "bots," have better memories of consumer preferences than does the consumer. Information machines such as TiVo gather data of viewing habits and on that basis anticipate consumer desires for entertainment. The individual finds himself/herself in a brave new world of consumption, prefigured only in the imagination of science fiction writers. I shall investigate the current condition of consumption by reading closely one such work of science fiction, Philip K. Dick's *Ubik*, a work that presciently depicts the future of advertising.

★ It can be argued that the genre of science fiction is no longer possible. This is so for the simple reason that what some call the overdeveloped nations have so integrated into their social processes scientific achievements, technological novelties, and, above all, the system for the continued, indefinite development of science and technology that the distance has collapsed between what can be imagined in science fiction and what has been realized or can be foreseen to be realized in society. ★ Science fiction requires the sense of a future as separate from the present. But this future is now part of the present expectations of everyday life. We anticipate that nanotechnology will make obsolete industrial labor; that cloning of human beings will initiate ethical dilemmas; that worldwide communication systems will bring about the demise of the nation state. These expectations are the life-world of the present and as such cannot be regarded as a future "other." With the proliferation of cyborgs, robots, clones, and androids, the age of the humachine has arrived. The future tense will have to be reimagined, probably outside the genre of science fiction. The social imaginary has integrated the research agendas of science and technology to such an extent that the future is imploded into the present.

★ In a sense, there can be no more aliens.

In this spirit I shall explore the relation between Philip K. Dick's *Ubik* and the mediascape that we call the hyperreal. In particular, I shall examine the culture of

advertising by comparing the representation of commodities in print and digital media. More specifically I shall compare, in the context of *Ubik*, the cultural role of the representation of commodities in print with that in various forms of digital ads. At issue is the difference of print and visual forms, analogue and digital formats. As a genre, science fiction has the advantage of exploring the relation of humans to machines, a relation that has become a general aspect of the human condition. For quite some time, science fiction has been exploring what we now accept as the post-human. ★ With the multiplication and dissemination of increasingly advanced information machines, the Earth has entered a post-human era. Our society has done so under the general regime of the commodity, which, at the cultural level, disseminates itself in the discourse of advertising. Dick's novel explores the *Ubik*quity of the ad and its relation to the formation of a humanity that is synthesized with information machines. In this essay I shall examine Dick's representation of the culture of the ad, with an eye to the light it sheds on the current state of advertising in new media. I shall ask if the digital form of the ad changes anything with respect to the construction of the subject? Does it matter that cyberspace is filled with ads, that ads on television are more and more produced with computer technology? Are we heading toward the world of Dick's *Ubik*?

In a strange confluence of events, Philip K. Dick's *Ubik* was published in 1969, the year of the first transmissions of information across telephone lines between computers, a technology now known as the Internet. Stranger still perhaps, Dick's novel is set in June 1992, some eight months before Mosaic, the first- web browser, was distributed on the Internet, signaling a transformation of the Net into graphic format and foreshadowing its mass adoption. In these coincidences, print media and digital media, separated by centuries of technical development, met, crossed, and went their separate ways.

**Give students a few minutes** to go back into the text and to underline what they think is the thesis statement and to place stars next to what they think is a mini-claim. In the excerpt above, the thesis statement is underlined and stars are next to what might be considered mini-claims.

**Discuss students' choices as a class** until everyone can come to a consensus on the thesis statement and any mini-claims. Note that it is expected that students might come up with differing sentences and that discussion of the thesis statement and mini-claims should continue to focus on the text itself, using evidence from the text to support choices.

**Ask students to work with a partner or a small group to analyze paragraphs from the Poster chapter in the academic notebook beginning with the page titled "Finding Claims and Evidence in a Literary Argument Essay" to identify claims, evidence and explanations in those paragraphs.** Instruct students to mark up the text in the following manner: For each paragraph, **underline evidence, circle explanations, and draw an arrow to the claim** being supported by the evidence. Work through the first paragraph together. In this first sample paragraph, students should underline the quotes from the novel ("Joe Chip twiddled the dial" and so forth); students should circle the interjected explanations ("In Dick's world, the pape can speak," "And it is able to print out one's selections in color and chosen fonts," "It also has the capability of voice

recognition,” etc.); students should draw an arrow to the claim (“Dick is sensitive to changes in media, to new media, to the role of media in people’s lives”).

After working through this process together for the first paragraph, ask students to work independently, with a partner or with a small group to complete the same process for each of the remaining paragraphs. The sample below is already marked as instructed.

FROM THE STUDENT ACADEMIC NOTEBOOK p 78-79

### Finding Claims and Evidence in a Literary Argument Essay

**Directions:** With a partner or small group, read the paragraphs excerpted from Mark Poster’s chapter on the pages that follow. For each paragraph, identify the claim and the evidence that Poster uses to support his claim.

Mark up the text in the following manner: For each paragraph, underline evidence, circle explanations and draw an arrow to claims being supported by the evidence.

#### MEDIA IN *UBIK*

→ Dick is sensitive to changes in media, to new media, to the role of media in people’s lives. For example, in a passage of no particular importance to the plot he takes the trouble to forecast an electronic newspaper (a “homeopape”) much like what currently exists on the Internet. One can format the homeopape to deliver one’s personally designed newspaper. Here is Dick’s description of the media: “Joe Chip ... twiddled the dial of his recently rented ‘pape machine ... he dialed off *interplan news*, hovered momentarily at *domestic news* and then selected *gossip*.” In Dick’s world, the ‘pape can speak: “Yes sir,” the ‘pape machine said heartily.” And it is able to print out one’s selections in color and chosen fonts: “...a scroll of printed matter crept from its slot; the ejected roll, a document in four colors, niftily incised with bold type.” It also has the capability of voice recognition: “This isn’t gossip: Joe Chip said to the ‘pape machine.” In response to the character’s dissatisfaction with the news delivered to him, the machine gives instructions regarding its proper use. “The ‘pape machine said, ‘Set the dial for *low gossip*.” Like today’s intelligent agent programs and help menus, the Dick’s machine provides users with feedback on its best use.” (Dick, 1969: 19-20) Although Dick does not explain how the machine obtains newspaper information, the reader must assume some electronic connection between the machine and a database of current news, in principle much like the Internet’s ability to store and to distribute information to any computer.

#### THE PRINT MEDIA

The novel consists of seventeen chapters, each starting with an epigraph. The first sixteen epigraphs are advertisements for a product called “Libik.” Here is the epigraph to the first chapter: “Friends, this is clean-up time and we’re discounting all our silent electric Ubiks by this much money. Yes. we’re throwing away the blue-book. And remember: every Ubik on our lot has been used only as directed” (Dick, 1969: 1). Each advertisement is for a different product. They are cars, beer, coffee, salad dressing, headache and stomach medicine, shaving razor, kitchen cleaning aid, a bank, hair conditioner, deodorant spray, sleeping pills, breakfast food, bra, plastic wrap, breath freshener, and cereal, a list of ordinary consumer objects. Each

ad contains a warning to the consumer like “Safe when used as directed!” None of the ads have any direct relation to the chapter they introduce. The chapter preceded by the ad for beer, for instance, contains no mention of beer or any beverage for that matter. Rather the ads appear on the printed page like commercials on radio and television, interrupting the flow of the program, distracting the reader/viewer’s attention from what has come before and what will follow, yet also justifying the text/program, as we shall see. Dick uses the epigraph, a device of the print medium, to emulate electronic broadcast media. In fact the tone of the epigraphs resembles the audio portion of ads in electronic media. The epigraphic voice is informal, plain, and solicitous, more like television than other print media such as magazines and newspapers. Dick’s chapter epigraphs work against the limits and constraints of the conventional print format in which they serve as emblems or metonymies for the text that ensues, distinguishing themselves by their complete irrelevance to the body of the chapter.

In their discontinuity with the chapters, the ads however do inject commodity culture (in its print-mediated form) into the work. They provide a mood of commercialism, a spirit of the commodity that operates outside the story (for the most part) but nonetheless informs a general cultural character to the work. The ads address the reader as a member of a mediated (capitalist) culture. Further in that direction are the frequent small reminders of a money economy: for example, in apartments, doors and small appliances (such as coffee makers) require coins to operate. Dick leaves nothing to the reader’s imagination concerning the capitalist nature of the world of *Ubik*. Yet this capitalism has a decidedly informational quality. Runciter Associates, once again, is a security firm that provides antidotes to information piracy. True enough, the thieves are not mechanical but psionic, individuals with extraordinary psychic abilities. The effect however is very much the same as the security problems in late capitalism or postmodern society where information machines penetrate protected physical space to retrieve private data. The “psis,” as Dick calls them, substitute easily for computerized databases hooked into networks, listening devices, global positioning systems, satellite photography, and the rest, culminating in a society where nothing can be hidden or secret.

The epigraphs then are an integral part of a general set up in which information is central to the social system, whether as advertising or as security issues. Although not the first writer to discover this insight, Dick senses that culture is becoming political and becoming mediated. It is also becoming vulnerable and at risk.

**Once students have completed this work, talk with students about the structure of the paragraphs they have read, as well as the individual sentences and how they connect to each other.** What observations do students have about this structure on a paragraph level? On a sentence level? (For example, do they notice the use of particular transitions? Are clauses commonly used? Make a list of these observations and put them on the board.)

**Facilitate a brief discussion** about what they garnered from the argument in relation to *Ubik*. How does Poster’s presentation of evidence support what the class indicated was his thesis statement? Do students consider that Poster’s claims and mini-claims are supported sufficiently by the evidence? If so, how? If not, how might his evidence be restructured?

**Assessment:**

**Outcome 4:**

Students will practice skills related to writing a literary argument essay, including the following: identifying types of evidence and selecting appropriate evidence that can be used to support a writer’s thesis statement, identifying mini-claims used in a text to support the larger argument and presenting evidence to support a claim.

Evaluation Rubric			
Students identify the thesis statement and mini-claims from the Poster chapter excerpt (Paragraph 2).	No	Somewhat	Very
Students identify claims, evidence, and explanations from the Poster chapter excerpt (Paragraph 3).	No	Somewhat	Very
Discussion indicates that students are developing an understanding of how to structure claims, evidence, and explanation in an argument.	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

**Activity Six**

**Considering the Prompt on Consumerism (Approx. 40 minutes)**

**College and Career Readiness Standards: ELA Writing– 10; ELA Reading Literature– 1, 10; ELA Speaking and Listening– 1**

**Ask students to turn to the academic notebook on the page titled “Consumerism Prompt”** and to read the consumerism prompt for the literary argument essay, which is the culminating project for this unit.

FROM THE STUDENT ACADEMIC NOTEBOOK p 80

**Consumerism Prompt**

**Directions:** Read the prompt below (this is the “consumerism” prompt for the literary argument essay). Be prepared to ask any questions you have in a discussion.

Philip K. Dick and other authors featured in this unit express views on consumerism and its impact on society. Examine their multiple viewpoints. Take a position on the viewpoint you find most convincing and explain why. Support your argument with specific, relevant evidence from the texts.

**Tell students they will be examining the epigrams** (which are essentially commercials) to help them think about commercialism in the novel. Split students into small groups and assign each group a chapter from *Ubik* (do NOT assign the final chapter). Have them quickly read the opening *Ubik* quote in each chapter and summarize the product being marketed. Create a list on the board of these products. Have them then examine the final chapter’s opening. How does the description of *Ubik* change in this chapter? What point do students think Dick is making with this change?

Students might notice that the tone of the epigrams changes with the introduction of the epigram for Chapter 17, such that instead of an advertisement the epigram takes on a godlike tone. Students might discuss the connection between a higher power and

consumerism; perhaps Dick is trying to say that the products being marketed take on a godlike stance in our society, or that the god speaking in the epigram in Chapter 17 is the market itself.

**Share the following statement with students:**

*Dick's former wife Tessa remarked that "Ubik is a metaphor for God. Ubik is all-powerful and all-knowing, and Ubik is everywhere. The spray can is only a form that Ubik takes to make it easy for people to understand it and use it. It is not the substance inside the can that helps them, but rather their faith in the promise that it will help them."*

**Ask students to discuss this question:** What comparisons or allegories can you draw to faith and hope being marketed through products in modern society? Draw students' attention in this discussion to popular television or online commercials, advertising, etc., and discuss how marketing for products is designed to make them appear to painlessly solve common problems. For some samples, examine the commercials described here: [http://www.cracked.com/article\\_15768\\_as-seen-tv-10-most-laughably-misleading-ads.html](http://www.cracked.com/article_15768_as-seen-tv-10-most-laughably-misleading-ads.html)

**Ask students to take a few minutes to look back at the commercialism prompt and to write down a few notes on commercialism, based on this discussion, and then have students write those notes on their avatars.**

**Assessment:**

**Outcome 2:**

Students will participate in small and whole-group discussions of the texts, particularly related to the theme of consumerism. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.

<b>Evaluation Rubric</b>			
<b>CCRS for Speaking/Listening</b>	<b>Basic (0-3 points)</b>	<b>Proficient (4 points)</b>	<b>Distinguished (5 points)</b>
<b>CCRS.ELA.Literacy.SL.11-12.1a.</b> Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	Student comes to class unprepared for discussion and does not bring evidence from texts into the discussion.	Student comes to class prepared for discussion and brings evidence from texts into discussion.	Student comes to class prepared for discussion and is a vital part of a well-reasoned exchange of ideas.
<b>CCRS.ELA-Literacy.SL.11-12.1c</b> Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.	Student is not a vital part of the discussion, in that he or she is inattentive, doesn't take notes, and/or never volunteers to share knowledge with the class.	Student poses and responds to questions that make connections among the text and the world.	Student participates effectively in the discussion and brings others into the discussion by asking for clarification, verification, or challenging ideas.
<b>Total Points</b>	<b>10</b>		

Activity Seven

Practice Developing Thesis Statements, Claims and Evidence (Approx. 45 minutes)

**College and Career Readiness Standards: ELA Writing– 1, 9, 10; ELA Reading Literature– 1, 10; ELA Speaking and Listening – 1**

**Tell students that we’re going to take what we’ve learned throughout this lesson and use it to begin making meaning of what is going on at this point in the book.** Good readers construct meaning as they go; they take relevant details from the text and use those details to figure out what is happening and to make predictions for what will happen next. That’s particularly appropriate and useful for students at this point because they as readers and their characters are in the same position right now—some very confusing things have happened, and everyone has to figure out what’s going on and what will possibly happen next.

**As students attempt to make sense of the world of the novel, they will also practice developing thesis statements, mini-claims, evidence and explanations of evidence.**

In pairs, students should work together in the academic notebook on the page titled “Thesis Mini-Claims and Evidence” to do the following:

- Develop a thesis that answers the question Chip is struggling with: What has happened, and who is responsible?
- Develop three “mini-claims” that support the thesis.
- For each mini-claim, provide evidence using the sandwich effect: mini-claim, explanation, quote/paraphrase, explanation.

FROM THE STUDENT ACADEMIC NOTEBOOK pp 81-82

**Thesis, Mini-Claims and Evidence**

**Directions:** In the space below, work with your partner to develop a thesis, three mini-claims that support your thesis, and evidence to support your mini-claims, using the “sandwich effect.”

1. Develop a thesis that answers the question Chip is struggling with: What has happened, and who is responsible?
2. Develop three “mini-claims” that support the thesis.
3. For each mini-claim, provide evidence using the “sandwich effect:” mini-claim, explanation, quote/paraphrase, explanation.

*(space provided)*

**Ask students to volunteer to present their thesis, mini-claims and evidence.** As a class, review both the content and the format of the information. Ensure students understand the process of developing a theme and a mini-claim and presenting evidence to support the mini-claim.

**Assessment:**

**Outcome 4:**

Students will practice skills related to writing a literary argument essay, including the following: identifying types of evidence and selecting appropriate evidence that can be used to support a writer’s thesis statement, identifying mini-claims used in a text to support the larger argument and presenting evidence to support a claim.

Evaluation Rubric			
Students’ thesis statement is arguable and can be supported with evidence from the text.	No	Somewhat	Very
Students’ mini-claims are arguable and can be used to support the thesis statement.	No	Somewhat	Very
Students’ evidence is taken from the text and is presented using the “sandwich effect.”	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

**Activity Eight**

**Vocabulary Work (Approx. 100 minutes)**

**ELA Reading Literature– 2, 4, 10; ELA Speaking and Listening– 1**

**Ask students to open their academic notebooks to the vocabulary work on *Ubik* Chapters Five through Eight pages 49, 53, 57, 61.** Remind students of the vocabulary work that was done previously. Students should have completed their vocabulary work for previous homework, choosing one word from the choice list and one self-selected word from each of the assigned chapters.

**If necessary, choose one of the words from the choice list and model the kind of work we expect from students,** referring back to the sample provided earlier or using another sample taken from the list of choice words for Chapters Five through Eight, and projecting this modeling on the document camera or using the white board.

Students should already have completed charts on two words, one from the choice list and one that they have self-selected, from Chapters Five through Eight for a total of eight words each. Ask students to write their eight words on index cards, and to write both the definition and the context (i.e., the sentence from the chapter in which the word is provided) on the back.

**Students will then work with a small group of approximately three to four students to introduce their group members to the meaning of the words they collected, by presenting the word, its context from *Ubik* and its definition, as well as their own understanding of the word in its context.** After each student in the small group has presented his/her words, ask the students to participate in an open sort.

Remind students about the process of carrying out an open sort. Students can develop their own categories but all of the members of the group must agree to the categories

they have developed and each category must have at least two words in it. Give students a large sheet of chart paper or other material on which they can write their categories and the words that they placed in those categories. This sorting process requires that students talk about the meanings of the words and gives them meaningful exposure to the words and their use in the text.

Ask each group to report out to the whole class on the categories they developed and how the words they have selected fit in those categories.

### Assessment:

#### Outcome 3:

Students will demonstrate their ability to apply strategies for locating words in a literary text that are unfamiliar to them and determine the meaning of those words, using both context clues and dictionaries.

Evaluation Rubric			
Identifies vocabulary words, context from which the words are taken, and notes their denotative meaning and their meaning in the context of the passage(s).	No	Somewhat	Very
Rates their understanding of the words.	No	Somewhat	Very
Writes in readable prose.	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

Ask students to review the words that they studied in their small group and to pull from those words their TOP FIVE words. The words they choose as their TOP FIVE should be those that carry particular importance in terms of the content of Chapters Five through Eight. Ask each group to report out the words they chose and why they chose them, (i.e., in what way do their TOP FIVE words connect to or remind them of the content of Chapters Five through Eight).

Make sure that the words chosen as TOP FIVE are placed on the *Ubik* Vocabulary word wall chart paper or bulletin board so that they are visible by the entire class.

**Assign reading and work related to Chapters Nine through 12.** Provide approximately 50 minutes of class time for students to begin reading Chapters Nine to 12 and carrying out the Reading and research logs and the vocabulary work on those chapters pages 83-98. For homework, students should complete this work: read Chapters Nine to 12 in *Ubik*, complete a reading and research log for each chapter and complete vocabulary charts for these chapters. Students' success in carrying out summary, close reading and interpretation and developing Level 2 questions will largely depend on how much time in class is spent reviewing the reading and research log, so it is strongly suggested that you spend about ten minutes in every class period reviewing students' responses and providing feedback so that they can see what they need to do to complete this work successfully.

## Assessment:

### Outcome 1:

Students will keep a reading and research log during the reading of the central text, which they will use to summarize plot and character development, to note rhetorical patterns, make inferences, and evaluate how those patterns influence interpretation, and to learn to develop Level 2 questions or questions that require deeper reading, interpretation and drawing conclusions.

#### Reading and Research Log Assessment

*Rate each item on a scale of one to five, with five highest and one lowest.*

The log provides evidence that the student has read and comprehended the portion of the text assigned.

-----1-----2-----3-----4-----5----->

The log presents an accurate and complete summary of the portion of the text assigned, without omitting important ideas or including unnecessary details.

-----1-----2-----3-----4-----5----->

The log provides evidence that the student is noticing and interpreting word choices and other rhetorical patterns.

-----1-----2-----3-----4-----5----->

The log provides evidence that the student is capable of producing appropriate Level 2 questions.

-----1-----2-----3-----4-----5----->

Writing in the log is competent, both in terms of its organizational structure and in its use of standard English usage and punctuation.

-----1-----2-----3-----4-----5----->

TOTAL:  /25

Teacher  
Checklist

Use this list to ensure that you have completed all of the lesson components. I . . .

1. Facilitated a two-part discussion of Chapters Five through Eight of *Ubik*, including both plot and character development, as well as students' close reading and interpretation.
2. Facilitated students' small group work taking notes on a question related to consumerism, having a brief discussion and posting their notes on their avatars.
3. Facilitated students' reading of a short excerpt from "Writing a Literary Argument" on types of evidence and then pulling textual evidence for Francesca Spanish's explanation for the time jump that occurs in Chapter Five.
4. Facilitated students' work with the excerpt from *Feed* and their practice in linking together claims, mini-claims and evidence.
5. Facilitated students' work with the excerpt from the chapter by Mark Poster and students' analysis of a structure for embedding evidence in a literary argument.
6. Examined the consumerism prompt for the literary argument essay, as well as the epigrams from *Ubik* and the quote regarding *Ubik* as a metaphor for God.
7. Facilitated students' practice on developing a thesis, mini-claims and evidence regarding the question of what is happening in the novel and who is responsible.
9. Facilitated a sorting activity for students' vocabulary work.
10. Assigned and allowed class time for reading Chapters Nine through 12 and completing reading and research logs as well as vocabulary on these chapters.

## Lesson 4

# Humanity: *Ubik* Chapters Nine through 12

### Overview and Rationale:

In Lesson 4, students will build on the work previously done in this unit regarding the use of textual evidence. While reading Chapters Nine through 12 in Phillip K. Dick's *Ubik*, students will focus on the theme of "humanity." Students will use their reading and research logs to track their reading, write summaries, develop Level 2 questions and notice and interpret literary patterns within the central text. Using these student-generated materials, teachers will facilitate discussions of Chapters Nine through 12. In addition, students will continue their work toward writing a literary argument essay, with a reinforcement of the thesis, mini-claim and evidence structure previously provided. Students will demonstrate their ability to select evidence and embed evidence in writing by reading a transcript of an interview with author Philip K. Dick and working independently to write a paragraph that provides evidence from the interview to support a thesis statement. Vocabulary work in this lesson will center on students' self-selected words and words they choose from vocabulary lists for each chapter. After examining both contextual and definitional information for those words, students will present words and definitions within a small group and sort those words into categories. Subsequently, the class will choose its top five words from those studied, focusing on those words that are most closely connected to the concepts in Chapters Nine through 12. Students will be provided time in class to begin their reading, writing and vocabulary work with Chapters 13 through 17, and will complete this for homework.

### Tasks/Expected Outcomes:

1. Students will keep a reading and research log during the reading of the central text, which they will use to summarize plot and character development, to note rhetorical patterns, make inferences, and evaluate how those patterns influence interpretation, and to learn to develop Level 2 questions or questions that require deeper reading, interpretation, and drawing conclusions.
2. Students will participate in small and whole-group discussions of the texts, particularly related to the theme of humanity. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.
3. Students will demonstrate their ability to apply strategies for locating words in a literary text that are unfamiliar to them and determine the meaning of those words, using both context clues and dictionaries.
4. Students will be able to identify types of evidence and select appropriate evidence that can be used to support a writer's thesis statement; students will be able to

identify the mini-claims used in a text to support the larger argument and will understand how evidence is presented for a claim.

5. Students will independently select appropriate evidence that can be used to support a thesis statement and will write a paragraph in which that evidence is appropriately embedded, based on their reading of an interview with author Philip K. Dick.

## College and Career Readiness Standards (CCRS)

### English Language Arts Standards – Reading: Literature

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- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful. (Include Shakespeare as well as other authors.)
- 10 By the end of grade 12, read and comprehend literature, including stories, dramas and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.

### English Language Arts Standards: Writing

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- 1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 9 Draw evidence from literary or informational texts to support analysis, reflection and research.
- 10 Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audiences.

### English Language Arts Standards: Speaking and Listening

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- 1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- 1c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

*Throughout this course, only grade 11-12 standards are used.*

LDC

Skill and Ability List

### Skills Cluster 1: Preparing for the Task

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#### 1. Understanding the Writing Topic

Ability to identify the components of a writing assignment before reading an informational text.

### Skills Cluster 2: Reading Process

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#### 1. Literary Epistemology

Ability to recognize that literary texts provide a space for interrogating the meanings of human experiences and that literary texts are open to dialogue between and among readers and texts.

#### 2. Reading Literary Texts

Ability to read literary texts and understand and apply rhetorical reading strategies as appropriate for literary argument (i.e., close reading).

#### 3. Reading for Craft and Structure

Ability to decipher rhetorical strategies and patterns, to make inferences from details, and to analyze how an author's choices contribute to its overall structure and meaning as well as its aesthetic impact.

#### 4. Reading for Internal/External Connections

Ability to draw on prior knowledge to construct interpretations and to use the text to reflect on the human condition or the reader's life.

#### 5. Essential Vocabulary

Ability to apply strategies for developing an understanding of both literary and informational texts by locating words and phrases that identify key concepts and facts, or information.

Ability to apply terms specific to literary analysis, evaluation and use.

#### 6. Planning

Ability to develop a line of thought and text structure appropriate to literary argument in an English classroom.

### Skills Cluster 3: Transition to Writing

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#### 1. Locating evidence to support a claim

Ability to locate text evidence to support a model claim.

### Skills Cluster 4: Writing Process

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#### 1. Paragraphing

Ability to develop a paragraph that supports a thesis statement with evidence from the text.

## 2. Revising

Ability to examine thesis statements and evidence, and to suggest additions, deletions and improvements.

([www.literacydesigncollaborative.org](http://www.literacydesigncollaborative.org))

### Materials:

- Academic notebook
- Copies of Phillip K. Dick's *Ubik*
- Index cards
- Markers
- Access to students' avatars/parking lots

### Timeframe:

230 minutes

### Targeted Vocabulary:

#### Vocabulary taken from Chapter Nine

- periphery (117)
- lubricating (120)
- obsolete (121)
- commodities (121)
- philosophical (121)
- caustically (122)
- introspection (123)
- retrograde (124)
- congealed (125)
- entropy (125)
- dissolution (125)
- synthetic (129)

#### Vocabulary taken from Chapter 10

- inexorably (131)
- devolved (134)
- ineffectual (136)
- disparity (136)
- sardonic (136)
- phantasmagoria (137)
- metamorphoses (138)

- latent (138)
- degeneration (139)
- senile (143)
- habituation (145)
- phantasm (147)
- elixir (149)

#### Vocabulary taken from Chapter 11

- erratic (152)
- semaphore (158)
- isolationist (158)
- baritone (161)
- manifestations (162)

#### Vocabulary taken from Chapter 12

- potent (169)
- acute (169)
- indelible (170)
- proprietor (171)
- oscillation (172)
- amplitude (172)
- esthetically (174)

Activity One

Re-approaching the Text (Approx. 35 minutes)

**College and Career Readiness Standards: ELA Reading Literature– 1;  
ELA Speaking and Listening– 1**

**Ask two students to volunteer Level 2 questions** from their reading and research logs (Part IV of the reading and research log) on the chapters they read for homework (Chapters Nine through 12). Using those student-generated Level 2 questions, facilitate a whole-class discussion of the chapters. This whole-class discussion should bring to light any difficulties with comprehension of the required chapters, as well as whether or not students are doing the reading. Encourage students to pull ideas from their reading and research log (in the academic notebook) as the discussion progresses.

**Have students work with a partner** to compare and to examine the language/writing pattern and the interpretation of that pattern (Parts II and III of the reading and research log in the academic notebook) on the chapters they read for homework (Chapters Nine through 12). Facilitate a whole-class discussion on interesting language patterns and interpretations that emerge from their work. This whole-class discussion should focus on the craft of the work and how students are using what they notice about the writing of the novel to interpret it.

In both discussions, ensure that students are basing their discussion and their interpretation on the text itself by asking follow-up questions, such as “Where in the novel do you find that information?”

**Assessment:**

**Outcome 2:**

Students will participate in small and whole-group discussions of the texts, particularly related to the theme of humanity. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.

<b>Evaluation Rubric</b>			
<b>CCRS for Speaking/Listening</b>	<b>Basic (0-3 points)</b>	<b>Proficient (4 points)</b>	<b>Distinguished (5 points)</b>
<b>CCRS.ELA.Literacy.SL.11-12.1a.</b> Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	Student comes to class unprepared for discussion and does not bring evidence from texts into the discussion.	Student comes to class prepared for discussion and brings evidence from texts into discussion.	Student comes to class prepared for discussion and is a vital part of a well-reasoned exchange of ideas.
<b>CCRS.ELA-Literacy.SL.11-12.1c</b> Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.	Student is not a vital part of the discussion, in that he or she is inattentive, doesn't take notes, and/or never volunteers to share knowledge with the class.	Student poses and responds to questions that make connections among the text and the world.	Student participates effectively in the discussion and brings others into the discussion by asking for clarification, verification, or challenging ideas.
<b>Total Points</b>	<b>10</b>		

## Activity Two

### Considering the Prompt on Humanity (Approx. 20 minutes)

**College and Career Readiness Standards: ELA Writing – 10; ELA Reading Literature– 1, 10; ELA Speaking and Listening– 1**

**Ask students to turn to the academic notebook on the page titled “Humanity Prompt”** and to read the humanity prompt for the literary argument essay, which is the culminating project for this unit.

FROM THE STUDENT ACADEMIC NOTEBOOK p 100

#### Humanity Prompt

**Directions:** Read the prompt below (this is the “humanity” prompt for the literary argument essay). Be prepared to ask any questions you have in a discussion.

How does the technology in *Ubik* shape society’s views on what it means to be human? Are these views different when considered on an individual basis?

*(space provided)*

**Discuss the prompt with the students**, answering any questions they may have about the requirements of the prompt.

**Remind students of the work they did in the last lesson** on developing thesis statements, mini-claims and sandwiching evidence with explanations to support mini-claims.

**Ask students to work with a partner** to develop a thesis statement, three mini-claims and evidence to support those mini-claims related to the way in which the technology in Joe Chip’s apartment, the vehicle he drives and the can/bottle of *Ubik* are all “reverting” to earlier forms. On the page titled “Developing a Thesis, Mini-Claims and Evidence” in their academic notebooks page 101, students should be able to develop a thesis statement that presents an interpretation of these changes, along with three mini-claims and evidence to support those claims.

**Ask several pairs of students to volunteer** to read their thesis statements, mini-claims and evidence. Provide feedback as a class to these volunteers. Allow time for all students to revise their work, based on the feedback provided.

**Assessment:**

**Outcome 4:**

Students will be able to identify types of evidence and select appropriate evidence that can be used to support a writer’s thesis statement; students will be able to identify the mini-claims used in a text to support the larger argument and will understand how evidence is presented for a claim.

Evaluation Rubric			
Students’ thesis statement is arguable and can be supported with evidence from the text.	No	Somewhat	Very
Students’ mini-claims are arguable and can be used to support the thesis statement.	No	Somewhat	Very
Students’ evidence is taken from the text and is presented using the “sandwich effect.”	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

**Activity Three**

**Textual Evidence on Humanity (Approx. 20 minutes)**

**College and Career Readiness Standards: ELA Writing – 10; ELA Reading Literature– 1, 10; ELA Speaking and Listening– 1**

**Ask students to work with a partner or small group to write notes in response to one of the questions in their academic notebooks on the page titled “Questions About Humanity in *Ubik*” regarding the theme of humanity in *Ubik*.**

*FROM THE STUDENT ACADEMIC NOTEBOOK p 102*

**Questions About Humanity in *Ubik***

**Directions:** In the space below, work with a partner or small group to take notes on textual evidence that might frame a response to one of the following questions:

In Chapters Nine and 10, Joe Chip receives messages in the form of graffiti, television newscasts, commercials and headlines in newspapers. Why do you think Philip K. Dick chose to make these particular formats the carriers for the messages Joe Chip receives?

In Chapters Nine and 10, Joe Chip can’t seem to decide whether Runciter is dead and everyone else is alive, or Runciter is alive and everyone else is dead. What evidence can you pull from these chapters that supports either perspective?

*(space provided)*

**Ask students to transfer key ideas from their responses to their avatar parking lot.** Instruct students to structure their idea as a thesis statement, drawing on the work done in the previous lesson on thesis statements. Have students walk around the room and examine the additions made to students’ parking lot/avatars.

**Facilitate a whole-class discussion** on the theme of humanity present in this portion of the text.

**Give students feedback on their participation in discussion**, using the evaluation rubric provided below.

**Assessment:**

**Outcome 2:**

Students will participate in small and whole-group discussions of the texts, particularly related to the theme of humanity. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.

Evaluation Rubric			
CCRS for Speaking/Listening	Basic (0-3 points)	Proficient (4 points)	Distinguished (5 points)
<b>CCRS.ELA.Literacy.SL.11-12.1a.</b> Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	Student comes to class unprepared for discussion and does not bring evidence from texts into the discussion.	Student comes to class prepared for discussion and brings evidence from texts into discussion.	Student comes to class prepared for discussion and is a vital part of a well-reasoned exchange of ideas.
<b>CCRS.ELA-Literacy.SL.11-12.1c</b> Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.	Student is not a vital part of the discussion, in that he or she is inattentive, doesn't take notes, and/or never volunteers to share knowledge with the class.	Student poses and responds to questions that make connections among the text and the world.	Student participates effectively in the discussion and brings others into the discussion by asking for clarification, verification, or challenging ideas.
<b>Total Points</b>	<b>10</b>		

Activity Four

Selecting and Presenting Evidence (Approx. 35 minutes)

**College and Career Readiness Standards: ELA Reading Literature– 1, 2, 10; ELA Writing–1, 9, 10; ELA Speaking and Listening– 1**

**Explain to students** that one aspect of humanity that has not been discussed is the background of the author, Philip K. Dick. In this activity, students will read an interview with the author and will use the information in that interview to write a paragraph that embeds evidence and explanation for a thesis statement. Students should also be aware that information from this interview might be useful evidence for their literary argument essay.

Review with students the prompt following the interview with Philip K. Dick in the academic notebook: “Philip K. Dick’s experiences with law-enforcement and his view on religion and philosophy have strong impacts on his novels.” Tell students that they should look for evidence to support this thesis as they read the interview.

**Ask students to read the interview** with Philip K. Dick on the pages titled “An Interview with America’s Most Brilliant Science-Fiction Writer (Philip K. Dick) in the academic notebook.

FROM THE STUDENT ACADEMIC NOTEBOOK pp 106-108

**An Interview With America’s Most Brilliant Science-Fiction Writer  
(Philip K. Dick) by Joe Vitale**

[source: *The Aquarian*, No. 11, October 11-18, 1978; *PKD OTAKU*, No. 4, 2002]

**Directions:** Read the interview with Philip K. Dick. After you have read the interview, work independently to write a paragraph—in the space below—that presents evidence drawn from the interview to support the thesis statement provided below.

AQUARIAN: When did you decide that you wanted to be a science fiction writer?

DICK: Well, I knew I wanted to be a writer of some sort very early in my life. My mother was an editor for the U.S. Department of Labor but her ambition was to write and sell stories and novels. It was from her that I got the idea that writing was a very important thing.

I started on my first novel when I was 13 years old. It was called *Return to Lilliput* and was never completed.

I got interested in science fiction, however, totally by mistake. I was interested in science when I was a boy.

I wanted to be a paleontologist. One day I went to the local candy store to buy a copy of *Popular Science* and came across something by mistake called *Stirring Science Stories*. I didn’t really know what it was but it only cost 15 cents (a nickel more than a comic book). What it turned out to be, of course, was a science fiction magazine (at that time called *Pseudo-Science*). And, boy, there were some really great stories in there! People went back in time, other people fell over a wall that only had one side so when they fell over they were back on the first side again, others traveled to the center of the universe where there was a gigantic flat plane where you could walk around.



AQUARIAN: A point that was discussed at length in a *Rolling Stone* article about you in 1975 was the break-in at your house in San Rafael in November 1971. Your home was burglarized, your file cabinets blown open and many of your personal papers stolen. The crime has never really been solved and you have stated that you think it was perpetrated by people who were trying to discredit you. Has any new evidence about the burglary surfaced in the intervening years? Are you more certain now about exactly what happened and why?

DICK: That whole thing is something that fills me with a great deal of anxiety. I try not to think about it.

No new evidence has surfaced since then. I don't think any will. The only thing that's happened since then is that a producer came down to visit me one time from Hollywood and said, "I've researched you and know you were driven out of Marin County (which is where the break-in took place)." And I said, "really?" And he said, "Yeah, you were a dope guru to high school kids and someone took a shot at you." And I said, "Gee, that's really interesting. I always wondered why the cops told me to get out of Marin County or I'd be shot in the back some night or worse." Obviously that's what the cops thought I was. It's like in my novel, *Flow My Tears, The Policeman Said* (1974), where the cops know more about you than you know yourself. I didn't know I was a dope guru to high school kids. I had lectured to high schools in Marin County. I had never discussed dope. But maybe they put together the fact that I've dealt with drugs thematically in my work and the fact that high school kids were always coming to my house and concluded that I was a pusher.

I remember after the burglary the police questioned me as to whether I was "teaching" the kids things. I had posters on my walls from the Russian Revolution, which I thought were very beautiful aesthetically, but they did say things like, "Workers of the World Unite. You have nothing to lose but your chains."

I mean, it's a very frightening thing when the head of a police department tells you that you better leave the county because you have enemies, and you don't know who these enemies are or why you've incurred their wrath.

I moved to Canada for a while and then down here to Orange County. I've cut my ties with just about everyone I knew in Marin County. I don't know if I'll ever find out what really happened. This whole thing is still very traumatic for me.

AQUARIAN: It seems that, throughout your career, you've always put yourself in a vulnerable position by opposing powerful forces within the country. Back in the 1950s, you published several short stories and novels that could have been labeled "subversive." In fact, you were one of the only science fiction writers doing those kind of stories. Didn't they get you in trouble with the authorities?

DICK: They did more than that. They got me many friendly visits from Mr. Smith and Mr. Scruggs of the FBI. They were members of the famous "Red Squad."

They came to my house every week for what seemed like ever and ever and ever. And they asked many questions about my life and my writings and my political philosophy.

This, of course, made me very angry and very frightened. They asked me all about my wife, about her political philosophy, about what student groups she belonged to.

I mean I honestly expected to be called before the House Un-American Activities Committee. But I guess they didn't consider science fiction writers that important.

AQUARIAN: Do you think there's any connection between that and the break-in at your house?

DICK: I really don't know. In the early Sixties I *did* write a novel about a phony war between the United States and Russia that's carried out with the sole purpose of keeping the citizens of those countries underground while the leaders lived in palatial splendor above ground. (*The Penultimate Truth*, 1964) In the novel, some Americans and some Russians are able to get above ground and find out what's really going on and they become friends.

Now maybe certain people thought this was too close to the truth and that I had some kind of information. Maybe that's why they wanted to get my files. I don't know.

At least Mr. Smith and Mr. Scruggs had the decency to identify themselves. I wish whoever it was that broke into my house had left a note saying "We are so-and-so, and we can be reached at the following number if you have any questions."

Years later I wrote away for my FBI file under the "Freedom of Information Act." Do you know what I had in it? Things like "... has a long beard and **frequented** the University of Vancouver." "Frequented the University of Vancouver." I delivered a lecture there! I was granted an honorary doctorate and was a guest of the faculty club. They made it sound like I hung out in the shadows selling dope.

AQUARIAN: Since drugs have cropped up in the discussion, it's no secret that many of your novels have been seen as "drug-oriented" or as outgrowths of your own drug experiences. Since one of your most enduring themes has been the breakdown between illusion and reality, has drug taking been a positive influence in this regard?

DICK: No, absolutely not. There's nothing good about drugs. Drugs kill you and they break down your head. They eat your head. In "White Rabbit," Grace Slick says, "feed your head." But I say, "What are you really feeding it?" You're feeding it itself. Drugs cause the mind to feed on itself.

Look, I'll be honest with you. There was a time in my life when I thought drugs could be useful, that maybe if you took enough psychedelics you could see beyond the illusion of the world to the nature of ultimate reality. Now I think all you see are the patterns on the rug turning into hideous things.

A friend of mine had a shower curtain with tigers on it. You know, one of those prints. During an LSD trip once, the tigers started moving and tried to eat him. So he ran outside into the back yard and burned the shower curtain.

That epitomizes drugs to me: some guy in his back yard burning his shower curtain.

I used to think that drugs put you in touch with something. Now I know that the only thing they put you in touch with is the rubber room of a psychiatric hospital.

My drug experiences have not manifested themselves in my work. Many critics have said that *The Three Stigmata of Palmer Eldritch* (1965) was the

first “LSD novel.” I wrote that after reading a magazine article on hallucinogenics by Aldous Huxley.

Drugs have taken the lives of some very, very dear friends of mine.

AQUARIAN: Then what is the major influence on your work?

DICK: Philosophy and philosophical inquiry. I studied philosophy during my brief career at the University of California at Berkley. I’m what they call an “acosmic pan-enthiest,” which means that I don’t believe that the universe exists. I believe that the only thing that exists is God and he is more than the universe. The universe is an extension of God into space and time.

That’s the premise I start from in my work, that so-called “reality” is a mass delusion that we’ve all been required to believe for reasons totally obscure.

Bishop Berkely believed that the world doesn’t exist, that God directly impinges on our minds the sensation that the world exists. The Russian science fiction writer Stanislaw Lem poses that if there was a brain being fed a simulated world, is there any way the brain could tell it was a simulated world? The answer, of course, is no. Not unless there was a technological foul-up.

Imagine a brain floating in a tank with millions and millions of electrodes attached to specific nerve centers. Now imagine these electrodes being selectively stimulated by a computer to cause the brain to believe that it was walking down Hollywood Boulevard chomping on a hamburger and checking out the chicks.

Now, if there was a technological foul-up, or if the tapes got jumbled, the brain would suddenly see Jesus Christ pass by down Hollywood Boulevard on his way to Golgotha, pursued by a crowd of angry people, being whipped along by seven Roman Centurions.

The brain would say, “Now hold on there!” And suddenly the entire image would go “pop” and disappear.

I’ve always had this funny feeling about reality. It just seems very feeble to me sometimes. It doesn’t seem to have the substantiality that it’s suppose to have.

I look at reality the way a rustic looks at a shell game when he comes into town to visit the fair. A little voice inside me says, “now wait just a second there...”

AQUARIAN: Religion and religious inquiry also occupy a very prominent place in your writing.

DICK: I’ve always been interested in religion. In man’s relationship with is [sic] God, what he chooses to worship. I was raised a Quaker but converted to Episcopalianism very early in my life.

The new novel I’m currently working on for Bantam Books has its basis in theology and what I’ve had to do, in short, is to create a new religion right from scratch.

It reminds me of something a girl said to me a couple of weeks ago. She said, “You’re really smart, too bad you’re not religious.” (Laughs) And here I am doing nothing all day but reading the Bible, the Apocrypha, the writings of Gnosticism, histories of Christianity. I’ll tell you, I could go out and get a degree in theology right now!

It seems like a natural progression of sorts. I got badly burned in the political arena. I was hounded by Mr. Smith and Mr. Scruggs. I would literally get thrown out of Socialist and Communist Party meetings when I was in college for disagreeing with party doctrine. And so I turn to religion, and I find incredible bigotry. Two thousand years of history and the names change but the activity remains the same. Somebody was always throwing someone else into prison for his beliefs or burning him at the stake.

I believe that the establishment churches have lost the keys to the kingdom. They don't even know what the Kingdom of God is.

It's like some guy who loses the keys to his car. He knows he had them a second ago but now they're gone. The churches, however, don't even know what the car looks like anymore. They can't even give a description of it to the cop.

Organized religion is crooked, dumb, and it's lost the keys. I mean, it's OK to be crooked and dumb, we're all crooked and dumb. But the tragedy is that they've lost the keys. They can't even point us in the right direction much less take us there.

The whole question of religion is very melancholic. It makes me very sad really. I mean, I've read so much and still, I haven't found God. We have a "deus abscondatus," a hidden God. As Plato says, "God exists but He is hard to find."

I've spent the majority of my life studying and reading and seeking God, but, of course, the thing is you can't find God. God has to find you. I've learned that.

AQUARIAN: To abandon your themes for a moment and talk about your style, your writing has always been concerned with people rather than technology. Other science fiction writers concentrate on the nature of alien environments, methods of time and space travel, etc., but you're more concerned with human beings, their interactions, their everyday affairs. How do you account for this?

DICK: During the time when I was first beginning to write, I was kind of experimenting with different characters. I was looking for a type of person who would express my innermost observations, ideas, desires.

I was reading a lot of English and American literature, all the novels of Huxley, all the novels of Orwell, Maugham, Thomas Wolfe, D.H. Lawrence. And when I was reading Sinclair Lewis' *Babbit*, I found my character. Babbit. You know, Babbit walks around saying things like, "My car is not gonna start today. I know it, I know it." Everybody else just gets into their cars and turns the keys and they don't think about it. Not Babbit. And so I said, "There's my character. That's him."

You can say I'm like the Nineteenth Century French novelists. I write about the human predicament. And it doesn't matter if it's centuries in the future, the predicament is still the same.

I'm with the little man. I wouldn't be with the "superman" characters for all the money in the world. You know, the characters in Ayn Rand and Heinlein who have such a contempt for everybody. Because one day that little man is gonna rise up and punch the superman out and I want to be there when it happens.

AQUARIAN: In terms of broad acceptance, science fiction has undergone quite a change in the last few years. Always considered a popular, inferior brand of writing,

it has now been accepted, not only by the masses but by the academic community. Science fiction courses are now part of almost every English department, people are doing theses and doctoral dissertations on science fiction. What do you think of all this?

DICK: I hate it. I just hope we can survive it.

You know, we've survived complete obscurity. We survived complete condescension, the "are you people really doing anything serious?" attitude. I hope we can survive acceptance. It's really the most dangerous thing.

You know, sometimes I think it's all a plot, to praise you and accept you and treat you like a serious literary form. Because in that way they can guarantee your demise.

The only thing that's worse than being treated as "not serious" is being treated as "serious." I'd much rather be ignored. And this "scholarly" science fiction criticism is the worst.

You know, if they can't destroy you by ignoring you, they can destroy you by annexing you.

They, the literary critics, write these incredibly turgid articles which see all this "meaning" in your writing. The end result, I guess, is to drive all your readers away screaming.

AQUARIAN: What is the most important quality for a writer to have?

DICK: A sense of indignation. As I said, science fiction was effective for so many years because it was a rebel art form. It wasn't accepted. The idea was to offend people. But not just with garbage. Just because something is offensive crap doesn't necessarily mean it's any good.

But there is nothing else, really, for a writer to do. He must offend people if he's going to be effective. It's like someone once said about opera. "Stab a tenor and he sings." Stab a writer—or step on his toes—and he'll write. It's an automatic reflex reaction. A writer writes because it's his response to the world. It's a natural process, like respiration.

But above all, a writer must have a capacity for indignation. The capacity for indignation is the most important thing for a creative person. Not the aesthetic capacity but the capacity for indignation. And especially indignation at the treatment afforded other people.

It's like the trials of the dissidents that are going on now in Russia, or when you see a blind and deaf baby on TV like I did last night.

To see some of the things that are going on in the world and to feel indignant, at God, at the Soviet Union, at the United States, at the military, *that* is the greatest capacity in the world. To see a blind and deaf baby and to feel anger, to feel fury, at the starving of children and the arrest of political dissidents. **That** is the basis of the writer.

**Ask students to work independently** to write a paragraph that uses what they have learned about pulling evidence from the text and embedding that evidence with explanation to support a thesis.

FROM THE STUDENT ACADEMIC NOTEBOOK p 109

### Writing a Paragraph to Support a Thesis

**Directions:** In the space below, write a paragraph supporting the following thesis:

“Philip K. Dick’s experiences with law-enforcement and his views on religion and philosophy have strong impacts on his novels.”

*(space provided)*

Alternatively the teacher may ask students to develop their own thesis statement based on this interview or may develop a different thesis statement for students.

**After students have completed their paragraphs, ask for students to volunteer their paragraphs.** Display those paragraphs on the white board or document camera and ask the class to read them and to provide feedback on students’ selection of evidence, embedding evidence in the paragraph, and providing explanation of evidence.

### Assessment:

#### Outcome 5:

Students will independently select appropriate evidence that can be used to support a thesis statement and will write a paragraph in which that evidence is appropriately embedded, based on their reading of an interview with author Philip K. Dick.

Evaluation Rubric			
Students’ paragraphs include appropriate evidence drawn from the interview.	No	Somewhat	Very
Students’ paragraphs appropriately embed evidence accompanied with explanation.	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

### Activity Five

#### Textual Evidence on Humanity Revisited (Approx. 20 minutes)

**College and Career Readiness Standards: ELA Writing – 9, 10; ELA Speaking and Listening – 1; ELA Reading Literature – 1, 2, 10**

**Facilitate a brief discussion** on the notion of “half-life” that is present in *Ubik*. What is half-life? What do we know about half-life from the novel so far? What is left unexplained about half-life? Are the individuals in half-life alive or dead?

**Ask students to work with a partner or small group to write notes in response to one of the questions in their academic notebooks on the page titled “Questions about Humanity in *Ubik* – 2” regarding the theme of humanity in *Ubik*. Assign each group a specific question to respond to.**

FROM THE STUDENT ACADEMIC NOTEBOOK pp 110-111

### Questions about Humanity in *Ubik* – 2

**Directions:** In the space below, work with a partner or small group to take notes on textual evidence that might frame a response to one of the following questions:

Question #1: Examine the conversation between Mr. Bliss and Joe Chip, on the way to Runciter’s funeral. Joe Chip thinks the following to himself, during the conversation (page 158):

“There is no way we can adapt to their viewpoint, their moral, political, sociological environment. To them we’re professional agitators, more alien than the Nazis, probably even more of a menace than the Communist Party. We’re the most dangerous agitators that this time segment has yet had to deal with. Bliss is absolutely right.”

Explain this perspective. In what way are the telepaths “the most dangerous agitators that this time segment has yet had to deal with”? Would the same be true if the group of telepaths were transported to our time?

Question #2: In what way might Pat Conley be considered responsible for the deaths that have taken place thus far? How might their form of death be explained?

*(space provided)*

**Instruct students to structure their idea as a thesis statement, drawing on the work done in the previous lesson on thesis statements.** Have students post their thesis statements and participate in a gallery walk, so that all students can view them. Subsequently, give students the opportunity to add information to their avatars.

**Facilitate a whole-class discussion** on the theme of humanity present in this portion of the text.

**Give students feedback on their participation in discussion,** using the evaluation rubric provided.

**Assessment:**

**Outcome 2:**

Students will participate in small and whole-group discussions of the texts, particularly related to the theme of humanity. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.

Evaluation Rubric			
CCRS for Speaking/Listening	Basic (0-3 points)	Proficient (4 points)	Distinguished (5 points)
<b>CCRS.ELA.Literacy.SL.11-12.1a.</b> Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	Student comes to class unprepared for discussion and does not bring evidence from texts into the discussion.	Student comes to class prepared for discussion and brings evidence from texts into discussion.	Student comes to class prepared for discussion and is a vital part of a well-reasoned exchange of ideas.
<b>CCRS.ELA-Literacy.SL.11-12.1c</b> Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.	Student is not a vital part of the discussion, in that he or she is inattentive, doesn't take notes, and/or never volunteers to share knowledge with the class.	Student poses and responds to questions that make connections among the text and the world.	Student participates effectively in the discussion and brings others into the discussion by asking for clarification, verification, or challenging ideas.
<b>Total Points</b>	<b>10</b>		

**Activity Six**

**Vocabulary Work (Approx. 100 minutes)**

**ELA Reading Literature– 4; ELA Speaking and Listening– 1**

**Ask students to open their academic notebooks to the vocabulary work on Chapters Nine through 12 (pages 85, 89, 93, 97).** Remind students of the vocabulary work that was done previously. Students should have completed their vocabulary work for previous homework, choosing one word from the choice list and one self-selected word from each of the assigned chapters.

For this activity, teachers should use their best judgment, depending on students' success with the vocabulary in *Ubik*. If students are capable of handling the vocabulary knowledge independently, teachers may choose to skip the sorting work that is part of this activity. If students continue to struggle with the vocabulary load from these chapters, teachers should guide them through the sorting activity, which should build their knowledge of words and their ability to use word knowledge in context.

**If necessary, choose one of the words from the choice list and model the kind of work expected from students,** referring back to the sample provided earlier or using another sample taken from the list of choice words for Chapters Nine through 12 and projecting this modeling on the document camera or using the white board.

Students should already have completed charts on two words, one from the choice list and one that they have self-selected, from Chapters Nine through 12 for a total of eight words each. Ask students to write their eight words on index cards and to write both the definition and the context (i.e., the sentence from the chapter in which the word is provided) on the back.

**Students will then work with a small group of approximately three to four students to introduce their group members to the meaning of the words they collected, by presenting the word, its context from *Ubik*, and its definition, as well as their own understanding of the word in its context.** After each student in the small group has presented his/her words, ask the students to participate in an open sort.

Remind students about the process of carrying out an open sort. Students can develop their own categories, but all of the members of the group must agree to the categories they have developed and each category must have at least two words in it. Give students a large sheet of chart paper or other material on which they can write their categories and the words that they placed in those categories. This sorting process requires that students talk about the meanings of the words and gives them meaningful exposure to the words and their use in the text.

Ask each group to report out to the whole class on the categories they developed and how the words they have selected fit in those categories.

### Assessment:

#### Outcome 3:

Students will demonstrate their ability to apply strategies for locating words in a literary text that are unfamiliar to them and determine the meaning of those words, using both context clues and dictionaries.

Evaluation Rubric			
Identifies vocabulary words, context from which the words are taken, and notes their denotative meaning and their meaning in the context of the passage(s).	No	Somewhat	Very
Rates their understanding of the words.	No	Somewhat	Very
Writes in readable prose.	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

Ask students to review the words that they studied in their small group and to pull from those words their TOP FIVE words. The words that they choose as their TOP FIVE should be those that carry particular importance in terms of the content of Chapters Nine through 12. Ask each group to report out the words that they chose and why they chose them (i.e., in what way do their TOP FIVE words connect to or remind them of the content of Chapters Nine through 12).

Make sure that the words chosen as TOP FIVE are placed on the *Ubik* vocabulary word wall chart paper or bulletin board so that they are visible by the entire class.

**Assign reading and work related to Chapters 13 through 17.** Provide approximately 50 minutes of class time for students to begin reading Chapters 13 through 17 and carrying out the reading and research logs and the vocabulary work on those chapters (pages 112-131). For homework students should complete this work: read Chapters 13 through 17 in *Ubik*, complete a reading and research log for each chapter and complete vocabulary charts for these chapters. Students' success in carrying out summary, close reading and interpretation, and developing Level 2 questions will largely depend on how much time in class is spent reviewing the reading and research log, so it is strongly suggested that you spend about ten minutes in every class period reviewing students' responses and providing feedback so that they can see what they need to do to complete this work successfully.

### Assessment:

#### Outcome 1:

Students will keep a reading and research log during the reading of the central text, which they will use to summarize plot and character development, to note rhetorical patterns, make inferences, and evaluate how those patterns influence interpretation, and to learn to develop Level 2 questions or questions that require deeper reading, interpretation and drawing conclusions.

#### Reading and Research Log Assessment

*Rate each item on a scale of one to five, with five highest and one lowest.*

The log provides evidence that the student has read and comprehended the portion of the text assigned.

----- 1 ----- 2 ----- 3 ----- 4 ----- 5 ----->

The log presents an accurate and complete summary of the portion of the text assigned, without omitting important ideas or including unnecessary details.

----- 1 ----- 2 ----- 3 ----- 4 ----- 5 ----->

The log provides evidence that the student is noticing and interpreting word choices and other rhetorical patterns.

----- 1 ----- 2 ----- 3 ----- 4 ----- 5 ----->

The log provides evidence that the student is capable of producing appropriate Level 2 questions.

----- 1 ----- 2 ----- 3 ----- 4 ----- 5 ----->

Writing in the log is competent, both in terms of its organizational structure and in its use of standard English usage and punctuation.

----- 1 ----- 2 ----- 3 ----- 4 ----- 5 ----->

TOTAL:  /25

**Teacher  
Checklist**

Use this list to ensure that you have completed all of the lesson components. I . . .

1. Facilitated a two-part discussion of Chapters Nine through 12 of *Ubik*, including both plot and character development, as well as students' close reading and interpretation.
2. Examined with students the humanity prompt for the literary argument essay.
3. Asked students to work with a partner to develop a thesis statement, three mini-claims and evidence to support those mini-claims on the way in which technology is "reverting" to earlier forms.
4. Asked students to volunteer to read their thesis statements, mini-claims, and evidence and facilitated class review; provided students with time to revise their work.
5. Facilitated students' small group work taking notes on questions related to humanity, a brief discussion and posting their notes on their avatars.
6. Asked students to read the interview with Philip K. Dick.
7. Facilitated a brief discussion on "half-life."
8. Facilitated a sorting activity for students' vocabulary work on Chapters Nine through 12.
9. Facilitated students' choice of their top five vocabulary words for Chapters Nine through 12.
10. Assigned and allowed class time for reading Chapters 13 through 17 and completing reading and research logs as well as vocabulary on these chapters.

## Lesson 5

# Concluding and Resolving the Novel

### Overview and Rationale:

In this lesson, students will work with Chapters 13 through 17 of Phillip K. Dick's *Ubik*, which will provide a conclusion, if not a resolution, to the storyline of the novel. Students will use their reading and research logs to track their reading, write summaries, develop Level 2 questions and to notice and interpret literary patterns within the central text. Using these student-generated materials, teachers will facilitate discussions of Chapters 13 through 17, focusing on resolving the puzzles presented by the conclusion of the novel. In addition, students will continue their work toward writing a literary argument essay by taking a stand on an arguable claim from Chapters 13 through 17 and supporting it with as many mini-claims and as much textual evidence as they can find. This practice will be preparatory to developing their own claim and writing their own literary argument in Lesson 7. Vocabulary work in this lesson will center on the students' self-selected words (two from each chapter) and will involve students in presenting words and definitions within a small group and sorting those words into categories, as well as choosing their top five words as they relate to the content of these chapters.

### Tasks/Expected Outcomes:

1. Students will keep a reading and research log during the reading of the central text, which they will use to summarize plot and character development, to note rhetorical patterns, make inferences, evaluate how those patterns influence interpretation and to learn to develop Level 2 questions or questions that require deeper reading, interpretation and drawing conclusions.
2. Students will participate in small and whole-group discussions of the texts, particularly focusing on resolving the puzzles presented by the novel. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.
3. Students will demonstrate their ability to apply strategies for locating words in a literary text that are unfamiliar to them and determine the meaning of those words, using both context clues and dictionaries.
4. As preparation for writing a literary argument essay, students will draw on their knowledge of the thesis statement/mini-claim/evidence structure as well as their reading and interpretation of the novel to prepare a concise statement of an argument drawn from Chapters 13 through 17 of *Ubik*.
5. Students will address the conclusion of the novel and develop text-supported explanations for the events that conclude the storyline.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards – Reading: Literature

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- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- 4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- 10 By the end of grade 12, read and comprehend literature, including stories, dramas and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.

## English Language Arts Standards: Writing

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- 1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.
- 5 Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- 8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
- 10 Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audiences.

## English Language Arts Standards: Speaking and Listening

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- 1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- 1c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

*Throughout this course, only grade 11-12 standards are used.*

LDC

Skill and Ability List

## Skills Cluster 2: Reading Process

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### 1. Literary Epistemology

Ability to recognize that literary texts provide a space for interrogating the meanings of human experiences and that literary texts are open to dialogue between and among readers and texts.

### 2. Reading Literary Texts

Ability to read literary texts and understand and apply rhetorical reading strategies as appropriate for literary argument (i.e., close reading).

### 3. Reading for Craft and Structure

Ability to decipher rhetorical strategies and patterns, to make inferences from details, and to analyze how an author's choices contribute to its overall structure and meaning as well as its aesthetic impact.

### 4. Reading for Internal/External Connections

Ability to draw on prior knowledge to construct interpretations and to use the text to reflect on the human condition or the reader's life.

### 5. Essential Vocabulary

Ability to apply strategies for developing an understanding of both literary and informational texts by locating words and phrases that identify key concepts and facts or information.

Ability to apply terms specific to literary analysis, evaluation and use.

### 6. Planning

Ability to develop a line of thought and text structure appropriate to literary argument in an English classroom.

([www.literacydesigncollaborative.org](http://www.literacydesigncollaborative.org))

**Materials:**

- Academic notebook
- Copies of Phillip K. Dick's *Ubik*

**Timeframe:**

170 minutes

**Targeted Vocabulary:**

**Vocabulary taken from Chapter 13**

- coagulated (179)
- psychosomatic (181)
- ingot (181)
- inertia (182)
- lithely (182)
- sedately (183)
- infiltrate (184)
- pedantic (185)
- tropism (185)
- alchemy (185)
- malevolence (186)
- harbingers (187)
- polymorphic (187)
- expenditure (188)
- substantiality (188)
- constituents (190)

**Vocabulary taken from Chapter 14**

- convulsed (193)
- fragmentary (193)
- conjunction (193)
- inherent (194)
- solicitous (194)
- retrograde (195)
- malignant (195)
- sadistic (195)
- encephalograms (199)
- arduous (200)

**Vocabulary taken from Chapter 15**

- enervation (203)
- leer (205)
- chitinous (206)
- residual (207)
- tangible (208)

**Vocabulary taken from Chapter 16**

- atavisms (212)
- excrete (215)
- deformation (216)
- neolithic (216)
- idiosyncrasy (216)
- somberly (217)
- succumb (218)
- nullify (218)
- verity (218)
- aversion (222)
- transcendental (222)
- centripetal (224)

**Vocabulary taken from Chapter 17**

- rapidity (227)
- intuition (227)

Activity One

Re-approaching the Text (Approx. 35 minutes)

**College and Career Readiness Standards: ELA Reading Literature– 1, 3;  
ELA Speaking and Listening– 1**

**Ask two students to volunteer Level 2 questions** from their reading and research logs (part IV) on the chapters they read for homework (Chapters 13 through 17 pages 113, 117, 121, 125, 129). Using those student-generated Level 2 questions, facilitate a whole-class discussion of Chapters 13 through 17. This whole-class discussion should bring to light any difficulties with comprehension of the required chapters, as well as whether or not students are doing the reading. Encourage students to pull ideas from their reading and research log (in the academic notebook) as the discussion progresses.

**Have students work with a partner** to compare and to examine the language/writing pattern and the interpretation of that pattern (parts II and III of the reading and research log in the academic notebook) on the chapters they read for homework (Chapters 13 through 17). Facilitate a whole-class discussion on interesting language patterns and interpretations that emerge from their work. This whole-class discussion should focus on the craft of the work and how students are using what they notice about the writing of the novel to interpret it.

In both discussions, ensure that students are basing their discussion and their interpretation on the text itself by asking follow-up questions, such as “Where in the novel do you find that information?”

## Assessment:

### Outcome 1:

Students will keep a reading and research log during the reading of the central text, which they will use to summarize plot and character development, to note rhetorical patterns, make inferences, and evaluate how those patterns influence interpretation, and to learn to develop Level 2 questions or questions that require deeper reading, interpretation and drawing conclusions.

#### Reading and Research Log Assessment

*Rate each item on a scale of one to five, with five highest and one lowest.*

The log provides evidence that the student has read and comprehended the portion of the text assigned.

-----1-----2-----3-----4-----5----->

The log presents an accurate and complete summary of the portion of the text assigned, without omitting important ideas or including unnecessary details.

-----1-----2-----3-----4-----5----->

The log provides evidence that the student is noticing and interpreting word choices and other rhetorical patterns.

-----1-----2-----3-----4-----5----->

The log provides evidence that the student is capable of producing appropriate Level 2 questions.

-----1-----2-----3-----4-----5----->

Writing in the log is competent, both in terms of its organizational structure and in its use of standard English usage and punctuation.

-----1-----2-----3-----4-----5----->

TOTAL:  /25

**Assessment:**

**Outcome 2:**

Students will participate in small and whole-group discussions of the texts, particularly focusing on resolving the puzzles presented by the novel. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.

<b>Evaluation Rubric</b>			
<b>CCRS for Speaking/Listening</b>	<b>Basic (0-3 points)</b>	<b>Proficient (4 points)</b>	<b>Distinguished (5 points)</b>
<b>CCRS.ELA.Literacy.SL.11-12.1a.</b> Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	Student comes to class unprepared for discussion and does not bring evidence from texts into the discussion.	Student comes to class prepared for discussion and brings evidence from texts into discussion.	Student comes to class prepared for discussion and is a vital part of a well-reasoned exchange of ideas.
<b>CCRS.ELA-Literacy.SL.11-12.1c</b> Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.	Student is not a vital part of the discussion, in that he or she is inattentive, doesn't take notes, and/or never volunteers to share knowledge with the class.	Student poses and responds to questions that make connections among the text and the world.	Student participates effectively in the discussion and brings others into the discussion by asking for clarification, verification, or challenging ideas.
<b>Total Points</b>	<b>10</b>		

Activity Two

Supporting a Claim with Mini-claims and Evidence (Approx. 50 minutes)

**College and Career Readiness Standards: ELA Writing– 1, 4, 5, 8, 9, 10;  
ELA Speaking and Listening – 1**

**Tell students that they are going to combine their knowledge of the book with their knowledge of how to select and present evidence for a claim and to develop mini-claims.** In this activity, students will work independently in their academic notebooks on the page titled “Supporting a Claim” to develop mini-claims and evidence to support an arguable claim related to Chapters 13 through 17 of *Ubik*. In their writing, students should take a stand on the statement and support the claim with as many mini-claims as they possibly can, referring to the text of the novel for their evidence.

**Before asking the students to begin selecting evidence from the text and writing, the teacher should model this process with one of the arguable claims.** Whether or not the modeling of this process is carried out and how much time is spent on that modeling is the teacher’s choice and should be carried out based on how competent students are with selecting and embedding evidence for a claim.

FROM THE STUDENT ACADEMIC NOTEBOOK pp 133-134

### Supporting a Claim

**Directions:** In the space below, develop mini-claims and evidence to support one of the following arguable/debatable statements. Support your stance with as many mini-claims and as much supporting evidence as you can, referring to the text of the novel for your evidence.

- When Joe Chip suspects he is “dying” like the others, Pat tells him it is psychological, not physical, and she is correct.
- Ubik (the product) represents BELIEF in something more or better and the power of that belief.
- It’s actually Runciter in cold-pak. Joe and the others are alive and trying to communicate with him.
- Ubik (the product) must have a purely psychological effect. Ella’s “physical” explanation of what it “does” cannot be correct.
- Jory is actually a representation of Hollis in cold-pak.

*(space provided)*

Alternatively, teachers can choose to have students carry out the same process related to one of the three prompts that make up the culminating writing assignment for the novel. Having students work during this lesson to prepare for their culminating essay will provide for more time in the final lesson, which students can use to complete a more thorough revision and editing process.

**After students have completed their work on developing mini-claims and evidence to support a claim, choose one of the arguable statements to discuss.** Ask students to share their mini-claims, either in support of or against the claim as well as the evidence they found in the text. The teacher should list these on the board or project them

on a document camera, listing mini-claims on one side and evidence on the other, or otherwise separating the two.

Once the mini-claims and evidence are listed, group students by the prompt they have selected. **Ask students to work with a partner to categorize like mini-claims together in the academic notebook** on the page titled “Categorizing Mini-Claims.”

FROM THE STUDENT ACADEMIC NOTEBOOK p 135

### Categorizing Mini-Claims

**Directions:** With a partner, examine the mini-claims that you and your fellow students created. Group the mini-claims into categories in the space below.

*(space provided)*

**Have partners report their groupings of these mini-claims and come to a class consensus on how the mini-claims should be grouped.** Indicate the groupings on the list of mini-claims using symbols or colors; for example, circle one similar group in green and put blue boxes around another group of related mini-claims.

**Ask students to work with a partner to review the evidence collected previously, using the academic notebook** on the page titled “Reviewing Evidence.” Students should note any gaps or contradictions in the evidence collected, what evidence seems particularly compelling, and what evidence goes with which mini-claim. Have partners report on their evaluations of the evidence.

FROM THE STUDENT ACADEMIC NOTEBOOK p 136

### Reviewing Evidence

**Directions:** With a partner, review the evidence that your class has collected. In the space below, note any gaps or contradictions in the evidence collected, what evidence seems particularly compelling, and what evidence goes with which mini-claim.

Gaps or contradictions?

What evidence is particularly compelling?

What evidence goes with what mini-claim?

*(space provided)*

**Ask students to work with a partner in the academic notebook to develop a counter-argument for the arguable/debatable statement and how they might refute that counter-argument.**

FROM THE STUDENT ACADEMIC NOTEBOOK p 137

### Developing a Counter-Argument and Refutation

**Directions:** In the space below, develop a counter-argument for the statement your class has been working on, as well as how you might refute that counter-argument.

Counter-Argument:

Potential Refutation:

*(space provided)*

**Revisit the initial claim.** Facilitate a whole-class discussion asking the students to draw a conclusion about whether they agree or disagree with the claim based on the mini-claims and evidence found and discussed. Remind students that this process of collecting, organizing and evaluating evidence, as well as developing a counter-argument and potential refutation for a counter-argument, is what they will be doing in preparation for writing the literary argument essay.

**Ask students to work as a class to use the template below to articulate and organize their response to this claim.** They should complete this template together for the arguable statement the whole class worked on. Ensure the completion of this template is done where the whole class can see it, either on a document camera or white board.

*Although some readers claim \_\_\_\_\_, I believe \_\_\_\_\_ because \_\_\_\_\_ [state over-arching reason(s) here]. My point is made when \_\_\_\_\_ [insert textual evidence here, in as many sentences as needed]. Though I concede that \_\_\_\_\_, I maintain that \_\_\_\_\_.*

After the class is clear on the structure of this template, students should work individually to complete the same template for the arguable statement they initially worked on in the academic notebook on the page titled “Writing a Simplified Argument Structure.”

FROM THE STUDENT ACADEMIC NOTEBOOK p 138

### Writing a Simplified Argument Structure

**Directions:** Working on your own, use the argument template to complete a simplified argument structure for the statement on which you worked independently to develop reasons and evidence. Write your statement in the space below.

Although some readers claim \_\_\_\_\_,  
I believe \_\_\_\_\_ because \_\_\_\_\_  
\_\_\_\_\_ [state over-arching reason(s) here].  
My point is made when \_\_\_\_\_ [insert textual evidence here, in as  
many sentences as needed]. Though I concede that \_\_\_\_\_,  
I maintain that \_\_\_\_\_.  
*(space provided)*

Ask students to share their simplified argument structures and discuss how they will prepare students for writing a literary argument essay. Remind students that this is an organizational template and not the exact structure for their writing.

## Assessment:

### Outcome 4:

As preparation for writing a literary argument essay, students will draw on their knowledge of the thesis statement/mini-claim/evidence structure as well as their reading and interpretation of the novel to prepare a concise statement of an argument drawn from Chapters 13 through 17 of *Ubik*.

Evaluation Rubric			
Students' concise argument statement fits the structure of the model provided.	No	Somewhat	Very
Students' concise argument statement contains an appropriate thesis, mini-claims and evidence.	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

## Activity Three

### Concluding (or Resolving) the Novel (Approx. 30 minutes)

**College and Career Readiness Standards: ELA Reading Literature– 1, 3;  
ELA Speaking and Listening– 1**

**Ask students to re-read Chapter 17 with an eye toward figuring out what's going on in this chapter** and what light these events shed on the previous interpretation of the events of the novel. When the re-reading is completed, ask students to work with a partner to write a two-sentence explanation of what happens in Chapter 17, using the academic notebook on the page titled "Re-Reading Chapter 17." To explain the task, you might ask questions such as the following:

- Why is Joe Chip's picture on the money in Runciter's pocket?
- What changes does this make in your interpretation of what's going on in the novel?
- What actually happened to Runciter? To Joe Chip and the others? To Jory? To Ella?

FROM THE STUDENT ACADEMIC NOTEBOOK p 139

### Re-Reading Chapter 17

**Directions:** Re-read Chapter 17, with an eye toward figuring out what's going on in this chapter and what light these events shed on the previous interpretation of the events of the novel. When the re-reading is complete, work with a partner to write a two-sentence explanation that contains your best thinking on what happens in Chapter 17, using the space below.

*(space provided)*

**Once students have completed their two-sentence explanations, ask several of them to volunteer to write their explanations on the board or project them on a document camera.** Facilitate a whole-class discussion on these explanations, consistently asking students to refer back to the text for evidence to support their explanations. As a conclusion to the discussion, the teacher might ask students to vote on the explanation that has been put forward that is seen as the most likely, based on evidence from the text.

**Assessment:**

**Outcome 2:**

Students will participate in small and whole-group discussions of the texts, particularly focusing on resolving the puzzles presented by the novel. Students are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.

<b>Evaluation Rubric</b>			
<b>CCRS for Speaking/Listening</b>	<b>Basic (0-3 points)</b>	<b>Proficient (4 points)</b>	<b>Distinguished (5 points)</b>
<b>CCRS.ELA.Literacy.SL.11-12.1a.</b> Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	Student comes to class unprepared for discussion and does not bring evidence from texts into the discussion.	Student comes to class prepared for discussion and brings evidence from texts into discussion.	Student comes to class prepared for discussion and is a vital part of a well-reasoned exchange of ideas.
<b>CCRS.ELA-Literacy.SL.11-12.1c</b> Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.	Student is not a vital part of the discussion, in that he or she is inattentive, doesn't take notes, and/or never volunteers to share knowledge with the class.	Student poses and responds to questions that make connections among the text and the world.	Student participates effectively in the discussion and brings others into the discussion by asking for clarification, verification, or challenging ideas.
<b>Total Points</b>	<b>10</b>		

**Assessment:**

**Outcome 5:**

Students will address the conclusion of the novel and develop text-supported explanations for the events that conclude the storyline.

Evaluation Rubric			
Students' two-sentence explanations are reasonable based on the information presented in Chapter 17.	No	Somewhat	Very
Students' two-sentence explanations draw evidence from the novel and use it to provide a conclusion.	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

**Activity Four**

**Vocabulary Work (Approx. 50 minutes)**

**College and Career Readiness Standards: ELA Reading Literature– 4; ELA Speaking and Listening– 1**

**Ask students to open their academic notebooks to the vocabulary work on Chapters 13 through 17 (pages 114, 118, 122, 126, 130).** Remind students of the vocabulary work that was done previously. Students should have completed their vocabulary work for previous homework, choosing one word from the choice list and one self-selected word from each of the assigned chapters.

**If necessary, choose one of the words from the choice list and model the kind of work expected from students,** referring back to the sample provided earlier or using another sample taken from the list of choice words for Chapters 13 through 17, and projecting this modeling on the document camera or using the white board.

Students should already have completed charts on two words, one from the choice list and one that they have self-selected, from Chapters 13 through 17 for a total of 10 words each. Ask students to write their 10 words on index cards and to write both the definition and the context (i.e., the sentence from the chapter in which the word is provided) on the back.

**Students will then work with a small group of approximately three to four students to introduce their group members to the meaning of the words they collected, by presenting the word, its context from *Ubik*, and its definition, as well as their own understanding of the word in its context.** After each student in the small group has presented his/her words, ask the students to participate in an open sort.

Remind students about the process of carrying out an open sort. Students can develop their own categories, but all of the members of the group must agree to the categories they have developed, and each category must have at least two words in it. Give students a large sheet of chart paper or other material on which they can write their categories and the words that they placed in those categories. This sorting process requires that students talk about the meanings of the words and gives them meaningful exposure to the words and their use in the text.

Ask each group to report out to the whole class on the categories they developed and how the words they have selected fit in those categories.

**Assessment:**

**Outcome 4:**

Students will demonstrate their ability to apply strategies for locating words in a literary text that are unfamiliar to them and determine the meaning of those words, using both context clues and dictionaries.

Evaluation Rubric			
Identifies vocabulary words, context from which the words are taken, and notes their denotative meaning and their meaning in the context of the passage(s).	No	Somewhat	Very
Rates their understanding of the words.	No	Somewhat	Very
Writes in readable prose.	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

Ask students to review the words that they studied in their small group and to pull from those words their TOP FIVE words. The words that they choose as their TOP FIVE should be those that carry particular importance in terms of the content of Chapters 13 through 17. Ask each group to report out the words that they chose and why they chose them, (i.e., in what way do their TOP FIVE words connect to or remind them of the content of Chapters 13 through 17).

Make sure that the words chosen as TOP FIVE are placed on the *Ubik* Vocabulary word wall chart paper or bulletin board so that they are visible by the entire class.

Teacher  
Checklist

Use this list to ensure that you have completed all of the lesson components. I . . .

1. Facilitated a two-part discussion of Chapters 13 through 17 of *Ubik*, including both plot and character development, as well as students' close reading and interpretation.
2. Modeled the process of developing mini-claims and evidence to support an arguable claim related to Chapters 13 through 17 of *Ubik*.
3. Asked students to work independently to develop mini-claims and evidence to support an arguable claim related to Chapters 13 through 17 of *Ubik*.
4. Facilitated students' work on organizing mini-claims, reviewing evidence, developing a counter-argument, and writing a structural outline (using a template) for a literary argument, using one of the arguable claims related to Chapters 13 through 17 of *Ubik*.
5. Asked students to re-read Chapter 17 and to write a two-sentence explanation of the resolution of the novel.
6. Facilitated a discussion on students' two-sentence explanations.
9. Facilitated a sorting activity for students' vocabulary work on Chapters 13 through 17.
10. Facilitated students' choice of their top five vocabulary words for Chapters 13 through 17.

## Lesson 6

# Writing a Literary Argument

### Overview and Rationale:

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At this point in the unit, students have completed their reading of the central text, *Ubik*, by Philip K. Dick. In the process of reading the central text, students have also prepared for the kind of writing they will need to do in the literary argument essay. They are now ready to move on to writing a literary argument essay based on one of the essay prompts for this unit. Instruction in this lesson begins with a review of the assignment and the prompts. Students are then asked to develop a timeline for their writing project. After being given time to go through their academic notebooks and to collect notes that connect to their chosen prompt, students will be asked to look for gaps in the information they have collected and will be given time in the library or media center to collect additional research. Students will then be asked to write a summary paragraph of their stance and will use a graphic organizer to create an outline. Students will write a draft of their literary argument essay. Teachers will provide feedback on the students' drafts. Students will work with a peer to undertake a close-edit of their literary argument essays, using a checklist of essay-, sentence-, and word-level concerns. Students will revise, edit and turn in final drafts of their literary argument essays.

### Tasks/Expected Outcomes:

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1. Students will plan for their writing of a literary argument essay and do pre-writing activities to prepare for this writing, including reviewing the assignment prompt, creating a project timeline, collecting appropriate information from their class materials, noting gaps in this information, finding additional resources, writing a summary paragraph and creating an outline.
2. Students will write a draft of a literary argument essay on one of three prompts relating to *Ubik*.
3. Students will revise and edit their draft of a literary argument essay on one of three prompts relating to *Ubik* and will turn in their final drafts for feedback and scoring.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards: Writing

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- 1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
- 4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- 5 Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- 8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
- 9 Draw evidence from literary or informational texts to support analysis, reflection and research.
- 10 Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audiences.

## English Language Arts Standards: Speaking and Listening

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- 1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grades 11-12 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.

*Throughout this course, only grade 11-12 standards are used.*

LDC

Skill and Ability List

### Skills Cluster 1: Preparing for the Task

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**1. Task Analysis**

Ability to understand and explain the literary argument prompt and rubric.

**2. Project Planning**

Ability to plan so that the literary argument is accomplished on time.

### Skills Cluster 3: Transition to Writing

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**1. Organizing Notes**

Ability to prioritize and narrow supporting information, appropriate to and in preparation for writing a literary argument.

### Skills Cluster 4: Writing Process

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**1. Initiation of Task**

Ability to establish a controlling idea and to consolidate task-relevant information taken from both informational and literary texts.

**2. Planning**

Ability to develop a line of thought and text structure appropriate to literary argument in an English classroom.

**3. Development**

Ability to construct an initial draft of a literary argument with an emerging line of thought and structure, including appropriate embedding of quotations and other evidence, with appropriate citation.

**4. Revision**

Ability to apply revision strategies to refine development of argument, including the line of thought, language usage and tone as appropriate to a literary argument.

**5. Editing**

Ability to apply editing strategies.

([www.literacydesigncollaborative.org](http://www.literacydesigncollaborative.org))

**Materials:**

- Academic notebook
- Copies of Phillip K. Dick's *Ubik*

**Timeframe:**

250 minutes

Activity One

Literary Essay Planning and Pre-writing (Approx. 105 minutes)

College and Career Readiness Standards: ELA Writing– 1, 4, 5, 8, 9, 10

Review with students the assignment requirements and the prompts, which can be found in the academic notebook on the page titled “Literary Argument Essay.”

FROM THE STUDENT ACADEMIC NOTEBOOK p 141

### Literary Argument Essay

**Directions:** Review the literary argument essay assignment below.

How is the exponential increase of information that we process in all forms of media affecting the way we live? After reading *Ubik* by Philip K. Dick and other informational texts, and conducting independent research, write an essay in which you address one of the prompts below (or an approved topic of your choosing) and argue the thesis. Be sure to acknowledge opposing views. Support your position with evidence from the texts.

**Prompts**

- a) Philip K. Dick and other authors featured in this unit express views on consumerism and its impact on society. Examine their multiple viewpoints. Take a position on the viewpoint you find most convincing and explain why. Support your argument with specific, relevant evidence from the texts.
- b) How do Philip K. Dick and the other authors featured in this unit portray characters' attempts to maintain a sense of personal identity in a technological society? Take a position on the technique used to portray personal identity you find most convincing and explain why. Support your argument with specific, relevant evidence from the texts.
- c) How does the technology in these texts shape society's views on what it means to be human? Are these views different when considered on an individual basis? Take a position on the impact of technology on humanity and explain why. Support your argument with specific, relevant evidence from the texts.

If students worked through the process of developing a thesis statement, collecting and evaluating evidence and creating an outline in Lesson 5, they can skip appropriate sections of this lesson and move into drafting, revision and editing.

**Tell students that any writing project will have a timeline involved.** Model for students a common or sample timeline for this particular writing project (see academic notebook page titled “Timeline for Writing Literary Argument Essay”). Ask students to fill in their own estimates of how long each task will take and to refer back to this timeline throughout the project. Note that students will be working at different paces, so in this particular project, teachers will need to have flexibility within the class' timeline.

FROM THE STUDENT ACADEMIC NOTEBOOK p 142

## Literary Argument Essay

**Directions:** Use the graphic organizer below to create a timeline for your project.

	How and when will I do this?	What resources do I need?
Review Assignment		
Collect notes and look for holes		
Collect additional research		
Write a summary paragraph		
Create an outline		
Write a rough draft		
Revise and edit		
Submit final draft		

Students should have their academic notebooks and a highlighter available. Students should also refer back to the information that they have posted on their avatar parking lots throughout this unit. Model for students the process of reading through a page of notes, checking for relevance to a prompt and highlighting selected sections, using a document camera or other technology tool.

**Ask students to choose one of the prompts and to read through their academic notebooks and avatar parking lot material, highlighting any information contained there that relates in any way to their chosen prompt.** Once the process of highlighting is complete, students should write a short response to the following questions in their academic notebooks on the page titled “Evaluating Source Material”: *a) What sources do I have available for responding to this prompt? b) What holes are there in the information that I have? c) Where might I find additional information to fill in holes?*

FROM THE STUDENT ACADEMIC NOTEBOOK p 143

### Evaluating Source Material

**Directions:** Once you have completed highlighting notes throughout your academic notebook and materials written on your avatar parking lot, write a response to the following questions in the space below:

- a) What sources do I have available for responding to this prompt?
- b) What holes are there in the information that I have?
- c) Where might I find additional information to fill in holes?

*(space provided)*

**Ask students to share their written responses** so that they can hear/know what each other is doing and encourage them to help each other when appropriate.

**Take students to the library/media resource center** so that they can find additional source material for their literary argument essay.

**Tell students to use the template used previously to write a summary paragraph** that includes a thesis statement and sequences the key points they plan to make in their literary argument essay. The writing of this summary paragraph may show students they need more research, they should focus the evidence they have, or they are on the right track. Students should use the template used previously to write their summary paragraphs in the academic notebook on the page titled “Writing a Summary Paragraph.”

FROM THE STUDENT ACADEMIC NOTEBOOK p 144

### Writing a Summary Paragraph

**Directions:** In the space below, write a summary paragraph, using the template provided.

Although some readers claim \_\_\_\_\_,  
I believe \_\_\_\_\_ because  
\_\_\_\_\_ [state over-arching reason(s) here].

My point is made when \_\_\_\_\_ [insert textual evidence here, in as  
many sentences as needed]. Though I concede that \_\_\_\_\_,  
I maintain that \_\_\_\_\_.

*(space provided)*

Once students have completed their summary paragraphs, ask them to review the timeline they created in light of their summary paragraphs. Do they need additional research? Or can they move on?

Walk students through the short outline of the “Classical Argument Structure” in the academic notebook.

FROM THE STUDENT ACADEMIC NOTEBOOK pp 145-146

### Classical Argument Structure

- I. Introduction to general topic which leads to a clear thesis.
- II. A moment of definition, background and/or precedence (this is a section which clarifies and gives history on the topic or your stance on it).
- III. Support 1: This is typically the most logical reason why one should support your claim.
  - a. Include evidence.
  - b. Backing for evidence.
- IV. Support 2: This is typically a side of the argument most don't think about. Perhaps it is a little known effect of the issue that interests and compels your reader to continue with you while you argue your point.
  - a. Include evidence.
  - b. Backing for evidence.
- V. Support 3: This is typically the strongest support of your claim. It is generally positioned last to deliver the most impact. It may include a staggering fact, testimony or statistic. It also might include a very emotional appeal that the audience can relate to. You want this to build into a very strong, winning conclusion.
  - a. Include evidence.
  - b. Backing for evidence.
- VI. Concession: One way ethos (ethical appeal) is maintained is through presenting yourself as a fair and knowledgeable writer. In order to most effectively illustrate this, writers will give a nod or concession to opposing viewpoints. For example, if you were arguing against the death penalty, this may be a place where you recognize legitimate reasons for why one might consider the death penalty. It is also a good idea to cite outside sources in this section. This does not weaken your argument. Rather, it shows you are aware of multi-perspectives on this issue and aren't afraid or apprehensive to note them because you will also refute them.

*\*Concession does not have to follow in this order. Some writers include concession after the “definition” section so that they can dedicate their supports one through three to the refutation.*

  - a. Consider evidence, and
  - b. Backing for evidence.
- VII. Refutation: In this section, you refute the concession. Even though you concede to an outside perspective, you remind your readers that either: a) there may be

some kind of logical error in the other perspective, or b) that, even though this outside perspective may be valid, the harm or benefits do not outweigh those of your perspective.

- a. Include evidence.
- b. Backing for evidence.

VIII. Conclusion: Unlike the traditional “summary” conclusion, this is the space wherein you want to really drive home your claim. You may recap your essay here, but the last note needs to strongly appeal to your audience to consider your perspective. Think of it as a moment of “grand standing” or the rallying end of a speech.

**Additional Notes:**

*You can have more than three supports.*

*Your support sections do not have to be each one paragraph. Perhaps the first support is two paragraphs, the second is one, and the third is three. Try to vary the support paragraphs so that they do not feel formulaic.*

*You can use first person, but AVOID SECOND PERSON: NO YOU, YOUR.*

*Your paper does not have to strictly follow this guide—this simply touches on the elements of a classical argument.*

([http://ap.madecky.lakegeneva.badger.groupfusion.net/modules/locker/files/get\\_group\\_file.phtml?gid=87845&fid=15184475](http://ap.madecky.lakegeneva.badger.groupfusion.net/modules/locker/files/get_group_file.phtml?gid=87845&fid=15184475))

Subsequently, ask students to work in the academic notebook on the page titled “Literary Argument Outline” to create an outline using the Literary Argument Outline Form for their paper. The outline form is based on the Classical Argument Structure document.

FROM THE STUDENT ACADEMIC NOTEBOOK pp 147-150

## Literary Argument Outline

**Directions:** Using the format below, create an outline for your literary argument essay.

**Selected Prompt** (*on which you will base your thesis*):

**Summary Paragraph Containing Thesis Statement:**

**Introduction to Your General Topic:**

**Definition, Background and/or Precedence:**

**Support 1** (*include evidence and backing for the evidence*):

**Support 2** (*include evidence and backing for the evidence*):

**Support 3** (*include evidence and backing for the evidence*):

**Additional Support** (*include evidence and backing for the evidence*):

**Concession:**

**Refutation:**

**Conclusion:**

(*space provided*)

## Assessment:

### Outcome 1:

Students will plan for their writing of a literary argument essay and do pre-writing activities to prepare for this writing, including reviewing the assignment prompt, creating a project timeline, collecting appropriate information from their class materials, noting gaps in this information, finding additional resources, writing a summary paragraph and creating an outline.

Evaluation Rubric			
Student creates a “doable” timeline that paces reading and writing processes.	No	Somewhat	Very
Student examines existing materials for gaps and finds resources to fill those gaps.	No	Somewhat	Very
Student writes a concise summary statement that establishes a controlling idea and identifies key points that support development of information and/or explanation.	No	Somewhat	Very
Students’ outline contains appropriate reasons and evidence, as well as a concession, refutation and conclusion.	No	Somewhat	Very
<b>Total Points</b>	<b>12</b>		

## Activity Two

### Writing a Draft (Approx. 90 minutes)

#### College and Career Readiness Standards: ELA Writing– 1, 4, 5, 8, 9, 10

**Using their outline, students will construct an initial draft of a literary argument essay with an emerging line of thought and structure**, including appropriate embedding of quotations and other evidence, with appropriate citation. Although the preparatory work for the draft has been completed in the academic notebook, the remainder of the work will be conducted either on a computer or on students’ own paper.

Ask students to work in class and complete for homework an initial draft. Remind students that they should use the outline and other planning work already completed for the draft and that their draft should include evidence, such as quotations, with appropriate citation. Refer students back to the work done previously on embedding quotations and other evidence (the “sandwich effect”), as well as the argument structure carried out throughout the reading of the novel.

As students work in class, the teacher should periodically conference with students to confirm that they are completing the writing as directed, to answer questions, etc. Any additional time needed can be carried out at home. In order to provide students with

adequate and appropriate feedback on their drafts, the teacher should be prepared to read and comment on the students' drafts and to analyze patterns of writing problems that can be addressed through mini-lessons on writing in the remainder of this lesson.

## Assessment:

### Outcome 2:

Students will write a draft of a literary argument essay on one of three prompts relating to *Ubik*.

Evaluation Rubric			
Draft provides an opening that includes a controlling idea and an opening strategy relevant to the prompt.	No	Somewhat	Very
Draft addresses all elements of the prompt.	No	Somewhat	Very
Draft includes evidence with appropriate citation.	No	Somewhat	Very
Draft is written in readable prose.	No	Somewhat	Very
<b>Total Points</b>	<b>12</b>		

### Activity Three

### Revision and Editing (Approx. 55 minutes)

**College and Career Readiness Standards: ELA Writing– 1, 4, 5, 8, 9, 10; ELA Speaking and Listening– 1**

**Help students understand the importance of revision, by clarifying the difference between revision and editing.** (Revision applies to changes in wording, transitions, big picture ideas, etc., while editing applies to spelling, punctuation, mechanics and usage issues).

**Model the revision process** by using one of the students' papers (or your own, if you are writing with the students) and showing students how to go about revising. Use the rubric page 140 in the teacher's guide, page 28 in the academic notebook as part of this process. Depending on the student, this revision may require: a) additional resources and library time to find those resources, b) rewriting and restructuring, with time to peer and/or teacher conference, and c) careful editing, with helpful direction from the teacher on grammar/mechanics/usage issues.

**Provide students with feedback on their individual drafts.** As necessary, teach mini-lessons focused on areas of weakness in the drafts.

**Ask students to work with a partner to do a final proofing and editing of their drafts,** using peer conferring. They should work through the pages titled "Editing and Revision Checklist – Literary Argument Essay" in the academic notebook pages 151-154. If needed, refer students to the pages titled "MLA In-Text Citations: The Basics" in the academic notebook pages 155-158.

FROM THE STUDENT ACADEMIC NOTEBOOK pp 156-158

### **MLA In-Text Citations: The Basics**

Guidelines for referring to the works of others in your text using MLA style is covered in your language textbook as well as on several online sources. All provide extensive examples, so it's a good idea to consult them if you want to become even more familiar with MLA guidelines or if you have a particular reference question. The Online Writing Lab at Purdue University website is <https://owl.english.purdue.edu/>. The following information comes from that website.

#### **Basic In-Text Citation Rules**

In MLA, referring to the works of others in your text is done by using a parenthetical citation. Immediately following a quotation from a source or a paraphrase of a source's ideas, you place the author's name followed by a space and the relevant page number(s).

Human beings have been described as “symbol-using animals” (Burke 3).

**When a source has no known author, use a shortened title of the work instead of an author name. Place the title in quotation marks if it's a short work, or italicize or underline it if it's a longer work.**

Your in-text citation will correspond with an entry in your Works Cited page, which, for the Burke citation above, will look something like this:

Burke, Kenneth. Language as Symbolic Action: Essays on Life, Literature, and Method. Berkeley: U of California P, 1966.

We'll review how to make a Works Cited page later, but right now it's important to know that parenthetical citations and Works Cited pages allow readers to know which sources you consulted in writing your essay, so that they can either verify your interpretation of the sources or use them in their own scholarly work.

#### **Multiple Citations**

To cite multiple sources in the same parenthetical reference, separate the citations by a semi-colon:

...as has been discussed elsewhere (Burke 3; Dewey 21).

#### **When Citation is *Not* Needed**

Common sense and ethics should determine your need for documenting sources. You do not need to give sources for familiar proverbs, well-known quotations or common knowledge. Remember, this is a rhetorical choice, based on audience. If you're writing for an expert audience of a scholarly journal, he'll have different expectations of what constitutes common knowledge.

#### **In-Text Citations: Author-Page Style**

MLA format follows the author-page method of in-text citation. This means that the author's last name and the page number(s) from which the quotation or paraphrase is taken must appear in the text, and a complete reference should appear on your

Works Cited page. The author's name may appear either in the sentence itself or in parentheses following the quotation or paraphrase, but the page number(s) should always appear in the parentheses, not in the text of your sentence. For example:

Wordsworth stated that Romantic poetry was marked by a “spontaneous overflow of powerful feelings” (263).

Romantic poetry is characterized by the “spontaneous overflow of powerful feelings” (Wordsworth 263).

Wordsworth extensively explored the role of emotion in the creative process (263).

The citation, both (263) and (Wordsworth 263), tells readers that the information in the sentence can be located on page 263 of a work by an author named. If readers want more information about this source, they can turn to the Works Cited page, where, under the name of Wordsworth, they would find the following information:

Wordsworth, William. *Lyrical Ballads*. London: Oxford U.P., 1967.

### **Anonymous Work/Author Unknown**

If the work you are citing to has no author, use an abbreviated version of the work's title. (For non-print sources, such as films, TV series, pictures, or other media, or electronic sources, include the name that begins the entry in the Works Cited page). For example:

An anonymous Wordsworth critic once argued that his poems were too emotional (“Wordsworth Is a Loser” 100).

### **Citing Authors with Same Last Names**

Sometimes more information is necessary to identify the source from which a quotation is taken. For instance, if two or more authors have the same last name, provide both authors' first initials (or even the authors' full name if different authors share initials) in your citation. For example:

Although some medical ethicists claim that cloning will lead to designer children (R. Miller 12), others note that the advantages for medical research outweigh this consideration (A. Miller 46).

### **Citing Multiple Works by the Same Author**

If you cite more than one work by a particular author, include a shortened title for the particular work from which you are quoting to distinguish it from the others.

Lightenor has argued that computers are not useful tools for small children (“Too Soon” 38), though he has acknowledged elsewhere that early exposure to computer games does lead to better small motor skill development in a child's second and third year (“Hand-Eye Development” 17).

### **Citing Indirect Sources**

Sometimes you may have to use an indirect source. An indirect source is a source cited in another source. For such indirect quotations, use “qtd. in” to indicate the source you actually consulted. For example:

Ravitch argues that high schools are pressured to act as “social service centers, and they don’t do that well” (qtd. in Weisman 259).

### **Citing the Bible**

In your first parenthetical citation, you want to make clear which Bible you’re using (and underline or italicize the title), as each version varies in its translation, followed by book (do not italicize or underline), chapter and verse. For example:

Ezekiel saw “what seemed to be four living creatures,” each with faces of a man, a lion, an ox, and an eagle (New Jerusalem Bible, Ezek. 1.5-10).

All future references can then just cite book, chapter and verse, since you’ve established which edition of the Bible you will be using.

### **Formatting Quotations**

When you directly quote the works of others in your paper, you will format quotations differently depending on their length. Below are some basic guidelines for incorporating quotations into your paper.

#### **Short Quotations**

To indicate short quotations (fewer than four typed lines of prose or three lines of verse) in your text, enclose the quotation within double quotation marks. Provide the author and specific page citation (in the case of verse, provide line numbers) in the text, and include a complete reference on the Works Cited page. Punctuation marks such as periods, commas, and semicolons should appear after the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the parenthetical citation if they are a part of your text. For example:

According to some, dreams express “profound aspects of personality” (Foulkes 184), though others disagree.

According to Foulkes’s study, dreams may express “profound aspects of personality” (184).

Is it possible that dreams may express “profound aspects of personality” (Foulkes 184)?

Mark breaks in short quotations of verse with a slash, /, at the end of each line of verse: (a space should precede and follow the slash)

Cullen concludes, “Of all the things that happened there / That’s all I remember” (11-12).

#### **Long Quotations**

Place quotations longer than four typed lines in a free-standing block of text, and omit quotation marks. Start the quotation on a new line, with the entire quote indented one inch from the left margin; maintain double-spacing. Only indent the first line of the quotation by a half inch if you are citing multiple paragraphs. Your parenthetical citation should come **after** the closing punctuation mark. When

quoting verse, maintain original line breaks. (You should maintain double-spacing throughout your essay.) For example:

Nelly Dean treats Heathcliff poorly and dehumanizes him throughout her narration: They entirely refused to have it in bed with them, or even in their room, and I had no more sense, so, I put it on the landing of the stairs, hoping it would be gone on the morrow. By chance, or else attracted by hearing his voice, it crept to Mr. Earnshaw's door, and there he found it on quitting his chamber. Inquiries were made as to how it got there; I was obliged to confess, and in recompense for my cowardice and inhumanity was sent out of the house. (Bronte 78)

### **Adding or Omitting Words In Quotations**

If you add a word or words in a quotation, you should put brackets around the words to indicate that they are not part of the original text.

Jan Harold Brunvand, in an essay on urban legends, states: “some individuals [who retell urban legends] make a point of learning every rumor or tale” (78).

If you omit a word or words from a quotation, you should indicate the deleted word or words by using ellipsis marks, which are three periods (...) preceded and followed by a space. For example:

In an essay on urban legends, Jan Harold Brunvand notes that “some individuals make a point of learning every recent rumor or tale ... and in a short time a lively exchange of details occurs” (78).

**Ask students to rewrite and edit their drafts, using the feedback they received from the teacher and from their peers.**

Students should submit their final draft before or on the due date for scoring and feedback.

## **Assessment:**

### **Outcome 3:**

Students will revise and edit their draft of a literary argument essay on one of three prompts relating to *Ubik* and will turn in their final drafts for feedback and scoring.

## Rubric for Literary Argument Essay

Scoring Elements	1 Not Yet	1.5	2 Approaches Expectations	2.5	3 Meets Expectations	3.5	4 Advanced
Focus	Attempts to address prompt, but lacks focus or is off-task.		Addresses prompt appropriately and establishes a position, but focus is uneven. Addresses additional demands superficially.		Addresses prompt appropriately and maintains a clear, steady focus. Provides a generally convincing position. Addresses additional demands sufficiently.		Addresses all aspects of prompt appropriately with a consistently strong focus and convincing position. Addresses additional demands with thoroughness and makes a connection to claim.
Controlling Idea	Attempts to establish a claim, but lacks a clear purpose.		Establishes a claim.		Establishes a credible claim.		Establishes and maintains a substantive and credible claim or proposal.
Reading/ Research	Attempts to reference reading materials to develop response, but lacks connections or relevance to the purpose of the prompt.		Presents information from reading materials relevant to the purpose of the prompt with minor lapses in accuracy or completeness.		Accurately presents details from reading materials relevant to the purpose of the prompt to develop argument or claim.		Accurately and effectively presents important details from reading materials to develop argument or claim.
Development	Attempts to provide details in response to the prompt, but lacks sufficient development or relevance to the purpose of the prompt.		Presents appropriate details to support and develop the focus, controlling idea, or claim, with minor lapses in the reasoning, examples, or explanations.		Presents appropriate and sufficient details to support and develop the focus, controlling idea, or claim.		Presents thorough and detailed information to effectively support and develop the focus, controlling idea, or claim.
Organization	Attempts to organize ideas, but lacks control of structure.		Uses an appropriate organizational structure for development of reasoning and logic, with minor lapses in structure and/or coherence.		Maintains an appropriate organizational structure to address specific requirements of the prompt. Structure reveals the reasoning and logic of the argument.		Maintains an organizational structure that intentionally and effectively enhances the presentation of information as required by the specific prompt. Structure enhances development of the reasoning and logic of the argument.
Conventions	Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. Sources are used without citation.		Demonstrates an uneven command of standard English conventions and cohesion.  Uses language and tone with some inaccurate, inappropriate, or uneven features. Inconsistently cites sources.		Demonstrates a command of standard English conventions and cohesion, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt. Cites sources using appropriate format with only minor errors.		Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Consistently cites sources using appropriate format.
Content Understanding	Attempts to include disciplinary content in argument, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.		Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.		Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.		Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

**Teacher  
Checklist**

Use this list to ensure that you have completed all of the lesson components. I . . .

1. Reviewed with students the assignment and the prompts to which they will respond.
2. Facilitated students' development of a timeline for their writing project.
3. Gave students time to go through their academic notebooks and collect notes that connect to their chosen prompt.
4. Asked students to look for holes or gaps in the evidence they have collected and gave them time in the library or media center to collect additional research.
5. Asked students to write a summary paragraph of their literary argument essay and to create an outline.
6. Asked students to write a draft of their literary argument essay.
7. Ensured that students received peer and teacher feedback on their drafts.
8. Facilitated students' revision and editing of their draft, based on peer and teacher feedback.
9. Scored and provided feedback on students' revised drafts.

## Unit 2

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SREB Readiness Courses . v2  
*Transitioning to college and careers*

# Literacy Ready

English Unit 2

The Academic Notebook

Version 2

Name



## Unit 2

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## Course Overview

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Welcome to the second English literacy unit of the SREB Readiness Course- Literacy Ready. What does English literacy mean? English literacy is based on an understanding that texts—both literary and informational—provide a terrain for interrogating the meanings of human experiences and that literary texts are open to dialogue between and among readers and texts. When reading texts and writing about them in English classes, both in high school and in college, students should be able to

- decipher rhetorical strategies and patterns,
- make inferences from details,
- analyze how an author’s choices contribute to its overall structure and meaning as well as its aesthetic impact,
- draw on prior knowledge to construct interpretations,
- use the text to reflect on the human condition or the reader’s life,
- collect evidence for interpretations, and
- present the interpretation and evidence in a literary argument.

In this course, you will take part in several activities aimed at improving your literacy, specifically as literacy is used in English. While certainly the content covered in this course is important, a principal purpose of this course is to equip you with the tools necessary to be more successful in your college coursework. To that end, the creators of the course have developed this academic notebook.

## Purposes of the Academic Notebook

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The academic notebook has several roles in this course. First, you will keep a record of your reading of the central text, *Ubik* by Philip K. Dick by making entries for assigned readings on the pages labeled as “reading and research log.” The idea behind the reading and research log pages is to provide you with a collection site for the development of your interpretation, your literary argument as you read the novel and additional supplemental texts. The notes that you take in the reading and research log will be used at the end of the unit as preparation for a literary argument essay, in which you will present your interpretation based on the text and the supporting evidence for your interpretation.

A second role of the notebook is to provide you with a space in which you can make note of new vocabulary that you encounter in the text and collect information about the meanings of those words. To carry out this role, you will use vocabulary charts to make note of words that are new to you, write the context in which you find the word, rate your understanding of the word, and write a dictionary definition for the word as well as your own understanding of that definition.

The final role of the notebook is that of an assessment tool. Your instructor may periodically take up the notebooks and review your work to insure that you are remaining on task and to assist you with any material that is causing you difficulty. At the end of this six-week module, your instructor will review the contents of this notebook as part of your overall grade. Thus, it is important that you take this work seriously as this notebook becomes the record of your activity in this course.

You will notice that a good deal of the work involved in this course will need to be done as homework. For some of you, this increased amount and difficulty of homework may be a challenge. As the purpose of this course is to prepare you for the types of reading and writing you will do in college, and as college courses typically require significant amounts of homework, it is important that you commit yourself to maintaining consistency in your homework.

## Lesson 1

# Ubiquitous Computing and Avatars: A Gateway

### In this lesson, you will . . .

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- Explore the nature of disciplinary literacy in English/language arts classes, as well as the goals and purpose of the course.
- Use your beliefs about technological, cultural and individual development in an activity designed to establish both the themes of the unit and relevance to your life.
- Examine an extended definition for *technology* and do online research on *ubiquitous computing*.
- Examine *Ubik* book covers and make predictions about the novel using the information on the definition of *technology* and on *ubiquitous computing* that you found.

### Directions:

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Read the article that starts on the next page, which provides an extended definition of “technology.” As you read, underline or highlight any information that you consider essential to a definition of “technology.”

(<http://samphosam.wordpress.com/2012/05/14/home/>)

## A Closer Look: Definition of Technology



The most general definition of technology is the application of science or knowledge to commerce and industry. Many fields of science have benefited from technology, as well as commerce and industry over the many centuries of human history. Perhaps the earliest known use of technology was in the Stone Age when the first knife or shovel was made from a piece of stone or obsidian. Technology has obviously come a long way since then.

Technology and inventiveness are closely related. Based on a defined need, the invention of a solution to the problem generates technology. Technology is, simply, the application of knowledge to solve problems or invent useful tools.

### History of Technology

Technology has always been around, going back even to the Stone Age. The development of simple tools from wood or shards of rock show some of the first applications of knowledge to create technology to solve a problem. The discovery of fire, which provided a way to cook food and create heat and light, was also a step along the road of technology. These technological developments allowed people to accomplish tasks more easily and quickly.

As knowledge increased, history entered into the Bronze Age. The Bronze Age shows the evolving ability of man to work with metal and the ability to form stronger tools. The introduction of the wheel allowed people greater ability to travel and communicate.

Advances continued just as rapidly into the Iron Age where people developed the ability to work with harder metals than copper and tin. They developed the art of smelting iron and removing it from ore found in the earth. The Iron Age allowed for rapid increases in many branches of technology. Weapons making, development of tools that benefit

civilization and greater ability to perform tasks, such as manufacturing and transportation, are just a few of the technological developments of the Iron Age.

While each Age builds on the developments of the previous ones, new knowledge is obtained along the way. This new set of knowledge and the knowledge base of the past allow for new applications to the needs of society. The breakthroughs of science and technology have been applied in many ways to commerce and industry. Some of the spin-offs of these breakthroughs eventually filter down to provide benefits for the average person. The best example of this is products that were invented during the space program, which have allowed engineers and other scientists to use these to develop new products and materials in manufacturing.

### **Advanced Technology**

Technology, the application of science, is not limited to only physical applications and physical tools. Benefits can be achieved through the application of new methods of thinking or new insights into the general knowledge base. One of the biggest applications of this type is computers and the Internet. While computers are tangible items, their ability to perform basic thinking processes much faster enables business and commerce to proceed much more efficiently.

The Internet has no tangible component and yet it has changed the life of virtually every person on the planet. Information is available to anyone with access in the matter of moments and is up to date and provides real time information about events around the world. Even communication has been revolutionized by the Internet. Not only can letters be sent through the Internet, but pictures, audio and video information can also be sent as well.

The people that have the most to do with technology are engineers that apply scientific information and principles to solve problems. These solutions are technology. The type of technology developed can be classified into groups based on the branch of science from which they grew. Some examples of these are medical technology, nuclear technology and computer technology. Blends of different fields further the diversity of technology and benefit various branches of science in unexpected ways. Nuclear imaging is one an example of this type of blending. As the understanding of nuclear science advanced, instruments were developed to allow doctors to see inside the human body and watch what was going on. Ultrasound, MRI and CAT scans are just a few of these technologies.

Activity

### 3 Exploring Ubiquitous Computing

**Directions:** Working with a partner, use a search engine to investigate the phrase “ubiquitous computing.” In the space below, write down three websites that you find, as well as the most interesting pieces of information about ubiquitous computing on those websites.

**Website #1:** \_\_\_\_\_

**URL:** \_\_\_\_\_

**Interesting Information:**

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**Website #2:** \_\_\_\_\_

**URL:** \_\_\_\_\_

**Interesting Information:**

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**Website #3:** \_\_\_\_\_

**URL:** \_\_\_\_\_

**Interesting Information:**

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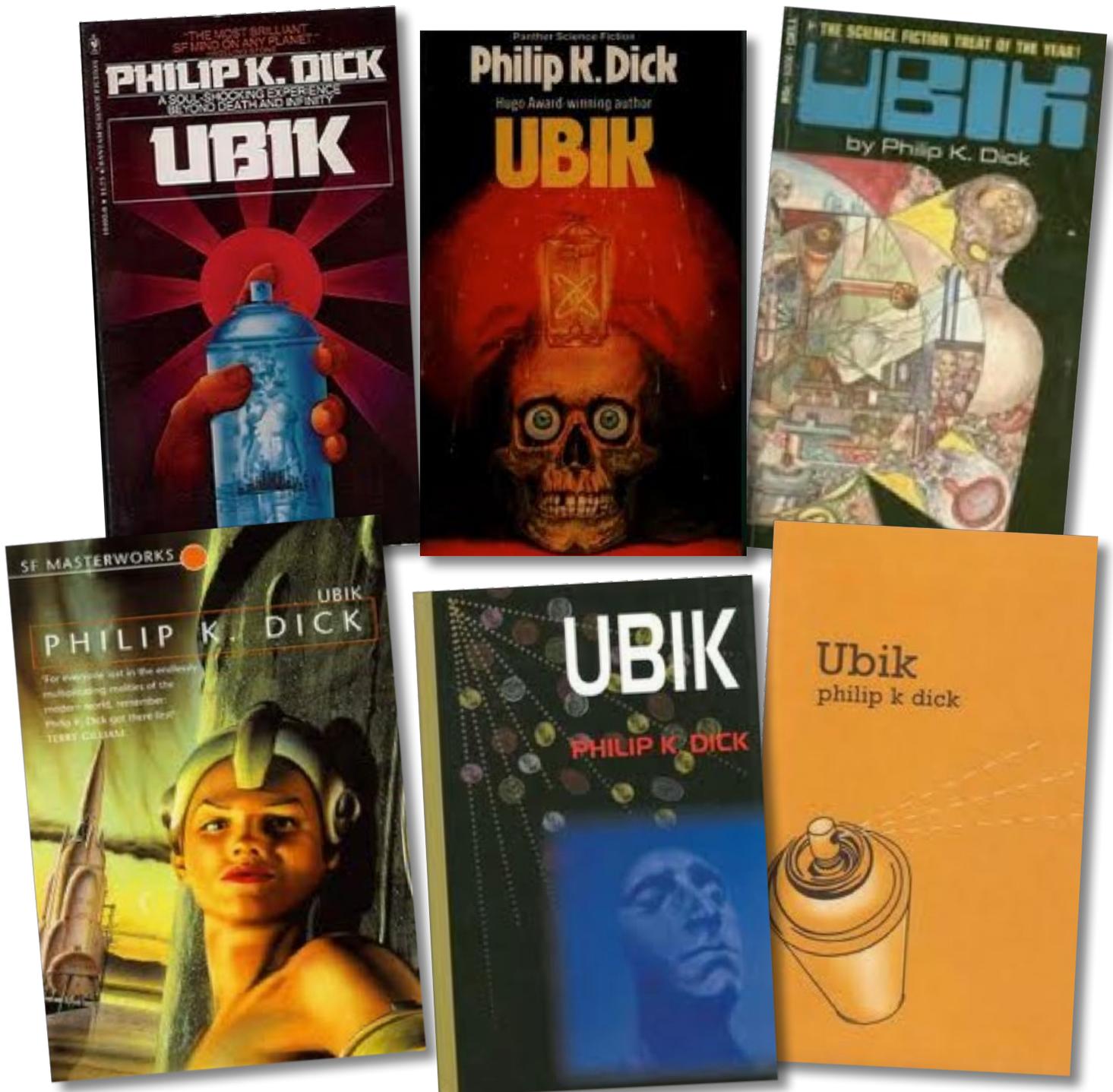
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Activity

## 4 Making Predictions

**Directions:** Examine the photographs below, all of which are book covers for editions of Philip K. Dick's novel, *Ubik*. Based on the work we have done thus far on the words "technology" and "ubiquitous computing," as well as the variety of images presented on these book covers, what do you think this novel will be about? On the next page, make a prediction and explain your prediction.





## Lesson 2

# Identity: *Ubik* Chapters One to Four

### In this lesson, you will . . .

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- Learn strategies for determining the meaning of unfamiliar words, using context clues and word parts as part of an exploration of the world of the novel.
- Keep a reading and research log during the reading of the central text, which you will use to summarize plot and character development to note rhetorical patterns, make inferences, and evaluate how those patterns influence interpretation. You will also learn to develop Level 2 questions, or questions that require deeper reading, interpretation and drawing conclusions.
- Build toward the thinking you need for the final assessment, by investigating what the final assessment is asking for as well as learning how to write a thesis statement.
- Make text-based inferences, focused on character development.
- Participate in small-group and whole-class discussions on themes of identity in the central text.





### Close Reading and Interpretation: Student Practice

**Directions:** In the space below, write a paragraph in which you provide an interpretation of one of the patterns you noticed in your reading of Chapter One (see the previous page of the academic notebook). Answer these questions:

Why might the author have chosen to use that pattern?

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How does the author's word choice impact your interpretation of the novel?

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### Vocabulary from Philip K. Dick's *Ubik*, Chapter Two

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Two. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

effluvium (10)

theologians (13)

proximity (16)

nebulous (10)

vainglory (15)

metaphysical (18)

luminous (11)

proxima (15)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____ _____	







### Vocabulary from Philip K. Dick's *Ubik*, Chapter Three

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Three. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

incised (19)	gratuity (24)	lobotomy (26)	aggregate (32)
conapt (20)	erratic (25)	stultifying (27)	eradicated (32)
homeostatic (23)	caveat emptor (25)	apparatus (30)	indices (33)
perpetuity (23)	miasma (26)	feasible (32)	

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____	







### Vocabulary from Philip K. Dick's *Ubik*, Chapter Four

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Four. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

manifestation (37)

hidebound (40)

ponder (42)

incongruous (38)

subsidiary (41)

Word from the list:	My understanding of this word is (circle one): Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____	



Activity

## 5 Literary Argument Essay

**Directions:** Review the literary argument essay assignment below.

**Prompts**

- a) Philip K. Dick and other authors featured in this unit express views on consumerism and its impact on society. Examine their multiple viewpoints. Take a position on the viewpoint you find most convincing and explain why. Support your argument with specific, relevant evidence from the texts.
- b) How do Philip K. Dick and the other authors featured in this unit portray characters' attempts to maintain a sense of personal identity in a technological society? Take a position on the technique used to portray personal identity you find most convincing and explain why. Support your argument with specific, relevant evidence from the texts.
- c) How does the technology in these texts shape society's views on what it means to be human? Are these views different when considered on an individual basis? Take a position on the impact of technology on humanity and explain why. Support your argument with specific, relevant evidence from the texts.

## Rubric for Literary Argument Essay

Scoring Elements	1 Not Yet	1.5	2 Approaches Expectations	2.5	3 Meets Expectations	3.5	4 Advanced
Focus	Attempts to address prompt, but lacks focus or is off-task.		Addresses prompt appropriately and establishes a position, but focus is uneven. Addresses additional demands superficially.		Addresses prompt appropriately and maintains a clear, steady focus. Provides a generally convincing position. Addresses additional demands sufficiently.		Addresses all aspects of prompt appropriately with a consistently strong focus and convincing position. Addresses additional demands with thoroughness and makes a connection to claim.
Controlling Idea	Attempts to establish a claim, but lacks a clear purpose.		Establishes a claim.		Establishes a credible claim.		Establishes and maintains a substantive and credible claim or proposal.
Reading/ Research	Attempts to reference reading materials to develop response, but lacks connections or relevance to the purpose of the prompt.		Presents information from reading materials relevant to the purpose of the prompt with minor lapses in accuracy or completeness.		Accurately presents details from reading materials relevant to the purpose of the prompt to develop argument or claim.		Accurately and effectively presents important details from reading materials to develop argument or claim.
Development	Attempts to provide details in response to the prompt, but lacks sufficient development or relevance to the purpose of the prompt.		Presents appropriate details to support and develop the focus, controlling idea, or claim, with minor lapses in the reasoning, examples, or explanations.		Presents appropriate and sufficient details to support and develop the focus, controlling idea, or claim.		Presents thorough and detailed information to effectively support and develop the focus, controlling idea, or claim.
Organization	Attempts to organize ideas, but lacks control of structure.		Uses an appropriate organizational structure for development of reasoning and logic, with minor lapses in structure and/or coherence.		Maintains an appropriate organizational structure to address specific requirements of the prompt. Structure reveals the reasoning and logic of the argument.		Maintains an organizational structure that intentionally and effectively enhances the presentation of information as required by the specific prompt. Structure enhances development of the reasoning and logic of the argument.
Conventions	Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. Sources are used without citation.		Demonstrates an uneven command of standard English conventions and cohesion.  Uses language and tone with some inaccurate, inappropriate, or uneven features. Inconsistently cites sources.		Demonstrates a command of standard English conventions and cohesion, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt. Cites sources using appropriate format with only minor errors.		Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Consistently cites sources using appropriate format.
Content Understanding	Attempts to include disciplinary content in argument, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.		Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.		Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.		Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

## CHAPTER 5

# WRITING LITERARY ARGUMENTS

Most of the essays you write about literature are **expository**— that is, you write to give information to readers. For example, you might discuss the rhyme or meter of a poem or examine the interaction of two characters in a play. (Most of the student essays in this book are expository.) Other essays you write may be **literary arguments** that is, you take a position on a debatable topic and attempt to change readers' minds about it. The more persuasive your argumentative essay, the more likely readers will be to concede your points and grant your conclusion.

When you write a literary argument, you follow the same process you do when you write any essay about a literary topic. However, because the purpose of an argument is to convince readers, you need to use some additional strategies to present your ideas.

### Planning a Literary Argument

#### Choosing a Debatable Topic

Frequently, an instructor will assign a topic or specify a particular literary work for you to discuss. Your first step will be to decide exactly what you will write about. Because an argumentative essay attempts to change the way readers think, it must focus on a **debatable topic**, one about which reasonable people may disagree. **Factual statements**— statements about which reasonable people do *not* disagree — are therefore inappropriate as topics for argument.

**Factual Statement:** Linda Loman is Willy Loman's long-suffering wife in Arthur Miller's play Death of a Salesman.

**Debatable Topic:** More than a stereotype of the long-suffering wife, Linda Loman in Arthur Miller's play Death of a Salesman is a multidimensional character.

In addition to being debatable, your topic should be narrow enough for you to develop within your page limit. After all, in an argumentative essay, you will have

to present your own ideas and supply convincing support while also pointing out the strengths and weaknesses of opposing arguments. If your topic is too broad, you will not be able to discuss it in enough detail.

Finally, your topic should be interesting. Keep in mind that some topics — such as the significance of the wall in Robert Frost’s poem “Mending Wall” — have been written about so often that you will probably not be able to say anything very new or interesting about them. Instead of relying on an overused topic, choose one that enables you to write something original.

### Developing an Argumentative Thesis

After you have chosen your topic, your next step is to state your position in an **argumentative thesis** — one that takes a strong stand. Properly worded, this thesis statement will lay the foundation for the rest of your argument.

One way to make sure that your thesis actually does take a stand is to formulate an **antithesis** — a statement that takes an arguable position opposite from yours. If you can construct an antithesis, you can be certain that your thesis statement takes a stand. If you cannot, your thesis statement needs further revision to make it argumentative thesis.

**Thesis Statement:** The last line of Richard Wright’s short story “Big Black Good Man” indicates that Jim was fully aware all along of Olaf’s deep-seated racial prejudice.

**Antithesis:** The last line of Richard Wright’s short story “Big Black Good Man” indicates that Jim remained unaware of Olaf’s feelings toward him.

Whenever possible, test your argumentative thesis statement on your classmates — either informally in classroom conversations or formally in a peer-review session.

#### ✓ CHECKLIST Developing an Argumentative Thesis

- Can you formulate an antithesis?
- Does your thesis statement make clear to readers what position you are taking?
- Can you support your thesis with evidence from the text and from research?

### Defining Your Terms

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You should always define the key terms you use in your argument. For example, if you are using the term *narrator* in an essay, make sure that readers know you are referring to a first-person, not a third-person, narrator. In addition, clarify the difference between an **unreliable narrator**— someone who misrepresents or misinterprets events — and a **reliable narrator**— someone who accurately describes events. Without a clear definition of the terms you are using, readers may have a very difficult time understanding the point you are making.

#### Defining Your Terms

Be especially careful to use precise terms in your thesis statement. Avoid vague and judgmental words, such as *wrong*, *bad*, *good*, *right*, and *immoral*.

**Vague:** The poem "Birmingham Sunday (September 15, 1963)" by Langston Hughes shows how bad racism can be.

**Clearer:** The poem "Birmingham Sunday (September 15, 1963)" by Langston Hughes makes a moving statement about how destructive racism can be.

### Considering Your Audience

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As you plan your essay, keep your audience in mind. For example, if you are writing about a work that has been discussed in class, you can assume that your readers are familiar with it; include plot summaries only when they are needed to explain or support a point you are making. Keep in mind that you will be addressing an academic audience— your instructor and possibly some students. For this reason, you should be sure to follow the conventions of writing about literature as well as the conventions of standard written English (for information on the conventions of writing about literature, see the checklist in Chapter 2, p. 000.)

When you write an argumentative essay, always assume that you are addressing a skeptical audience. Remember, your thesis is debatable, so not everyone will agree with you — and even if your readers are sympathetic to your position, you cannot assume that they will accept your ideas without question.

The strategies you use to convince your readers will vary according to your relationship with them. Somewhat skeptical readers may need to see only that your argument is logical and that your evidence is solid. More skeptical readers, however, may need to see that you understand their positions and that you concede some of their points. Of course, you may never be able to convince hostile readers that your conclusions are legitimate. The best you can hope for is that these

readers will acknowledge the strengths of your argument even if they remain skeptical about your conclusion.

### Refuting Opposing Arguments

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As you develop your literary argument, you may need to **refute**—that is, to disprove—opposing arguments by demonstrating that they are false, misguided, or illogical. By summarizing and refuting opposing views, you more opposing arguments seem less credible to readers; thus, you strengthen your case. When an opposing argument is so strong that it cannot be easily dismissed, however, you should concede the strength of the argument and then point out its limitations.

Notice in the following paragraph how a student refutes the argument that Homer Barron, a character in William Faulkner’s short story “A Rose for Emily,” is gay.

Opposing argument	A number of critics have suggested that Homer Barron, Miss Emily’s suitor, is gay. Certainly, there is some evidence in the story to support this
Concession	interpretation. For example, the narrator points out that Homer “liked the company of men” (Faulkner 000) and that he was not “a marrying man” (Faulkner 000). In addition, the narrator describes Homer as wearing yellow gloves when he took Emily for drives. According to the critic William Greenslade, in the 1890s yellow was associated with homosexuality (24). This evidence, however, does not establish that Homer is gay. During the nineteenth century, many men preferred the company of other men (as many do today). This, in itself, did not mean they were gay. Neither does the fact that Homer wore yellow gloves. According to the narrator, Homer was a man who liked to dress well. It is certainly possible that he wore these gloves to impress Miss Emily, a woman he was trying to attract.
Refutation	

## Read and discuss a sample literary argument

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Examine the sample literary argument that begins on the page titled “Sample Literacy Argument Essay.” Prepare to discuss the structure of the sample paper, including the introduction, the thesis statement, the argument, counter-argument and conclusion. Examine the thesis statement and see how it meets the requirements for a thesis statement set out earlier in class. Notice that the author of sample literary argument refers to information from the short story that is being analyzed but also cites other sources. Notice the voice in the sample is academic and to examine the works cited page. Use the Rubric for a Literary Argument Rubric (page 28) and, with a partner, score each element of the essay.

## Sample Literary Argument Essay

88

CHAPTER 5 • WRITING LITERARY ARGUMENTS

Chase 1

Margaret Chase  
Professor Sierra  
English 1001  
6 May 2005

### The Politics of "Everyday Use"

Introduction

Alice Walker's "Everyday Use" focuses on a mother, Mrs. Johnson, and her two daughters, Maggie and Dee, and how they look at their heritage. The story's climax comes when Mrs. Johnson rejects Dee's request to take a hand-stitched quilt with her so that she can hang it on her wall. Knowing that Maggie will put the quilt to "everyday use," Dee is horrified, and she tells her mother and Maggie that they do not understand their heritage. Although many literary critics see Dee's desire for the quilt as materialistic and shallow, a closer examination of the social and historical circumstances in which Walker wrote this 1973 story suggests a more generous interpretation of Dee's actions.

Thesis statement

Background

On the surface, "Everyday Use" is a story about two sisters, Dee and Maggie, and Mrs. Johnson, their mother. Mrs. Johnson tells the reader that "Dee, . . . would always look anyone in the eye. Hesitation was no part of her nature" (000). Unlike her sister, Maggie is shy and introverted. She is described as looking like a lame animal that has been run over by a car. According to the narrator, "She has been like this, chin in on chest, eyes on ground, feet in shuffle" (000), ever since she was burned in a fire.

Chase 2

Unlike Dee, Mrs. Johnson never received an education. After second grade, she explains, the school closed down. She says, "Don't ask me why: in 1927 colored asked fewer questions than they do now" (000). Mrs. Johnson concedes that she accepts the status quo even though she knows that it is unjust. This admission further establishes the difference between Mrs. Johnson and Dee: Mrs. Johnson has accepted her circumstances, while Dee has worked to change hers. Their differences are illustrated by their contrasting dress. As show in Figure 1, Dee and

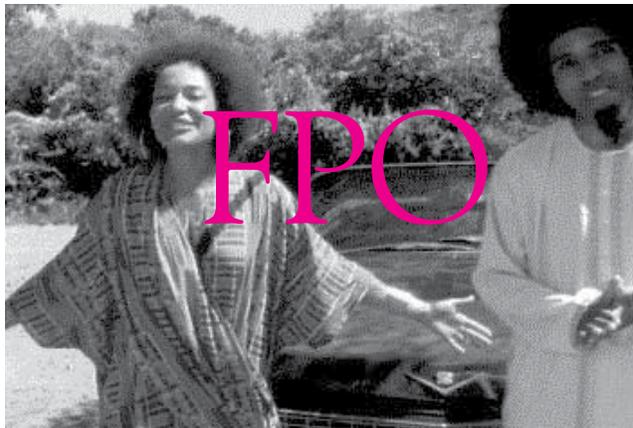


Fig. 1. Dee and Hakim arrive at the family home. "Everyday Use," The Wadsworth Original Film Series in Literature: "Everyday Use," dir. Bruce R. Schwartz, DVD (Boston: Wadsworth, 2005).

Chase 3

her boyfriend Hakim dress in the Afro-American style of the late 1960s, embracing their heritage; Mrs. Johnson and Maggie dress in plain, conservative clothing.

Background continued

When Dee arrives home with her new boyfriend, it soon becomes obvious that character is, for the most part, unchanged. As she eyes her mother's belongings and asks Mrs. Johnson if she can take the top of the butter churn home with her, it is clear that she is still very materialistic. However, her years away from home have also politicized her. Dee now wants to be called "Wangero" because she believes (although mistakenly) that her given name comes from whites who owned her ancestors. She now wears African clothing and talks about how a new day is dawning for African Americans.

Social and historical context used as evidence to support

The meaning and political importance of Dee's decision to adopt an African name and wear African clothing cannot be fully understood without a knowledge of the social and political context in which Walker wrote this story. Walker's own words about this time period explain Dee's behavior and add meaning to it. In her interview with White, Walker explains that the late 1960s was a time of cultural and intellectual awakening for African Americans. In an effort to regain their past, many turned to Africa, adopting the dress, hairstyles, and even the names of their African ancestors. Walker admits that as a young woman she too became interested in adopting an African heritage. (In fact, she herself

Chase 4  
was given the name *Wangero* during a visit to Kenya in the late 1960s.) Walker tells White that she considered keeping this new name, but eventually realized that to do so would be to “dismiss” her family and her American heritage. When she researched her American family, she found that her great-great grandmother had walked from Virginia to Georgia carrying two children. “If that’s not a Walker,” she says, “I don’t know what is.” Thus, Walker realized that, over time, African Americans had actually transformed the names they had originally taken from their enslavers. To respect the ancestors she knew,



Fig. 2. Traditional hand-stitched quilt. Evelyn C. White, “Alice Walker: Stitches in Time,” interview, The Wadsworth Original Film Series in Literature: “Everyday Use,” dir. Bruce R. Schwartz, DVD (Boston: Wadsworth, 2005).

Chase 5

Walker says, she decided it was important to retain her name.

Along with adopting elements of their African heritage, many African Americans also worked to elevate the objects that represented their heritage, such as the quilt shown in Figure 2, to the status of high art. According to Salaam, one way of doing this was to put these objects in museums; another was to hang them on the walls of their homes. Such acts were aimed at convincing whites that African Americans had an old and rich culture and that consequently they deserved not only basic civil rights, but also respect. These gestures were also meant to improve self-esteem and pride within black communities (Salaam 42-43).

Concession and presentation of opposing argument

Admittedly, as some critics have pointed out, Dee is more materialistic than political. For example, although Mrs. Johnson makes several statements throughout the story that suggest her admiration of Dee's defiant character, she also points to incidents that highlight Dee's materialism and selfishness. When their first house burned down, Dee watched it burn while she stood under a tree with "a look of concentration" (000) rather than remorse. Mrs. Johnson knows that Dee hated their small, dingy house, and she knows too that Dee was glad to see it destroyed. Furthermore, Walker acknowledges in an interview with her biographer, Evelyn C. White, that as she was writing the story, she imagined that Dee might even have set the fire that destroyed the house

Chase 6

and scarred her sister. Even now, Dee is ashamed of the tin-roofed house her family lives in, and she has said that she would never bring her friends there. Mrs. Johnson has always known that Dee wanted "nice things" (000); even at sixteen, "she had a style of her own: and knew what style was" (257). However, although these examples indicate that Dee is materialistic and self-serving, they also show positive traits: pride and a strong will. Knowing that she will encounter strong opposition wherever she goes, she works to use her appearance to establish power. Thus, her desire for the quilt can be seen as an attempt to establish herself and her African-American culture in a society dominated by whites.

Mrs. Johnson knows Dee wants the quilt, but she decides instead to give it to Maggie. According to Houston Baker, when Mrs. Johnson chooses to give the quilt to Maggie, she is challenging Dee's understanding of her heritage. Unlike Dee, Mrs. Johnson recognizes that quilts signify "sacred generations of women who have made their own special kind of beauty separate from the traditional artistic world" (qtd. in Piedmont-Marton 45). According to Baker, Mrs. Johnson realizes that her daughter Maggie, whom she has long dismissed because of her quiet nature and shyness, understands the true meaning of the quilt in a way that Dee never will (Piedmont-Marton 45). Unlike Dee, Maggie has paid close attention to the traditions and skills of her

Refutation  
of opposing  
argument

Analysis of  
Mrs. Johnson's  
final act

Chase 7

mother and grandmother: she has actually learned to quilt. More important, by staying with her mother instead of going to school, she has gotten to know her family. She poignantly underscores this fact when she tells her mother that Dee can have the quilt because she does not need it to remember her grandmother. Even though Maggie's and Mrs. Johnson's understanding of heritage is clearly more emotionally profound than Dee's, it is important not to dismiss Dee's interest in elevating the quilt to the level of high art. The political stakes of defining an object as art in the late 1960s and early 1970s were high, and the fight for equality went beyond basic civil rights.

Conclusion  
restating thesis

Although there is much in the story that indicates Dee's materialism, her desire to hang the quilt should not be dismissed as simply a selfish act. Like Mrs. Johnson and Maggie, Dee is a complicated character. At the time the story was written, displaying the quilt would have been not only a personal act, but also a political act—one with important, positive results. The final message of "Everyday Use" may just be that in order to create an accurate view of the quilt (and by extension African-American culture) you need both views—Maggie's and Mrs. Johnson's every-day use and Dee's elevation of the quilt to art.

Chase 8

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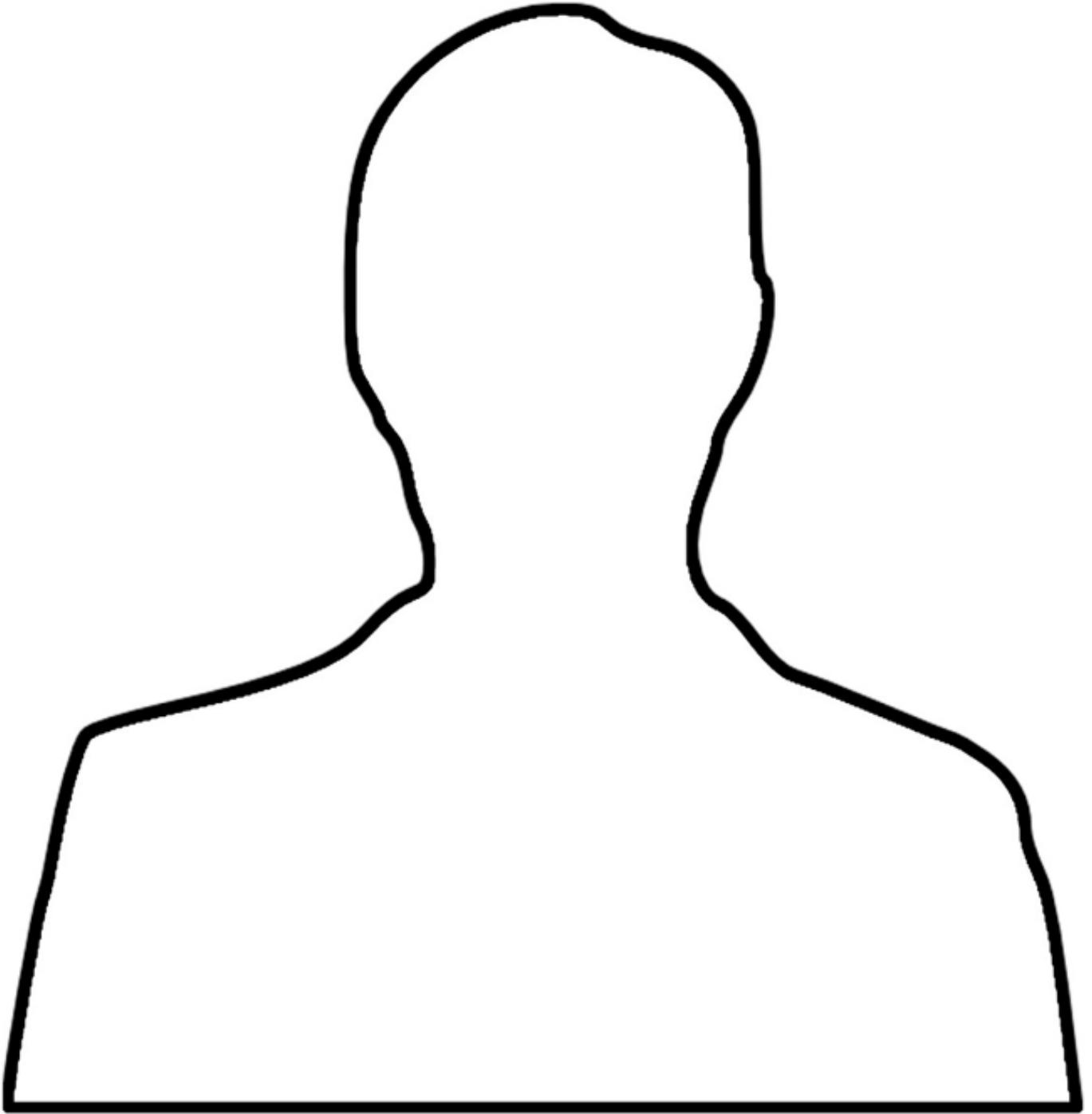




## Inferencing Silhouette

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Name: \_\_\_\_\_







### Vocabulary from Philip K. Dick's *Ubik*, Chapter Five

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Five. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

- |                 |               |                   |                    |
|-----------------|---------------|-------------------|--------------------|
| percale (48)    | careworn (51) | elongated (55)    | loftiness (61)     |
| feral (48)      | miserly (53)  | propensity (57)   | anachronistic (63) |
| stupendous (49) | sentient (55) | encompassing (60) | hypnagogic (63)    |
| optimistic (51) |               |                   |                    |

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): <hr/> <hr/>	
Dictionary definition: <hr/> <hr/>	
What in the world does that mean? <hr/> <hr/>	
My sense of the word, including the context and the dictionary definition, in my own words: <hr/> <hr/> <hr/> <hr/>	

Word I have chosen from Chapter Five:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): <hr/> <hr/>	
Dictionary definition: <hr/> <hr/>	
What in the world does that mean? <hr/> <hr/>	
My sense of the word, including the context and the dictionary definition, in my own words: <hr/> <hr/> <hr/>	





### Vocabulary from Philip K. Dick's *Ubik*, Chapter Six

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Six. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

infiltrated (64)

perambulated (68)

respiration (73)

psychedelic (67)

agitated (70)

resignation (77)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): <hr/> <hr/>	
Dictionary definition: <hr/> <hr/>	
What in the world does that mean? <hr/> <hr/>	
My sense of the word, including the context and the dictionary definition, in my own words: <hr/> <hr/> <hr/> <hr/>	

Word I have chosen from Chapter Six:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): <hr/> <hr/>	
Dictionary definition: <hr/> <hr/>	
What in the world does that mean? <hr/> <hr/>	
My sense of the word, including the context and the dictionary definition, in my own words: <hr/> <hr/> <hr/>	





### Vocabulary from Philip K. Dick's *Ubik*, Chapter Seven

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Seven. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

saturated (81)	fiasco (85)	mandatory (92)	delegate (95)
vicarious (81)	tyranny (86)	numismatical (93)	oblivion (95)
voyeur (81)	disjointed (91)	faceting (93)	manifold (97)
unctuous (82)			

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): <hr/> <hr/>	
Dictionary definition: <hr/> <hr/>	
What in the world does that mean? <hr/> <hr/>	
My sense of the word, including the context and the dictionary definition, in my own words: <hr/> <hr/> <hr/> <hr/>	

Word I have chosen from Chapter Seven:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): <hr/> <hr/>	
Dictionary definition: <hr/> <hr/>	
What in the world does that mean? <hr/> <hr/>	
My sense of the word, including the context and the dictionary definition, in my own words: <hr/> <hr/> <hr/>	





### Vocabulary from Philip K. Dick's *Ubik*, Chapter Eight

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Eight. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

variegated (98)

ersatz (102)

obsolescence (109)

deterioration (111)

hegemony (98)

antiquated (106)

grotesque (110)

manifestations (112)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____	

Word I have chosen from Chapter Eight:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): <hr/> <hr/>	
Dictionary definition: <hr/> <hr/>	
What in the world does that mean? <hr/> <hr/>	
My sense of the word, including the context and the dictionary definition, in my own words: <hr/> <hr/> <hr/>	

## Lesson 3

# Consumerism: *Ubik* Chapters Five to Eight

### In this lesson, you will . . .

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- Keep a reading and research log during the reading of the central text, which you will use to summarize plot and character development, note rhetorical patterns, make inferences, evaluate how those patterns influence interpretation, and learn to develop Level 2 questions, or questions that require deeper reading, interpretation and drawing conclusions.
- Participate in small and whole-group discussions of the texts, particularly related to the theme of consumerism. You are expected to come to class prepared, to refer to the text for evidence, and to ask questions of other students.
- Demonstrate your ability to apply strategies for locating words in a literary text that are unfamiliar to you and determine the meaning of those words, using both context clues and dictionaries.
- Practice skills related to writing a literary argument essay, including the following: identifying types of evidence and selecting appropriate evidence that can be used to support a writer's thesis statement; identifying mini-claims used in a text to support the larger argument; and presenting evidence to support a claim.



Activity

### 3 Using Evidence Effectively

#### Supporting Your Literary Argument

**Directions:** Read the following excerpts and mark up the text (i.e., underlining, highlighting, annotating).

#### USING EVIDENCE EFFECTIVELY

##### Supporting Your Literary Argument

Many literary arguments are built on **assertions**—statements made about a debatable topic—backed by **evidence** supporting examples in the form of references to the text, quotations and the opinions of literary critics. For example, if you stated that Torvald Helmer, Nora’s husband in Henrik Ibsen’s play *A Doll House*, is as much a victim of society as his wife is, you could support this assertion with relevant quotations and examples from the play. You could also paraphrase, summarize, or quote the ideas of literary critics who hold this opinion. Remember, only assertions that are **self-evident** (All plays include characters and dialogue) or **factual** (*A Doll House* was published in 1879) need no supporting evidence. All other kinds of assertions require support.

NOTE: Your thesis statement is an assertion that your entire essay supports. Keep in mind, however, that you can never prove your thesis conclusively—if you could, there would be no argument. The best you can do is provide enough evidence to establish a high probability that your thesis is reasonable.



Activity

**4** Excerpt from *Feed*

**Directions:** Read the following chapter from *Feed* by M. T. Anderson. Pay particular attention to Violet’s “project” and the premise upon which she has based this project. Mark the text in whatever manner you would like (i.e., highlighting, underlining, circling, taking notes in the margins).

**Lose the chemise**

**Notes**

It was maybe, okay, maybe it was like two days after the party with the “never pukes when he chugalugs” that Violet chatted me first thing in the morning and said she was working on a brand-new project. I asked her what was the old project, and she was like, did I want to see the new one? I said, *Okay, should I come over to su casa? I’ve never been there, and she was like, No, not yet. Let’s meet at the mall.*

I was like, Okay, sure, fine, whatever swings your string, and she was all, Babycakes, you swing my string, which is a nice thing for someone to say to you, especially before you use mouthwash.

So I flew over to the mall near her house through the rain, which was coming down outside in this really hard way. Everyone had on all their lights until they got above the clouds. Up there it was sunny and people were flying very businesslike.

The mall was really busy, there were a lot of crowds there. They were buying all this stuff, like the inflatable houses for their kids, and the dog massagers, and the tooth extensions that people were wearing, the white ones which you slid over your real teeth and they made your mouth just like one big single tooth going all the way across.

Violet was standing near the fountain and she had a real low shirt on, to show off her lesion, because the stars of the *Oh? Wow! Thing!* had started to get lesions, so now people were thinking better about lesions, and lesions even looked kind of cool. Violet looked great in her low shirt, and besides that she was smiling, and really excited for her idea.

For a second we said hello and just laughed about all of the stupid things people were buying and then Violet, she pointed out that, regarding legs to stand on, I didn’t have very much of one, because I was wheeling around a wheelbarrow full of a giant hot cross bun from Bun in a Barrow.

I said, “Yum, yum, yum.”

She was like, “You ready?” I asked her what the idea was.









I guessed. "A lot?"

"Yeah. Yeah, a lot. He wanted to come, but it would have been, like, a month of his salary. He saved up for a year to send me. Then I went, and that stuff happened."

"He saved up for a year for you to go to the moon?"

"Yeah." She said, "Hey, here's what you can do. You can drop me at the feed technician's office. I have an appointment."

We made out for a minute in the car. Then I flew her a few miles away, to a technician. I left her there. Before I pulled out of the tube by his office, I looked back at her, standing by the door. She had her hands on her elbows. She was pinching the elbow skin and pulling it.

She waited there, pinching and pulling, and then went in.

**Notes**

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Activity

## 5 Future Advertising: Dick's *Ubik* and the Digital Ad

### Mark Poster

**Directions:** Your teacher will read aloud an excerpt of Mark Poster's chapter, entitled "Future Advertising: Dick's *Ubik* and the Digital Ad." Read through the text a second time and underline the thesis statement. Place a star next to mini-claims that Poster puts forward.

Consumption changes significantly in the age of digital information. Acts of consumption—buying, window-shopping, browsing—are routinely recorded, stored and made available for advertisers. Profiles of the lifestyles of consumers are now so finely granulated and accurate that retailers are likely to know better than the consumer what he or she will buy and when the purchase will take place. Automated programs on one's computer, known as "bots," have better memories of consumer preferences than does the consumer. Information machines such as TiVo gather data of viewing habits and on that basis anticipate consumer desires for entertainment. The individual finds himself/herself in a brave new world of consumption, prefigured only in the imagination of science fiction writers. I shall investigate the current condition of consumption by reading closely one such work of science fiction, Philip K. Dick's *Ubik*, a work that presciently depicts the future of advertising.

It can be argued that the genre of science fiction is no longer possible. This is so for the simple reason that what some call the overdeveloped nations have so integrated into their social processes scientific achievements, technological novelties, and, above all, the system for the continued, indefinite development of science and technology that the distance has collapsed between what can be imagined in science fiction and what has been realized or can be foreseen to be realized in society. Science fiction requires the sense of a future as separate from the present. But this future is now part of the present expectations of everyday life. We anticipate that nanotechnology will make obsolete industrial labor; that cloning of human beings will initiate ethical dilemmas; that worldwide communication systems will bring about the demise of the nation state. These expectations are the life-world of the present and as such cannot be regarded as a future "other." With the proliferation of cyborgs, robots, clones, and androids, the age of the humachine has arrived. The future tense will have to be reimagined, probably outside the genre of science fiction. The social imaginary has integrated the research agendas of science and technology to such an extent that the future is imploded into the present.

In a sense, there can be no more aliens. In this spirit I shall explore the relation between Philip K. Dick's *Ubik* and the mediascape that we call the hyperreal. In particular, I shall examine the culture of advertising by comparing the representation of commodities in print and digital media. More specifically I shall compare, in the context of *Ubik*, the cultural role of the representation of commodities in print with that in various forms of digital ads. At issue is the difference of print and visual forms, analogue and digital formats. As a genre, science fiction

has the advantage of exploring the relation of humans to machines, a relation that has become a general aspect of the human condition. For quite some time, science fiction has been exploring what we now accept as the post-human. With the multiplication and dissemination of increasingly advanced information machines, the Earth has entered a post-human era. Our society has done so under the general regime of the commodity, which, at the cultural level, disseminates itself in the discourse of advertising. Dick's novel explores the Ubikquity of the ad and its relation to the formation of a humanity that is synthesized with information machines. In this essay I shall examine Dick's representation of the culture of the ad, with an eye to the light it sheds on the current state of advertising in new media. I shall ask if the digital form of the ad changes anything with respect to the construction of the subject? Does it matter that cyberspace is filled with ads, that ads on television are more and more produced with computer technology? Are we heading toward the world of Dick's *Ubik*?

In a strange confluence of events, Philip K. Dick's *Ubik* was published in 1969, the year of the first transmissions of information across telephone lines between computers, a technology now known as the Internet. Stranger still perhaps, Dick's novel is set in June 1992, some eight months before Mosaic, the first- web browser, was distributed on the Internet, signaling a transformation of the Net into graphic format and foreshadowing its mass adoption. In these coincidences, print media and digital media, separated by centuries of technical development, met, crossed, and went their separate ways.

## Finding Claims and Evidence in a Literary Argument Essay

**Directions:** With a partner or small group, read the paragraphs excerpted from Mark Poster’s chapter on the pages that follow. For each paragraph, identify the claim and the evidence that Poster uses to support his claim.

Mark up the text in the following manner: for each paragraph, underline evidence, circle explanations and draw an arrow to claims being supported by the evidence.

### **MEDIA IN *UBIK***

Dick is sensitive to changes in media, to new media, to the role of media in people’s lives. For example, in a passage of no particular importance to the plot he takes the trouble to forecast an electronic newspaper (a “homeopape”) much like what currently exists on the Internet. One can format the homeopape to deliver one’s personally designed newspaper. Here is Dick’s description of the media: “Joe Chip ... twiddled the dial of his recently rented ‘pape machine ... he dialed off *interplan news*, hovered momentarily at *domestic news* and then selected *gossip*.” In Dick’s world, the ‘pape can speak: “‘Yes sir,’ the ‘pape machine said heartily.” And it is able to print out one’s selections in color and chosen fonts: “...a scroll of printed matter crept from its slot; the ejected roll, a document in four colors, niftily incised with bold type.” It also has the capability of voice recognition: “This isn’t gossip: Joe Chip said to the ‘pape machine.” In response to the character’s dissatisfaction with the news delivered to him, the machine gives instructions regarding its proper use. “The ‘pape machine said, ‘Set the dial for *low gossip*.” Like today’s intelligent agent programs and help menus, the Dick’s machine provides users with feedback on its best use. (Dick, 1969: 19-20) Although Dick does not explain how the machine obtains newspaper information, the reader must assume some electronic connection between the machine and a database of current news, in principle much like the Internet’s ability to store and to distribute information to any computer.

### **THE PRINT MEDIA**

The novel consists of seventeen chapters, each starting with an epigraph. The first sixteen epigraphs are advertisements for a product called “Libik.” Here is the epigraph to the first chapter: “Friends, this is clean-up time and we’re discounting all our silent electric Ubiks by this much money. Yes. we’re throwing away the blue-book. And remember: every Ubik on our lot has been used only as directed” (Dick. 1969: 1). Each advertisement is for a different product. They are cars, beer, coffee, salad dressing, headache and stomach medicine, shaving razor, kitchen cleaning aid, a bank, hair conditioner, deodorant spray, sleeping pills, breakfast food, bra, plastic wrap, breath freshener, and cereal, a list of ordinary consumer objects. Each ad contains a warning to the consumer like “Safe when used as directed!” None of the ads have any direct relation to the chapter they introduce. The chapter preceded by the ad for beer, for instance, contains no mention of beer or any beverage for that matter. Rather the ads appear on the printed page like commercials on radio and television, interrupting the

flow of the program, distracting the reader/viewer's attention from what has come before and what will follow, yet also justifying the text/program, as we shall see. Dick uses the epigraph, a device of the print medium, to emulate electronic broadcast media. In fact the tone of the epigraphs resembles the audio portion of ads in electronic media. The epigraphic voice is informal, plain, and solicitous, more like television than other print media such as magazines and newspapers. Dick's chapter epigraphs work against the limits and constraints of the conventional print format in which they serve as emblems or metonymies for the text that ensues, distinguishing themselves by their complete irrelevance to the body of the chapter.

In their discontinuity with the chapters, the ads however do inject commodity culture (in its print-mediated form) into the work. They provide a mood of commercialism, a spirit of the commodity that operates outside the story (for the most part) but nonetheless informs a general cultural character to the work. The ads address the reader as a member of a mediated (capitalist) culture. Further in that direction are the frequent small reminders of a money economy: for example, in apartments, doors and small appliances (such as coffee makers) require coins to operate. Dick leaves nothing to the reader's imagination concerning the capitalist nature of the world of *Ubik*. Yet this capitalism has a decidedly informational quality. Runciter Associates, once again, is a security firm that provides antidotes to information piracy. True enough, the thieves are not mechanical but psionic, individuals with extraordinary psychic abilities. The effect however is very much the same as the security problems in late capitalism or postmodern society where information machines penetrate protected physical space to retrieve private data. The "psis," as Dick calls them, substitute easily for computerized databases hooked into networks, listening devices, global positioning systems, satellite photography, and the rest, culminating in a society where nothing can be hidden or secret.

The epigraphs then are an integral part of a general set up in which information is central to the social system, whether as advertising or as security issues. Although not the first writer to discover this insight, Dick senses that culture is becoming political and becoming mediated. It is also becoming vulnerable and at risk.







Activity

## 8 Reading and Research Log for *Ubik*, Chapter Nine

**Directions:** As you read, take note of plot and character development, as well as any of the author's language choices that stand out to you. When you have completed the assigned reading, write your reading log here.

**Part I:** Write a brief summary of the plot and character development that occurred in this chapter.

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**Part II:** What patterns in the author's words and phrases caught your attention? Here you should list the words and phrases you noticed, along with page numbers.

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**Vocabulary from Philip K. Dick's *Ubik*, Chapter Nine**

**Directions:**

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter Nine. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

- |                   |                     |                     |                   |
|-------------------|---------------------|---------------------|-------------------|
| periphery (117)   | commodities (121)   | introspection (123) | entropy (125)     |
| lubricating (120) | philosophical (121) | retrograde (124)    | dissolution (125) |
| obsolete (121)    | caustically (122)   | congealed (125)     | synthetic (129)   |

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____ _____	







### Vocabulary from Philip K. Dick's *Ubik*, Chapter 10

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 10. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

- |                   |                      |                    |                   |
|-------------------|----------------------|--------------------|-------------------|
| inexorably (131)  | sardonic (136)       | latent (138)       | habituation (145) |
| devolved (134)    | phantasmagoria (137) | degeneration (139) | phantasm (147)    |
| ineffectual (136) | metamorphoses (138)  | senile (143)       | elixir (149)      |
| disparity (136)   |                      |                    |                   |

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): <hr/> <hr/>	
Dictionary definition: <hr/> <hr/>	
What in the world does that mean? <hr/> <hr/>	
My sense of the word, including the context and the dictionary definition, in my own words: <hr/> <hr/> <hr/> <hr/> <hr/>	







### Vocabulary from Philip K. Dick's *Ubik*, Chapter 11

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 11. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

erratic (152)

isolationist (158)

manifestations (162)

semaphore (158)

baritone (161)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____ _____	







### Vocabulary from Philip K. Dick's *Ubik*, Chapter 12

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 12. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

potent (169)

proprietor (171)

amplitude (172)

acute (169)

oscillation (172)

esthetically (174)

indelible (170)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____ _____	



## Lesson 4

# Humanity: *Ubik* Chapters Nine to 12

### In this lesson, you will . . .

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- Keep a reading and research log during the reading of the central text, which you will use to summarize plot and character development, note rhetorical patterns, make inferences, evaluate how those patterns influence interpretation and to learn to develop Level 2 questions, or questions that require deeper reading, interpretation and drawing conclusions.
- Participate in small and whole-group discussions of the texts, particularly related to the theme of humanity. You are expected to come to class prepared, to refer to the text for evidence and to ask questions of each other.
- Demonstrate your ability to apply strategies for locating words in a literary text that are unfamiliar to you and determine the meaning of those words, using both context clues and dictionaries.
- Be able to identify types of evidence and select appropriate evidence that can be used to support a writer's thesis statement; you will be able to identify the mini-claims used in a text to support the larger argument and will understand how evidence is presented for a claim.
- Independently select appropriate evidence that can be used to support a thesis statement and will write a paragraph in which that evidence is appropriately embedded, based on your reading of an interview with author Philip K. Dick.





Activity

### 3 Questions about Humanity in *Ubik*

**Directions:** In the space below, work with a partner or small group to take notes on textual evidence that might frame a response to one of the following questions:

In Chapters Nine and 10, Joe Chip receives messages in the form of graffiti, television newscasts, commercials and headlines in newspapers. Why do you think Philip K. Dick chose to make these particular formats the carriers for the messages Joe Chip receives?

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In Chapters Nine and 10, Joe Chip can't seem to decide whether Runciter is dead and everyone else is alive, or Runciter is alive and everyone else is dead. What evidence can you pull from these chapters that supports either perspective?

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Activity

## 4 Interview

### An Interview With America's Most Brilliant Science-Fiction Writer (Philip K. Dick) by Joe Vitale

[source: *The Aquarian*, No. 11, October 11-18, 1978; *PKD OTAKU*, No. 4, 2002]

**Directions:** Read the interview with Philip K. Dick. After you have read the interview, work independently to write a paragraph—on the page following the interview—that presents evidence drawn from the interview to support the thesis statement provided below.

**AQUARIAN:** When did you decide that you wanted to be a science fiction writer?

**DICK:** Well, I knew I wanted to be a writer of some sort very early in my life. My mother was an editor for the U.S. Department of Labor but her ambition was to write and sell stories and novels. It was from her that I got the idea that writing was a very important thing.

I started on my first novel when I was 13 years old. It was called *Return to Lilliput* and was never completed.

I got interested in science fiction, however, totally by mistake. I was interested in science when I was a boy. I wanted to be a paleontologist. One day I went to the local candy store to buy a copy of *Popular Science* and came across something by mistake called *Stirring Science Stories*. I didn't really know what it was but it only cost 15 cents (a nickel more than a comic book). What it turned out to be, of course, was a science fiction magazine (at that time called Pseudo-Science). And, boy, there were some really great stories in there! People went back in time, other people fell over a wall that only had one side so when they fell over they were back on the first side again, others traveled to the center of the universe where there was a gigantic flat plane where you could walk around.

**AQUARIAN:** A point that was discussed at length in a *Rolling Stone* article about you in 1975 was the break-in at your house in San Rafael in November 1971. Your home was burglarized, your file cabinets blown open and many of your personal papers stolen. The crime has never really been solved and you have stated that you think it was perpetrated by people who were trying to discredit you. Has any new evidence about the burglary surfaced in the intervening years? Are you more certain now about exactly what happened and why?

**DICK:** That whole thing is something that fills me with a great deal of anxiety. I try not to think about it.

No new evidence has surfaced since then. I don't think any will. The only thing that's happened since then is that a producer came down to visit me one time from Hollywood and said, "I've researched you and know you were driven out of Marin County (which is where the break-in took place)." And I said, "really?" And he said, "Yeah, you were a dope guru to high school kids and someone took a shot at you." And I said, "Gee, that's really interesting. I always wondered why the cops told me to get out of Marin County or I'd be shot in the back some night or worse."



Obviously that's what the cops thought I was. It's like in my novel, *Flow My Tears, The Policeman Said* (1974), where the cops know more about you than you know yourself. I didn't know I was a dope guru to high school kids. I had lectured to high schools in Marin County. I had never discussed dope. But maybe they put together the fact that I've dealt with drugs thematically in my work and the fact that high school kids were always coming to my house and concluded that I was a pusher.

I remember after the burglary the police questioned me as to whether I was "teaching" the kids things. I had posters on my walls from the Russian Revolution, which I thought were very beautiful aesthetically, but they did say things like, "Workers of the World Unite. You have nothing to lose but your chains."

I mean, it's a very frightening thing when the head of a police department tells you that you better leave the county because you have enemies, and you don't know who these enemies are or why you've incurred their wrath.

I moved to Canada for a while and then down here to Orange County. I've cut my ties with just about everyone I knew in Marin County. I don't know if I'll ever find out what really happened. This whole thing is still very traumatic for me.

**AQUARIAN:** It seems that, throughout your career, you've always put yourself in a vulnerable position by opposing powerful forces within the country. Back in the 1950s, you published several short stories and novels that could have been labeled "subversive." In fact, you were one of the only science fiction writers doing those kind of stories. Didn't they get you in trouble with the authorities?

**DICK:** They did more than that. They got me many friendly visits from Mr. Smith and Mr. Scruggs of the FBI. They were members of the famous "Red Squad."

They came to my house every week for what seemed like ever and ever and ever. And they asked many questions about my life and my writings and my political philosophy.

This, of course, made me very angry and very frightened. They asked me all about my wife, about her political philosophy, about what student groups she belonged to.

I mean I honestly expected to be called before the House Un-American Activities Committee. But I guess they didn't consider science fiction writers that important.

**AQUARIAN:** Do you think there's any connection between that and the break-in at your house?

**DICK:** I really don't know. In the early Sixties I *did* write a novel about a phony war between the United States and Russia that's carried out with the sole purpose of keeping the citizens of those countries underground while the leaders lived in palatial splendor above ground. (*The Penultimate Truth*, 1964) In the novel, some Americans and some Russians are able to get above ground and find out what's really going on and they become friends.

Now maybe certain people thought this was too close to the truth and that I had some kind of information. Maybe that's why they wanted to get my files. I don't know.

At least Mr. Smith and Mr. Scruggs had the decency to identify themselves. I wish whoever it was that broke into my house had left a note saying “We are so-and-so, and we can be reached at the following number if you have any questions.”

Years later I wrote away for my FBI file under the “Freedom of Information Act.” Do you know what I had in it? Things like “... has a long beard and **frequented** the University of Vancouver.” “Frequented the University of Vancouver.” I delivered a lecture there! I was granted an honorary doctorate and was a guest of the faculty club. They made it sound like I hung out in the shadows selling dope.

**AQUARIAN:** Since drugs have cropped up in the discussion, it’s no secret that many of your novels have been seen as “drug-oriented” or as outgrowths of your own drug experiences. Since one of your most enduring themes has been the breakdown between illusion and reality, has drug taking been a positive influence in this regard?

**DICK:** No, absolutely not. There’s nothing good about drugs. Drugs kill you and they break down your head. They eat your head. In “White Rabbit,” Grace Slick says, “feed your head.” But I say, “What are you really feeding it?” You’re feeding it itself. Drugs cause the mind to feed on itself.

Look, I’ll be honest with you. There was a time in my life when I thought drugs could be useful, that maybe if you took enough psychedelics you could see beyond the illusion of the world to the nature of ultimate reality. Now I think all you see are the patterns on the rug turning into hideous things.

A friend of mine had a shower curtain with tigers on it. You know, one of those prints. During an LSD trip once, the tigers started moving and tried to eat him. So he ran outside into the back yard and burned the shower curtain.

That epitomizes drugs to me: some guy in his back yard burning his shower curtain.

I used to think that drugs put you in touch with something. Now I know that the only thing they put you in touch with is the rubber room of a psychiatric hospital.

My drug experiences have not manifested themselves in my work. Many critics have said that *The Three Stigmata of Palmer Eldritch* (1965) was the first “LSD novel.” I wrote that after reading a magazine article on hallucinogenics by Aldous Huxley.

Drugs have taken the lives of some very, very dear friends of mine.

**AQUARIAN:** Then what is the major influence on your work?

**DICK:** Philosophy and philosophical inquiry. I studied philosophy during my brief career at the University of California at Berkley. I’m what they call an “acosmic pan-enthiest,” which means that I don’t believe that the universe exists. I believe that the only thing that exists is God and he is more than the universe. The universe is an extension of God into space and time.

That’s the premise I start from in my work, that so-called “reality” is a mass delusion that we’ve all been required to believe for reasons totally obscure.

Bishop Berkely believed that the world doesn't exist, that God directly impinges on our minds the sensation that the world exists. The Russian science fiction writer Stanislaw Lem poses that if there was a brain being fed a simulated world, is there any way the brain could tell it was a simulated world? The answer, of course, is no. Not unless there was a technological foul-up. Imagine a brain floating in a tank with millions and millions of electrodes attached to specific nerve centers. Now imagine these electrodes being selectively stimulated by a computer to cause the brain to believe that it was walking down Hollywood Boulevard chomping on a hamburger and checking out the chicks.

Now, if there was a technological foul-up, or if the tapes got jumbled, the brain would suddenly see Jesus Christ pass by down Hollywood Boulevard on his way to Golgotha, pursued by a crowd of angry people, being whipped along by seven Roman Centurions.

The brain would say, "Now hold on there!" And suddenly the entire image would go "pop" and disappear.

I've always had this funny feeling about reality. It just seems very feeble to me sometimes. It doesn't seem to have the substantiality that it's suppose to have.

I look at reality the way a rustic looks at a shell game when he comes into town to visit the fair. A little voice inside me says, "now wait just a second there..."

**AQUARIAN:** Religion and religious inquiry also occupy a very prominent place in your writing.

**DICK:** I've always been interested in religion. In man's relationship with is [sic] God, what he chooses to worship. I was raised a Quaker but converted to Episcopalianism very early in my life.

The new novel I'm currently working on for Bantam Books has its basis in theology and what I've had to do, in short, is to create a new religion right from scratch.

It reminds me of something a girl said to me a couple of weeks ago. She said, "You're really smart, too bad you're not religious." (Laughs) And here I am doing nothing all day but reading the Bible, the Apocrypha, the writings of Gnosticism, histories of Christianity. I'll tell you, I could go out and get a degree in theology right now!

It seems like a natural progression of sorts. I got badly burned in the political arena. I was hounded by Mr. Smith and Mr. Scruggs. I would literally get thrown out of Socialist and Communist Party meetings when I was in college for disagreeing with party doctrine. And so I turn to religion, and I find incredible bigotry. Two thousand years of history and the names change but the activity remains the same. Somebody was always throwing someone else into prison for his beliefs or burning him at the stake.

I believe that the establishment churches have lost the keys to the kingdom. They don't even know what the Kingdom of God is.

It's like some guy who loses the keys to his car. He knows he had them a second ago but now they're gone. The churches, however, don't even know what the car looks like anymore. They can't even give a description of it to the cop.

Organized religion is crooked, dumb, and it's lost the keys. I mean, it's OK to be crooked and dumb, we're all crooked and dumb. But the tragedy is that they've lost the keys. They can't even point us in the right direction much less take us there.

The whole question of religion is very melancholic. It makes me very sad really. I mean, I've read so much and still, I haven't found God. We have a "deus abscondatus," a hidden God. As Plato says, "God exists but He is hard to find."

I've spent the majority of my life studying and reading and seeking God, but, of course, the thing is you can't find God. God has to find you. I've learned that.

**AQUARIAN:** To abandon your themes for a moment and talk about your style, your writing has always been concerned with people rather than technology. Other science fiction writers concentrate on the nature of alien environments, methods of time and space travel, etc., but you're more concerned with human beings, their interactions, their everyday affairs. How do you account for this?

**DICK:** During the time when I was first beginning to write, I was kind of experimenting with different characters. I was looking for a type of person who would express my innermost observations, ideas, desires.

I was reading a lot of English and American literature, all the novels of Huxley, all the novels of Orwell, Maugham, Thomas Wolfe, D.H. Lawrence. And when I was reading Sinclair Lewis' *Babbit*, I found my character. Babbit. You know, Babbit walks around saying things like, "My car is not gonna start today. I know it, I know it." Everybody else just gets into their cars and turns the keys and they don't think about it. Not Babbit. And so I said, "There's my character. That's him."

You can say I'm like the Nineteenth Century French novelists. I write about the human predicament. And it doesn't matter if it's centuries in the future, the predicament is still the same.

I'm with the little man. I wouldn't be with the "superman" characters for all the money in the world. You know, the characters in Ayn Rand and Heinlein who have such a contempt for everybody. Because one day that little man is gonna rise up and punch the superman out and I want to be there when it happens.

**AQUARIAN:** In terms of broad acceptance, science fiction has undergone quite a change in the last few years. Always considered a popular, inferior brand of writing, it has now been accepted, not only by the masses but by the academic community. Science fiction courses are now part of almost every English department, people are doing theses and doctoral dissertations on science fiction. What do you think of all this?

**DICK:** I hate it. I just hope we can survive it.

You know, we've survived complete obscurity. We survived complete condescension, the "are you people really doing anything serious?" attitude. I hope we can survive acceptance. It's really the most dangerous thing.

You know, sometimes I think it's all a plot, to praise you and accept you and treat you like a serious literary form. Because in that way they can guarantee your demise.

The only thing that's worse than being treated as "not serious" is being treated as "serious." I'd much rather be ignored. And this "scholarly" science fiction criticism is the worst.

You know, if they can't destroy you by ignoring you, they can destroy you by annexing you.

They, the literary critics, write these incredibly turgid articles which see all this "meaning" in your writing. The end result, I guess, is to drive all your readers away screaming.

**AQUARIAN:** What is the most important quality for a writer to have?

**DICK:** A sense of indignation. As I said, science fiction was effective for so many years because it was a rebel art form. It wasn't accepted. The idea was to offend people. But not just with garbage. Just because something is offensive crap doesn't necessarily mean it's any good.

But there is nothing else, really, for a writer to do. He must offend people if he's going to be effective. It's like someone once said about opera. "Stab a tenor and he sings." Stab a writer—or step on his toes—and he'll write. It's an automatic reflex reaction. A writer writes because it's his response to the world. It's a natural process, like respiration.

But above all, a writer must have a capacity for indignation. The capacity for indignation is the most important thing for a creative person. Not the aesthetic capacity but the capacity for indignation. And especially indignation at the treatment afforded other people.

It's like the trials of the dissidents that are going on now in Russia, or when you see a blind and deaf baby on TV like I did last night.

To see some of the things that are going on in the world and to feel indignant, at God, at the Soviet Union, at the United States, at the military, *that* is the greatest capacity in the world.

To see a blind and deaf baby and to feel anger, to feel fury, at the starving of children and the arrest of political dissidents. **That** is the basis of the writer.







Activity

## 6 Reading and Research Log for *Ubik*, Chapter 213

**Directions:** As you read, take note of plot and character development, as well as any of the author's language choices that stand out to you. When you have completed the assigned reading, write your reading log here.

**Part I:** Write a brief summary of the plot and character development that occurred in this chapter.

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**Part II:** What patterns in the author's words and phrases caught your attention? Here you should list the words and phrases you noticed, along with page numbers.

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### Vocabulary from Philip K. Dick's *Ubik*, Chapter 13

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 13. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

coagulated (179)	lithely (182)	tropism (185)	polymorphic (187)
psychosomatic (181)	sedately (183)	alchemy (185)	expenditure (188)
ingot (181)	infiltrate (184)	malevolence (186)	substantiality (188)
inertia (182)	pedantic (185)	harbingers (187)	constituents (190)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): <hr/> <hr/>	
Dictionary definition: <hr/> <hr/>	
What in the world does that mean? <hr/> <hr/>	
My sense of the word, including the context and the dictionary definition, in my own words: <hr/> <hr/> <hr/> <hr/>	







### Vocabulary from Philip K. Dick's *Ubik*, Chapter 14

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 14. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

convulsed (193)

solicitous (194)

encephalograms (199)

fragmentary (193)

retrograde (195)

arduous (200)

conjunction (193)

malignant (195)

inherent (194)

sadistic (195)

Word from the list:	My understanding of this word is (circle one): Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____	







### Vocabulary from Philip K. Dick's *Ubik*, Chapter 15

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 15. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

enervation (203)

chitinous (206)

tangible (208)

leer (205)

residual (207)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____	







### Vocabulary from Philip K. Dick's *Ubik*, Chapter 16

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 16. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

atavisms (212)

idiosyncrasy (216)

verity (218)

excrete (215)

somberly (217)

aversion (222)

deformation (216)

succumb (218)

transcendental (222)

neolithic (216)

nullify (218)

centripetal (224)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____	







### Vocabulary from Philip K. Dick's *Ubik*, Chapter 17

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 17. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

rapidity (227)

intuition (227)

Word from the list:	My understanding of this word is (circle one):  Excellent      Fair      Poor
Context (including page number): _____ _____	
Dictionary definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word, including the context and the dictionary definition, in my own words: _____ _____ _____ _____	



## Lesson 5

# Concluding and Resolving the Novel

### In this lesson, you will . . .

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- Keep a reading and research log during the reading of the central text, which you will use to summarize plot and character development, to note rhetorical patterns, make inferences, evaluate how those patterns influence interpretation and to learn to develop Level 2 questions, or questions that require deeper reading, interpretation and drawing conclusions.
- Participate in small and whole-group discussions of the texts, particularly focusing on resolving the puzzles presented by the novel. You are expected to come to class prepared, to refer to the text for evidence and to ask questions of other students.
- Demonstrate your ability to apply strategies for locating words in a literary text that are unfamiliar to you and determine the meaning of those words, using both context clues and dictionaries.
- As preparation for writing a literary argument essay, draw on your knowledge of the thesis statement/mini-claim/evidence structure, as well as your reading and interpretation of the novel to prepare a concise statement of an argument drawn from Chapters 13-17 of *Ubik*.
- Address the conclusion of the novel and develop text-supported explanations for the events that conclude the storyline.



A large rectangular area with a green border, containing 25 horizontal green lines for writing. The lines are evenly spaced and extend across the width of the page.

### Categorizing Mini-Claims

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**Directions:** With a partner, examine the mini-claims that you and your fellow students created. Group the mini-claims into categories in the space below.

### Reviewing Evidence

**Directions:** With a partner, review the evidence that your class has collected. In the space below, note any gaps or contradictions in the evidence collected, what evidence seems particularly compelling and what evidence goes with which mini-claim.

Gaps or contradictions:

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What evidence is particularly compelling?

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What evidence goes with what mini-claim?

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### Writing a Simplified Argument Structure

**Directions:** Working on your own, use the argument template to complete a simplified argument structure for the statement on which you worked independently to develop reasons and evidence. Write your statement in the space below.

Although some readers claim

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I believe

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because [state over-arching reason(s) here]

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My point is made when [insert textual evidence here, in as many sentences as needed]

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Though I concede that

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I maintain that

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## Lesson 6

# Writing a Literary Argument

### In this lesson, you will . . .

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- Plan for your writing of a literary argument essay and do pre-writing activities to prepare for this writing, including reviewing the assignment prompt, creating a project timeline, collecting appropriate information from your class materials, noting gaps in this information, finding additional resources, writing a summary paragraph and creating an outline.
- Write a draft of a literary argument essay on one of three prompts relating to *Ubik*.
- Revise and edit your draft of a literary argument essay on one of three prompts relating to *Ubik* and turn in your final drafts for feedback and scoring.

Activity

# 1 Literary Argument Essay

**Directions:** Review the literary argument essay assignment below.

How is the exponential increase of information that we process in all forms of media affecting the way we live? After reading *Ubik* by Philip K. Dick, and other informational texts, and conducting independent research, write an essay in which you address one of the prompts below (or an approved topic of your choosing) and argue the thesis. Be sure to acknowledge opposing views. Support your position with evidence from the texts.

## Prompts

- a) Philip K. Dick and other authors featured in this unit express views on consumerism and its impact on society. Examine their multiple viewpoints. Take a position on the viewpoint you find most convincing and explain why. Support your argument with specific, relevant evidence from the texts.
- b) How do Philip K. Dick and the other authors featured in this unit portray characters' attempts to maintain a sense of personal identity in a technological society? Take a position on the technique used to portray personal identity you find most convincing and explain why. Support your argument with specific, relevant evidence from the texts.
- c) How does the technology in these texts shape society's views on what it means to be human? Are these views different when considered on an individual basis? Take a position on the impact of technology on humanity and explain why. Support your argument with specific, relevant evidence from the texts.

### Timeline for Writing Literary Argument Essay

**Directions:** Use the graphic organizer below to create a timeline for your project.

	How and when will I do this?	What resources do I need?
Review Assignment		
Collect notes and look for holes		
Collect additional research		
Write a summary paragraph		
Create an outline		
Write a rough draft		
Revise and edit		
Submit final draft		

## Evaluating Source Material

**Directions:** Once you have completed highlighting notes throughout your academic notebook and materials written on your avatar parking lot, write a response to the following questions in the space below:

a) What sources do I have available for responding to this prompt?

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b) What holes are there in the information that I have?

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c) Where might I find additional information to fill in holes?

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### Classical Argument Structure

- I. Introduction to general topic which leads to a clear thesis.
- II. A moment of definition, background and/or precedence (this is a section which clarifies and gives history on the topic or your stance on it).
- III. Support 1: This is typically the most logical reason why one should support your claim.
  - a. Include evidence.
  - b. Backing for evidence.
- IV. Support 2: This is typically a side of the argument most don't think about. Perhaps it is a little known effect of the issue that interests and compels your reader to continue with you while you argue your point.
  - a. Include evidence.
  - b. Backing for evidence.
- V. Support 3: This is typically the strongest support of your claim. It is generally positioned last to deliver the most impact. It may include a staggering fact, testimony or statistic. It also might include a very emotional appeal that the audience can relate to. You want this to build into a very strong, winning conclusion.
  - a. Include evidence.
  - b. Backing for evidence.
- VI. Concession: One way ethos (ethical appeal) is maintained is through presenting yourself as a fair and knowledgeable writer. In order to most effectively illustrate this, writers will give a nod or concession to opposing viewpoints. For example, if you were arguing against the death penalty, this may be a place where you recognize legitimate reasons for why one might consider the death penalty. It is also a good idea to cite outside sources in this section. This does not weaken your argument. Rather, it shows you are aware of multi-perspectives on this issue and aren't afraid or apprehensive to note them because you will also refute them.

*\*Concession does not have to follow in this order. Some writers include concession after the "definition" section so that they can dedicate their supports one through three to the refutation.*

  - a. Consider evidence, and
  - b. Backing for evidence.
- VII. Refutation: In this section, you refute the concession. Even though you concede to an outside perspective, you remind your readers that either: a) there may be some kind of logical error in the other perspective, or b) that, even though this outside perspective may be valid, the harm or benefits do not outweigh those of your perspective.
  - a. Include evidence.
  - b. Backing for evidence.
- VIII. Conclusion: Unlike the traditional "summary" conclusion, this is the space wherein you want to really drive home your claim. You may recap your essay here, but the last note needs to strongly appeal to your audience to consider your perspective. Think of it as a moment of "grand standing" or the rallying end of a speech.

**Additional Notes:**

*You can have more than three supports.*

*Your support sections do not have to be each one paragraph. Perhaps the first support is two paragraphs, the second is one, and the third is three. Try to vary the support paragraphs so that they do not feel formulaic.*

*You can use first person, but AVOID SECOND PERSON: NO YOU, YOUR.*

*Your paper does not have to strictly follow this guide—this simply touches on the elements of a classical argument.*

[http://ap.madecky.lakegeneva.badger.groupfusion.net/modules/locker/files/get\\_group\\_file.phtml?gid=87845&fid=15184475](http://ap.madecky.lakegeneva.badger.groupfusion.net/modules/locker/files/get_group_file.phtml?gid=87845&fid=15184475)





**Support 3** (*include evidence and backing for the evidence*):

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**Additional Support** (*include evidence and backing for the evidence*):

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**Concession:**

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Activity

### 3 Editing & Revision Checklist - Literary Argument Essay

Paper's Author

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Paper's Editor

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**Directions for the editor:** Answer all questions to the best of your ability. The writer's grade somewhat depends on you. If you have questions or you are not sure about something, ask your teacher. You need to read the paper several times. Do not skip sentences. Do not skim. Read very closely. Even read aloud quietly, so you can hear problems.

**Directions for the author** (after the peer editing process): Make any changes necessary to gain a yes answer to all questions.

**Title:**

- Yes  No 1. Is there a title?
- Yes  No 2. If "Yes," is the title specific and supported by the paper?
- Yes  No 3. Is the title centered?
- Yes  No 4. The title should not be not underlined, italicized, or quoted. Did the writer do this correctly?

**Introduction (Controlling Idea/Focus):**

- Yes  No 1. Is there an attention-getter?
- Yes  No 2. Is there background information about the topic?
- Yes  No 3. Is there a good transition between the attention-getter and essential information?
- Yes  No 4. Is there a thesis statement? Mark the thesis statement on the paper. Put a bracket next to it on the left side.
- Yes  No 5. Is the thesis supported by the topic sentences throughout the paper?

**Body Paragraph #1 (Reading/Research, Conventions, Development, Organization):**

- Yes  No 1. Is there a topic sentence and is it the first or second sentence in the paragraph?
- Yes  No 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase.
- Yes  No 3. Does the writer provide citations after each quote or paraphrase?
- Yes  No 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence?

*Make sure the body paragraph does not start or end with a quote. Help your partner with transitions.*

**Body Paragraph #2 (Reading/Research, Conventions, Development, Organization):**

- Yes  No 1. Is there a topic sentence and is it the first or second sentence in the paragraph?
- Yes  No 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase.
- Yes  No 3. Does the writer provide citations after each quote or paraphrase?
- Yes  No 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence?

*Make sure the body paragraph does not start or end with a quote. Help your partner with transitions.*

**Body Paragraph #3 (Reading/Research, Conventions, Development, Organization):**

- Yes  No 1. Is there a topic sentence and is it the first or second sentence in the paragraph?
- Yes  No 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase.
- Yes  No 3. Does the writer provide citations after each quote or paraphrase?
- Yes  No 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence?

*Make sure the body paragraph does not start or end with a quote. Help your partner with transitions.*

**Body Paragraph #4 (Reading/Research, Conventions, Development, Organization):**

- Yes  No 1. Is there a topic sentence and is it the first or second sentence in the paragraph?
- Yes  No 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase.
- Yes  No 3. Does the writer provide citations after each quote or paraphrase?
- Yes  No 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence?

*Make sure the body paragraph does not start or end with a quote. Help your partner with transitions.*

**Subsequent Body Paragraphs (Reading/Research, Conventions, Development, Organization):**

- |                          |     |                          |    |   |
|--------------------------|-----|--------------------------|----|---|
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 1. Is there a topic sentence and is it the first or second sentence in the paragraph?   |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase. |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 3. Does the writer provide citations after each quote or paraphrase?  |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence?   |

*Make sure the body paragraph does not start or end with a quote. Help your partner with transitions.*

**Conclusion (Content Understanding):**

- |                          |     |                          |    |   |
|--------------------------|-----|--------------------------|----|---|
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 1. Does the writer refer to the thesis in some way without directly restating it? |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 2. Does the writer avoid introducing new information in the conclusion?           |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 3. Is the author's concluding sentence meaningful and memorable?                  |

**Works Cited Page (Conventions):**

- |                          |     |                          |    |  |
|--------------------------|-----|--------------------------|----|--|
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 1. Is the title Works Cited centered at the top?   |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 2. Has the author used at least four different sources?  |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 3. Are all of the author's sources those required for this assignment (one book, two periodicals, one Web - .edu or .gov)? |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 4. Is only the first line of each source left aligned with the side of the paper?  |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 5. Are the sources in alphabetical order?  |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 6. As much as you can tell, is each source listed in the correct format?   |
| <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | 7. Is the entire page double-spaced?   |

### Grammar/Mechanics Checklist (Conventions):

1. Read through the entire paper and look at all of the words that end with –s. Check and make sure that the writer didn't forget to make a possessive –s. On the paper, put 's (apostrophe s) anywhere it is needed.
2. Read through the entire paper and look for any sentence that begins with the following words: **when, because, since, if, although, after, even though, while, in order that**. First, make sure these sentences are not fragments. Second, **make sure there is a comma after the subordinate clause**.
3. Check for sentences beginning with the word **“So.”** Get rid of the word. It probably isn't needed. Do the same for sentences beginning with **“And”** or **“But.”**
4. Circle any use of the words **“you,” “your,” “me,” “I,” “we,”** and so on. Suggest how the writer can avoid these words.
5. Read through the entire paper. Mark all uses of the words **“they”** and **“their,”** and make sure that the antecedents are plural. Also check to make sure there is a clear antecedent for these words.
6. Mark all uses of the words **“this,” “that,” “these,”** or **“those.”** Remind the writer to follow these words with specific nouns.
7. Read the entire paper and make sure that all sentences make sense. Mark sentences that don't make sense and suggest how the writer can change them.
8. Read the entire paper again and make sure that all words are **spelled correctly**. Circle words that are questionable. Check for common misspelled words: *then, than, effect, affect, its, it's, their, there, to, too, two*.
9. Check all quotes. Make sure that they are not by themselves and that they have correct MLA citations. Make sure that the sentences are punctuated correctly. And make sure that the page numbers are done right.
10. Make sure that titles are properly designated by *italics*, **underlining**, or **quotation marks**.
11. Read through the entire paper and check every time the writer uses the word **that**. Make sure it shouldn't be **who**.
12. Check every comma in the paper, and make sure that it is not bringing together two complete sentences.
13. Check all of the following words: **and, but, so, for, or**. Make sure that there isn't a comma needed. Ask your teacher if you are not sure. If these words are bringing together two complete sentences, then use a comma before the conjunction.
14. Anytime you see a **colon (:)** or a **semi-colon (;)**, make sure that it is used correctly.
15. Read the paper one last time and make sure that there are no other mistakes that you can identify. Check for transitions, double negatives, verb forms, subject-verb agreement, and so on. Help the writer get an A.
16. Check to make sure that the entire paper is in **consistent tense** (no shifting from past to present, etc.).
17. Check all verbs ending with –ing, and make sure you can't change it. You are looking for passive verbs: some form of the verb *be* + the past participle of the verb.  
Example: “Many options *were tried* by the soldiers.” can be changed to “The soldiers *tried* many options.” Check to make sure that passive sentences couldn't be better if they were *active*.

## MLA In-Text Citations: The Basics

Guidelines for referring to the works of others in your text using MLA style is covered in your language textbook as well as on several online sources. All provide extensive examples, so it's a good idea to consult them if you want to become even more familiar with MLA guidelines or if you have a particular reference question. The Online Writing Lab at Purdue University website is <https://owl.english.purdue.edu/>. The following information comes from that website.

### Basic In-Text Citation Rules

In MLA, referring to the works of others in your text is done by using a parenthetical citation. Immediately following a quotation from a source or a paraphrase of a source's ideas, you place the author's name followed by a space and the relevant page number(s).

Human beings have been described as “symbol-using animals” (Burke 3).

**When a source has no known author, use a shortened title of the work instead of an author name. Place the title in quotation marks if it's a short work, or italicize or underline it if it's a longer work.**

Your in-text citation will correspond with an entry in your Works Cited page, which, for the Burke citation above, will look something like this:

Burke, Kenneth. Language as Symbolic Action: Essays on Life, Literature, and Method. Berkeley: U of California P, 1966.

We'll review how to make a Works Cited page later, but right now it's important to know that parenthetical citations and Works Cited pages allow readers to know which sources you consulted in writing your essay, so that they can either verify your interpretation of the sources or use them in their own scholarly work.

### Multiple Citations

To cite multiple sources in the same parenthetical reference, separate the citations by a semi-colon:

...as has been discussed elsewhere (Burke 3; Dewey 21).

### When Citation is *Not* Needed

Common sense and ethics should determine your need for documenting sources. You do not need to give sources for familiar proverbs, well-known quotations or common knowledge. Remember, this is a rhetorical choice, based on audience. If you're writing for an expert audience of a scholarly journal, he'll have different expectations of what constitutes common knowledge.

### In-Text Citations: Author-Page Style

MLA format follows the author-page method of in-text citation. This means that the author's last name and the page number(s) from which the quotation or paraphrase is taken must appear in the text, and

a complete reference should appear on your Works Cited page. The author's name may appear either in the sentence itself or in parentheses following the quotation or paraphrase, but the page number(s) should always appear in the parentheses, not in the text of your sentence. For example:

Wordsworth stated that Romantic poetry was marked by a “spontaneous overflow of powerful feelings” (263).

Romantic poetry is characterized by the “spontaneous overflow of powerful feelings” (Wordsworth 263).

Wordsworth extensively explored the role of emotion in the creative process (263).

The citation, both (263) and (Wordsworth 263), tells readers that the information in the sentence can be located on page 263 of a work by an author named. If readers want more information about this source, they can turn to the Works Cited page, where, under the name of Wordsworth, they would find the following information:

Wordsworth, William. Lyrical Ballads. London: Oxford U.P., 1967.

### **Anonymous Work/Author Unknown**

If the work you are citing to has no author, use an abbreviated version of the work's title. (For non-print sources, such as films, TV series, pictures, or other media, or electronic sources, include the name that begins the entry in the Works Cited page). For example:

An anonymous Wordsworth critic once argued that his poems were too emotional (“Wordsworth Is a Loser” 100).

### **Citing Authors with Same Last Names**

Sometimes more information is necessary to identify the source from which a quotation is taken. For instance, if two or more authors have the same last name, provide both authors' first initials (or even the authors' full name if different authors share initials) in your citation. For example:

Although some medical ethicists claim that cloning will lead to designer children (R. Miller 12), others note that the advantages for medical research outweigh this consideration (A. Miller 46).

### **Citing Multiple Works by the Same Author**

If you cite more than one work by a particular author, include a shortened title for the particular work from which you are quoting to distinguish it from the others.

Lightenor has argued that computers are not useful tools for small children (“Too Soon” 38), though he has acknowledged elsewhere that early exposure to computer games does lead to better small motor skill development in a child's second and third year (“Hand-Eye Development” 17).

### Citing Indirect Sources

Sometimes you may have to use an indirect source. An indirect source is a source cited in another source. For such indirect quotations, use “qtd. in” to indicate the source you actually consulted. For example:

Ravitch argues that high schools are pressured to act as “social service centers, and they don’t do that well” (qtd. in Weisman 259).

### Citing the Bible

In your first parenthetical citation, you want to make clear which Bible you’re using (and underline or italicize the title), as each version varies in its translation, followed by book (do not italicize or underline), chapter and verse. For example:

Ezekiel saw “what seemed to be four living creatures,” each with faces of a man, a lion, an ox, and an eagle (New Jerusalem Bible, Ezek. 1.5-10).

All future references can then just cite book, chapter and verse, since you’ve established which edition of the Bible you will be using.

### Formatting Quotations

When you directly quote the works of others in your paper, you will format quotations differently depending on their length. Below are some basic guidelines for incorporating quotations into your paper.

#### **Short Quotations**

To indicate short quotations (fewer than four typed lines of prose or three lines of verse) in your text, enclose the quotation within double quotation marks. Provide the author and specific page citation (in the case of verse, provide line numbers) in the text, and include a complete reference on the Works Cited page. Punctuation marks such as periods, commas, and semicolons should appear after the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the parenthetical citation if they are a part of your text. For example:

According to some, dreams express “profound aspects of personality” (Foulkes 184), though others disagree.

According to Foulkes’s study, dreams may express “profound aspects of personality” (184).

Is it possible that dreams may express “profound aspects of personality” (Foulkes 184)?

Mark breaks in short quotations of verse with a slash, /, at the end of each line of verse: (a space should precede and follow the slash)

Cullen concludes, “Of all the things that happened there / That’s all I remember” (11-12).

#### **Long Quotations**

Place quotations longer than four typed lines in a free-standing block of text, and omit quotation

