



# Building Cultural Bridges

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

## Unit Overview

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

**GOALS:**

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

**ACADEMIC VOCABULARY**

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

**Literary Terms**

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

## Contents

### Activities

5.1	Previewing the Unit .....	310
5.2	The Call to Act .....	311
	<b>Song:</b> “I Need to Wake Up,” by Melissa Etheridge	
	<b>*Video:</b> “I Need to Wake Up,” by Melissa Etheridge (available online)	
5.3	Throwing Light on the Subject.....	315
	<b>*Film:</b> <i>Bend It Like Beckham</i> , directed by Gurinder Chadha	
5.4	That’s Just the Way It Is.....	317
	<b>*Film:</b> <i>Life in the Freezer: The Big Freeze</i> (1993), directed by Alastair Fothergill	
	<b>*Film:</b> <i>March of the Penguins</i> (2005), directed by Luc Jacquet	
5.5	Previewing <i>The 11th Hour</i> .....	320
	<b>*Film:</b> <i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	
5.6	The Nature of the Problem: Evaluating Causal Claims.....	323
	<b>*Film:</b> <i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	
5.7	The Art of Objectivity: Writing an Effective Summary .....	326
	<b>*Film:</b> <i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	
5.8	Questioning Appeals.....	329
	<b>*Film:</b> <i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	
5.9	The Ethics of Persuasion .....	331
	<b>Article:</b> “DiCaprio Sheds Light on 11th Hour,” by Scott Roxborough	
5.10	Refutation and Reputation .....	338
	<b>*Film:</b> <i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	
	<b>Speech:</b> Excerpt from “Global Warming Alarmism Reaches a ‘Tipping Point,’” by Senator James Inhofe	
	<b>Article:</b> “Global Warming: No Urgent Danger; No Quick Fix,” by Patrick J. Michaels	

	<b>Article:</b> “Jeremy Clarkson and Michael O’Leary Won’t Listen to Green Cliches and Complaints about Polar Bears,” by George Marshall	
5.11	Exploring One Conflict Together.....	349
	<b>Article:</b> “A Roaring Battle Over Sea Lions,” by Bill Hewitt	
5.12	A World of Conflicts.....	354
5.13	What’s at Stake?.....	357
	<b>Press Release:</b> “The HSUS and Wild Fish Conservancy File Suit to Stop Sea Lion Killing at Bonneville Dam,” by the Humane Society of the United States	
	<b>Editorial:</b> “Sea lions vs. salmon: Restore balance and common sense,” by Fidelia Andy	
5.14	What’s at Stake? Part Two.....	362
5.15	Crafting Your Position Paper .....	367
5.16	Language and Writer’s Craft: Documenting Your Claims .....	370
	<b>Embedded Assessment 1: Presenting a Solution to an Environmental Conflict .....</b>	<b>375</b>
5.17	Previewing Embedded Assessment 2 and Documentary Film .....	377
5.18	Setting the Mode and Tone .....	380
5.19	Documentary Film Techniques .....	383
5.20	Arguments with Film .....	388
	<b>Embedded Assessment 2: Representing an Argument in a Documentary Film .....</b>	<b>391</b>

### Language and Writer’s Craft

- Embedding Quotations (5.10)
- Punctuating Adjective Clauses (5.11)
- Citation Styles (5.14)

*\*Texts not included in these materials.*





# The Call to Act

## GRAMMAR & USAGE

### Anaphora

For style, rhythm, and emphasis, writers may use **anaphora** (the repetition of a word or words at the beginning of sentences). Etheridge uses anaphora in chorus of “I Need to Wake Up.” Six of the lines include the words “I need” followed by an infinitive:

“Cause I need to move  
I need to wake up  
I need to change  
I need to shake up  
I need to speak out ...  
And I need to wake up ...”

The repetition of “I need to” creates a pattern that emphasizes the urgency of the message.

### My Notes

- 20 The promise of this new world  
Would be mine  
Now I am throwing off the carelessness of youth  
To listen to an inconvenient truth  
That I need to move
- 25 I need to wake up  
I need to change  
I need to shake up  
I need to speak out  
Something's got to break up
- 30 I've been asleep  
And I need to wake up  
Now  
I am not an island  
I am not alone
- 35 I am my intentions  
Trapped here in this flesh and bone  
And I need to move  
I need to wake up  
I need to change
- 40 I need to shake up  
I need to speak out  
Something's got to break up  
I've been asleep  
And I need to wake up
- 45 Now  
I want to change  
I need to shake up  
I need to speak out  
Oh, something's got to break up
- 50 I've been asleep  
And I need to wake up  
Now



# The Call to Act

## Nonfiction Film Viewing Guide

**Director:**

**Title:**

**Year:**

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

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

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

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

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

### My Notes

---

---

---

---

---

### Check Your Understanding

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

## Learning Targets

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

## Viewing the Film

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

**LEARNING STRATEGIES:**  
Marking the Text, Drafting,  
Revising

## My Notes

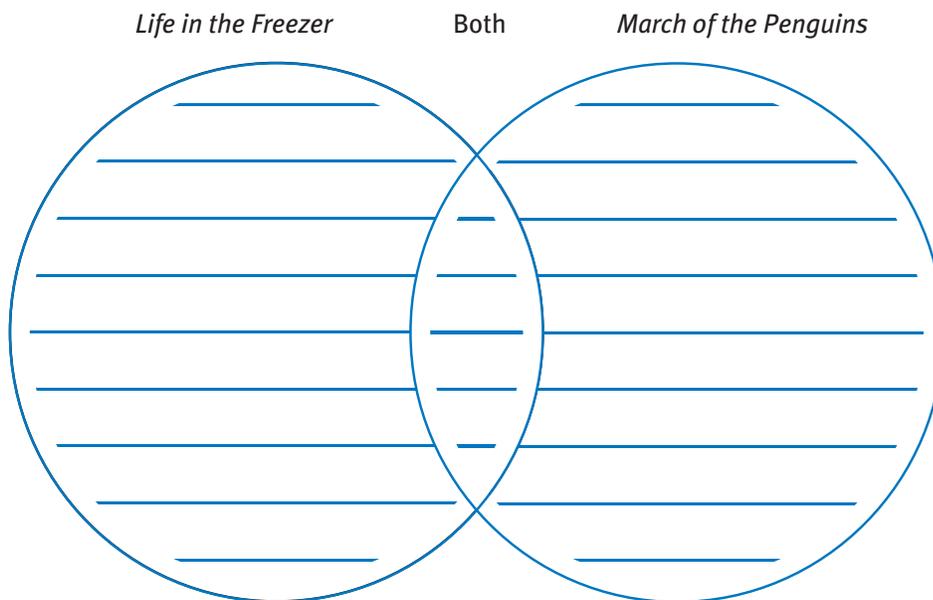


## Learning Targets

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

## Comparing Films

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



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

**LEARNING STRATEGIES:**  
Close Reading, Viewing Guide

### ACADEMIC VOCABULARY

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

### My Notes

---

---

---

---

---

---

---

---

---

---

### WORD CONNECTIONS

#### Roots and Affixes

The word *documentary* contains the root *-doc-*, from the Latin word *docere*, meaning “to teach.” This root also appears in *document*, *docent*, *doctor*, *docile*, and *doctorate*. The suffix *-ary* indicates that the word is a noun.

# That's Just the Way It Is

## Nonfiction Film Viewing Guide

**Director:**

**Title:**

**Year:**

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

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

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

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

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

### Nonfiction Film Viewing Guide

**Director:**

**Title:**

**Year:**

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

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

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

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

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

© 2014 College Board. All rights reserved.

**Writing Prompt:** Analyze the level of subjectivity in *March of the Penguins*. Support your analysis with descriptive details from the clip. Be sure to:

- Cite specific details that demonstrate a subjective point of view.
- Write a topic sentence that identifies the purpose of the text’s subjectivity.
- Quote or vividly describe images and sounds as evidence.

### Check Your Understanding

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

My Notes

---



---



---



---



## SMELL

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

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

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

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

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

# Previewing *The 11th Hour*

## My Notes

5. Consider the following issues connected to the clip you have just watched. Write a well-developed response to each prompt, and be prepared to discuss your response in front of your classmates.

A. *The 11th Hour* is a documentary film, but is it merely informational in its approach, or does it seem to be presenting some form of argument? In other words, how objective or subjective is its perspective on the issue of climate change? How does the level of subjectivity affect you as a viewer?

B. Now consider the impact of the opening scenes on your perceptions of DiCaprio's **ethos**—the sense that he is trustworthy, credible, fair, and open-minded. How effectively does the juxtaposition of images and scenes, in conjunction with the music, dialogue, and other sounds in the opening chapter establish his (and the film's) ethos?

C. Some critics attack *The 11th Hour* as being alarmist, using dire projections and visual images that amount to scare tactics. Make a list of details (images, claims made by DiCaprio, the music used, etc.) that could be considered sensationalistic, and consider the effect of how they are juxtaposed within the sequence. With these points in mind, how do you respond to the critiques of the film?

## Check Your Understanding

How does juxtaposition affect meaning in a visual text?

# The Nature of the Problem: Evaluating Causal Claims

ACTIVITY  
5.6

## Learning Targets

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

**LEARNING STRATEGIES:**  
Graphic Organizer, Note-taking

## What Is Evidence?

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

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





# The Art of Objectivity: Writing an Effective Summary

**LEARNING STRATEGIES:**

Graphic Organizer, Discussion Groups, Marking the Text

My Notes



**WORD CONNECTIONS**

**Roots and Affixes**

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

**Learning Targets**

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

**Before Viewing**

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

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

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

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

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

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

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

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

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

# The Art of Objectivity: Writing an Effective Summary

## My Notes

3. As you share information within your new groups, take notes on what one of your peers says so that you can write a summary and later report on the information. Each group member should summarize a different group member so that only one summary is being written of each presentation.

**Writing Prompt:** Write a summary of the information presented by your peer. Be sure to answer the key questions for that person’s topic (see previous page). Also be sure to:

- Record the central claim and major reasons provided in the source text without recording too much of the specific evidence.
- Includes all major points.
- Use enough author/speaker tags (such as “DiCaprio claims . . .” or “The writer argues . . .”) to make it clear that the ideas in the summary are those of the speaker/source.
- Report what the original speaker/text said in an objective way, rather than showing judgment of the information.

4. Exchange summaries with the person on whose presentation you focused. Read through the summary you receive and mark the draft with feedback on these criteria:

- How effectively has the person captured the central ideas without covering specific evidence?
- Has any key information been omitted?
- Is the summary objective or too subjective?
- Does the summary contain a sufficient number of source (author/speaker) tags?

Based on these areas, how should the person revise his/her summary to make it more comprehensive, accurate, and representative? Make notes on the paper to offer specific suggestions for how the person can revise the draft.

## Check Your Understanding

Revise your own paragraph to reflect the feedback you receive. Annotate it to show how you have made it a better summary.

## INDEPENDENT READING LINK

Practice writing an objective summary of one of the nonfiction texts you have explored through independent reading.

## Learning Targets

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

**LEARNING STRATEGIES:**  
Viewing Guide, Questioning the Text, Socratic Seminar

## Viewing the Final Segment

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

SMELL	Questions/Commentary and Notes	Viewing Guide

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

### ACADEMIC VOCABULARY

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

# Questioning Appeals

## My Notes

4. **Levels of Questions:** After viewing the last segment of the film, use your notes and write some level 1 questions to review the key contents of the chunk. Follow those with level 2 questions that analyze the contents' purpose and evaluate their effectiveness. Finally, craft some level 3 questions that ask classmates to consider the implications of the issues in the scenes and their relevance in their own lives. An example of each is provided as a model.

<p><b>Level 1</b> <b>Literal</b></p>	<p><b>Example:</b> Who are the final three speakers featured?</p>
<p><b>Level 2</b> <b>Interpretative</b></p>	<p><b>Example:</b> Which of these three is most/least credible and persuasive? Why?</p>
<p><b>Level 3</b> <b>Universal</b></p>	<p><b>Example:</b> How do you respond to the discussion of such things as love and “healing power” in connection with environmentalism?</p>

5. Working with classmates, identify several questions that effectively guide analysis of details in the segment you viewed. Be prepared to ask your classmates to respond to these questions.

**Writing Prompt:** Write a review of *The 11th Hour* for your school newspaper in which you evaluate its effectiveness as a documentary. Be sure to:

- Identify criteria relevant to your target audience.
- End with a call to action to your target audience
- Use diction, imagery, and syntax appropriate to your target audience.

### Check Your Understanding

What makes a call to action effective?



# The Ethics of Persuasion

## My Notes

### KEY IDEAS AND DETAILS

DiCaprio concedes that being from Hollywood does not make him an expert. Why does he do so here? How does this connect to his purposes as a filmmaker? To the role his ethos plays in achieving that purpose?

Q: What was the most difficult thing for you in making this film?

DiCaprio: Trying to condense the vision of what these scientific experts are saying (about global warming) and trying to make it as clear and as emotionally moving as possible. Trying to condense a world of issues into an hour-and-a-half format in this film was the biggest challenge. But it was about giving them a platform where they didn't have to argue about the science. Because, and I keep stressing this, this is the overwhelming majority of the scientific community that believes in this. Not to have to be challenged about the science, about if their opinions were correct or if their opinions were valid. It was about them being able to express ideas and being able to give us, the public. Listen to the scientists and give us, the public, solutions for the future.

Q: With "The 11th Hour" are you hoping to reach a different audience than Al Gore's "An Inconvenient Truth" just because of who you are and the kind of attention this film will get because of your involvement with it?

A: Yes, I guess you could call it a different audience. I mean, I didn't want to make this an overly political film, where just because of your political affiliation, you think you are somehow responsible for this and are somehow to blame. There are political overtones in the movie, we do point the finger. But ultimately, it is not about preaching to the choir, about reaching an audience that already gets it and already wants to become active. It's about, I suppose—and this is just about me following the lead of what the scientists and the experts have been saying—it's the cultural transformation that needs to happen. It's a swelling up from the ground level from people that are going to have to demand action. It goes beyond whether you are a Democrat or Republican in the United States. It goes beyond that. It goes into the realm of every politician having to be responsible because there is such a cultural awareness about global warming and environmental issues that they have to deal with it.

Q: Are you worried that, because you are a celebrity, people could dismiss this movie simply because of who you are?

A: I am completely aware of the fact that being someone from quote-unquote Hollywood will garner [a] certain amount of skepticism and criticism as [to] why should we listen to this person? I wanted to pose myself as a concerned citizen, not as an expert. I ask the questions and allow these people (the scientists) to give the answers. But you can also talk about the Hollywood community and about how they have traditionally been a part of a lot of great movements in the United States, going back to the civil rights movement or the peace movement. I don't think there's nothing wrong with that. As long as I don't pretend to be somebody who does have a degree, you know what I mean? But rather as a concerned citizen. Hopefully a larger audience will watch the film as opposed to if I wasn't involved with it.



# The Ethics of Persuasion

## My Notes

- **Slippery Slope:** Half an appeal to fear and half a causal fallacy, a slippery slope occurs when someone suggests that one action will lead to an inevitable and undesirable outcome. To say that allowing murals to be painted on the sides of public walls and buildings means that graffiti will soon cover an entire city is a slippery slope argument.
- **Appeal to Pity:** If you have ever asked a teacher to give you a better grade or a second chance because things have been tough recently or because you worked so hard, you're guilty of this one. It refers to an attempt to use compassion or pity to replace a logical argument.
- **Inappropriate Appeal to Authority:** We often rely on experts when we lack our own expertise in a field. But expert testimony can be fallacious in several ways: if the "authority" is not an expert in the field being discussed; if the expert is not disinterested but is biased and/or stands to profit from the testimony; if the expert's opinion is not representative of other experts in the field. For example, Linus Pauling, who won Nobel prizes in chemistry and for peace, once said taking vitamin C daily could delay cancer—but his expertise is not in medicine.
- **Either/Or (or false dilemma):** This fallacy is a conclusion that oversimplifies the argument by suggesting there are only two possible sides or choices, instead of many that involve compromise or creative thinking. For example, a person might say "Either you're an environmentalist or you hate the planet." Or a person might argue, "Either we ease up on environmental protection or we will see our economy get worse."

## Viewing the Film Again

4. As you re-watch chapter 5, "Climate Change," from *The 11th Hour*, keep in mind DiCaprio's words regarding his intentions. What does the clip illustrate about his intentional choices regarding rhetorical appeals? Does it cross the line into relying on fallacies? Use the SMELL graphic organizer on the next page to make notes.

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

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

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

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

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

# The Ethics of Persuasion

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

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



**LEARNING STRATEGIES:**

Discussion Groups, Marking the Text, Think-Pair-Share

My Notes

## Learning Targets

- Compare and contrast three different approaches to refutation.
- Evaluate how refutation and ad hominem attacks affect an argument’s credibility.

## Before Reading

1. The makers of *The 11th Hour* made the conscious decision to give their experts a “platform where they didn’t have to argue about the science.” Not all viewers share their assumptions about “the science” regarding climate change. What attitude might different viewers have toward the science of climate change?

## Argument and Refutation

Consider the following two criticisms of Leonardo DiCaprio and his film by Senator James Inhofe. What is the difference between them? Which one seems like a stronger criticism?

“Children are now the number one target of the global warming fear campaign. DiCaprio announced his goal was to recruit young eco-activists to the cause.”

“We have seen global average temperatures flat line since 1998 and the Southern Hemisphere cool in recent years.”

The first statement is an example of an *ad hominem*, or “against the man,” attack. It is a type of fallacy where instead of attacking an assertion, the argument attacks the person who made the assertion. Inhofe attempts to discredit DiCaprio, but personal attacks do not challenge the argument.

On the other hand, the second statement offers evidence in support of a counterclaim—that global warming is not a fact. This statement offers evidence to dispute the facts rather than attacking the person; it serves to refute the position rather than to discredit the person who holds it.

The difference between *ad hominem* attacks and **refutation** is all-important when it comes to logic. However, *ad hominem* attacks can undermine a speaker’s ethos, and that can drag the person’s argument down with them.

## During Reading

2. You will next read several articles that present contrasting positions regarding the arguments made in *The 11th Hour*. Individually, read your article and complete a SMELL chart, sniffing out (and highlighting) evidence of the values and beliefs central to the writer’s position.

**ACADEMIC VOCABULARY**

**Refutation** is reasoning used to disprove an opposing point. As an element of argument, it refers to logical analysis of why an argument is flawed or inaccurate, often introducing countering evidence in support of its claims.



# Refutation and Reputation

## My Notes

### KEY IDEAS AND DETAILS

Rather than refuting DiCaprio's logic, Inhofe tends to attack his use of emotional appeals in the film. How effective is this approach?

### KEY IDEAS AND DETAILS

Why does Inhofe use the testimony of children here? Is this approach effective? Why or why not?

In fact, his film reportedly features physicist Stephen Hawking making the unchallenged assertion that “the worst-case scenario is that Earth would become like its sister planet, Venus, with a temperature of 25° centigrade.”

I guess these “worst-case scenarios” pass for science in Hollywood these days. It also fits perfectly with DiCaprio's stated purpose of the film.

DiCaprio said on May 20th of this year: “I want the public to be very scared by what they see. I want them to see a very bleak future.”

While those who went to watch DiCaprio's science fiction film may see his intended “bleak future,” it is DiCaprio who has been scared by the bleak box office numbers, as his film has failed to generate any significant audience interest.

### Gore's producer to kids: 'Be activists'

Children are now the number one target of the global warming fear campaign. DiCaprio announced his goal was to recruit young eco-activists to the cause.

“We need to get kids young,” DiCaprio said in a September 20 interview with USA Weekend.

A Canadian high school student named McKenzie was shown Gore's climate horror film in four different classes.

“I really don't understand why they keep showing it,” McKenzie said on May 19, 2007.

In June, a fourth grade class from Portland Maine's East End Community School issued a dire climate report: “Global warming is a huge pending global disaster” read the elementary school kids' report according to an article in the Portland Press Herald on June 14, 2007. Remember, these are fourth graders issuing a dire global warming report.

And this agenda of indoctrination and fear aimed at children is having an impact.

Nine year old Alyssa Luz-Ricca was quoted in the Washington Post on April 16, 2007 as saying:

“I worry about [global warming] because I don't want to die.”

The same article explained: “Psychologists say they're seeing an increasing number of young patients preoccupied by a climactic Armageddon.”

I was told by the parent of an elementary school kid last spring who said her daughter was forced to watch “An Inconvenient Truth” once a month at school and had nightmares about drowning in the film's predicted scary sea level rise.

The Hollywood global-warming documentary “Arctic Tale” ends with a child actor telling kids: “If your mom and dad buy a hybrid car, you'll make it easier for polar bears to get around.” Unfortunately, children are hearing the scientifically unfounded doomsday message loud and clear. But the message kids are receiving is not a scientific one, it is a political message designed to create fear, nervousness and ultimately recruit them to liberal activism.



# Refutation and Reputation

## My Notes

And just how minor is that man-made CO<sub>2</sub> variable in the atmosphere?

Meteorologist Joseph D'Aleo, the first Director of Meteorology at The Weather Channel and former chairman of the American Meteorological Society's (AMS) Committee on Weather Analysis and Forecasting, explained in August how miniscule mankind's CO<sub>2</sub> emissions are in relation to the Earth's atmosphere.

"If the atmosphere was a 100-story building, our annual anthropogenic CO<sub>2</sub> contribution today would be equivalent to the linoleum on the first floor," D'Aleo wrote.



# Refutation and Reputation

## My Notes

### KEY IDEAS AND DETAILS

Michaels refutes the idea that increases in global temperature pose a threat by offering evidence that it hasn't harmed us. Where else does he use refutation in his essay?

Nor would legislation in any state or Washington, DC, have any standing in Beijing. Although the final figures aren't in yet, it's beginning to look like China has just passed the United States as the world's largest emitter of carbon dioxide. Like the United States, China has oodles of coal, and the Chinese are putting in at least one new coal-fired power plant a month. (Some reports have it at an astonishing one per week.) And just as it does in the United States, when coal burns in China, it turns largely to carbon dioxide and water.

What we do in the United States is having less and less of an effect on the concentration of carbon dioxide in the world's atmosphere.

We certainly adapted to 0.8 C temperature change quite well in the 20th century, as life expectancy doubled and some crop yields quintupled. And who knows what new and miraculously efficient power sources will develop in the next hundred years.

The stories about the ocean rising 20 feet as massive amounts of ice slide off of Greenland by 2100 are also fiction. For the entire half century from 1915 through 1965, Greenland was significantly warmer than it has been for the last decade. There was no disaster. More important, there's a large body of evidence that for much of the period from 3,000 to 9,000 years ago, at least the Eurasian Arctic was 2.5 C to 7 C warmer than now in the summer, when ice melts. Greenland's ice didn't disappear then, either.

Then there is the topic of interest this time of year—hurricanes. Will hurricanes become stronger or more frequent because of warming? My own work suggests that late in the 21st century there might be an increase in strong storms, but that it will be very hard to detect because of year-to-year variability.

Right now, after accounting for increasing coastal population and property values, there is no increase in damages caused by these killers. The biggest of them all was the Great Miami Hurricane of 1926. If it occurred today, it would easily cause twice as much damage as 2005's vaunted Hurricane Katrina.

So let's get real and give the politically incorrect answers to global warming's inconvenient questions. Global warming is real, but it does not portend immediate disaster, and there's currently no suite of technologies that can do much about it. The obvious solution is to forgo costs today on ineffective attempts to stop it, and to save our money for investment in future technologies and inevitable adaptation.

*Patrick J. Michaels is a senior fellow in environmental studies at the Cato Institute and is on leave as research professor of environmental sciences at the University of Virginia.*

**ABOUT THE AUTHOR**

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

My Notes

---

---

---

---

---

---

---

---

---

---

Article

**Jeremy Clarkson and Michael O’Leary Won’t Listen to Green Cliches and Complaints about Polar Bears**

by George Marshall  
*The Guardian* (UK)  
March 9, 2009



Let’s talk about global warming in language deniers understand: energy independence and potential for new enterprise

Academics meeting in Bristol at the weekend for Britain’s first conference on the psychology of climate change argued that the greatest obstacles to action are not technical, economic, or political—they are the denial strategies that we adopt to protect ourselves from unwelcome information.

It is true that nearly 80% of people claim to be concerned about climate change. However, delve deeper and one finds that people have a remarkable tendency to define this concern in ways that keep it as far away as possible. They describe climate change as a global problem (but not a local one) as a future problem (not one for their own lifetimes) and absolve themselves of responsibility for either causing the problem or solving it.

Most disturbing of all, 60% of people believe that “many scientific experts still question if humans are contributing to climate change”. Thirty per cent of people believe climate change is “largely down to natural causes,” while 7% refuse to accept the climate is changing at all.

How is it possible that so many people are still unpersuaded by 40 years of research and the consensus of every major scientific institution in the world? Surely we are now long past the point at which the evidence became overwhelming?

If only belief formation were this simple. Having neither the time nor skills to weigh up each piece of evidence, we fall back on decision-making shortcuts formed by our education, politics, and class. In particular we measure new information against our life experience and the views of the people around us.

**KEY IDEAS AND DETAILS**  
Marshall’s purpose is very different from that of Inhofe or Michaels. How does he try to refute the objections of those who say climate change is not a problem?

---

---

---

**GRAMMAR & USAGE**  
Subjunctive Mood

The **subjunctive mood** indicates an uncertainty or something that is not real. Marshall uses the subjunctive in his statement: “If only belief formation were this simple.”

---

# Refutation and Reputation

## My Notes

### KEY IDEAS AND DETAILS

Marshall uses third person in most of his essay, in contrast to Michaels's use of first person ("we"). How does this affect his relationship to his target audience?

George Lakoff, of the University of California, argues that we often use metaphors to carry over experience from simple or concrete experiences into new domains. Thus, as politicians know very well, broad concepts such as freedom, independence, leadership, growth, and pride can resonate far deeper than the policies they describe.

None of this bodes well for a rational approach to climate change. Climate change is invariably presented as an overwhelming threat requiring unprecedented restraint, sacrifice, and government intervention. The metaphors it invokes are poisonous to people who feel rewarded by free market capitalism and distrust government interference. It is hardly surprising that political world view is by far the greatest determinant of attitudes to climate change, especially in the US where three times more Republicans than Democrats believe that "too much fuss is made about global warming."

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

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

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

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

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

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

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

**After Reading**

- As you share your findings with one another, take notes on the positions and approaches in each text. Be sure to support your claims about the article's level of subjectivity by citing specific evidence from the text.

**GRAMMAR & USAGE**  
Reciprocal Pronouns

*One another* and *each other* are reciprocal pronouns. Use *each other* to refer to two people and *one another* to refer to three or more people

<b>The 11th Hour</b>	
<b>Inhofe</b>	
<b>Michaels</b>	
<b>Marshall</b>	

# Refutation and Reputation

## My Notes

5. As a group, rank the four pieces based on which is most/least persuasive. Come to a consensus on your ranking, and be prepared to justify your opinions, both with your group and with the class as a whole.

### Language and Writer's Craft: Embedding Quotations

When writers quote from other sources, they must surround the borrowed quotes with quotation marks.

Example: Patrick Michaels states a fact: "The average surface temperature of the Earth is about 0.8 C warmer than it was in 1900, and human beings have something to do with it."

Sometimes, however, a quotation includes words quoted from a different source or words already in quotation marks. These words should then be enclosed in single quotation marks.

Example: "In fact, his film reportedly features physicist Stephen Hawking making the unchallenged assertions that 'the worst-case scenario is that Earth would become like its sister planet, Venus, with a temperature of 250° centigrade.'"

Notice that the entire quotation is in double quotation marks, while the already quoted words are in single quotation marks.

**Writing Prompt:** Explain which of these three essays seems most or least credible and why. Be sure to:

- Examine how the article's use of refutation or *ad hominem* attacks affects its persuasiveness.
- Use criteria to organize your claims.
- Integrate quotes correctly.

### Check Your Understanding

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

## Learning Targets

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

## Before Reading

1. Imagine that someone has proposed eliminating a park near your home in order to replace it with a grocery store. Brainstorm a list of people who might be affected by this plan, and list reasons why each group might support or oppose the plan.

**LEARNING STRATEGIES:**  
Brainstorming, Marking the Text, Quickwrite

### ACADEMIC VOCABULARY

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

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

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

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

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

## My Notes

# Exploring One Conflict Together

## My Notes

---

---

---

---

---

---

---

---

---

---

### KEY IDEAS AND DETAILS

What different perspectives on sea lions are introduced in the first paragraph? To what extent are each of these linked to stakeholder groups? What explanations are stated or implied for the “strong emotions” that surround their presence in the Columbia River?

### GRAMMAR & USAGE

#### Clauses

**Relative (adjective) clauses** can be restrictive or nonrestrictive. Examples:

Nonrestrictive: “For Andrea Kozil, *who regularly hikes along the river*, the creatures are ...”

Restrictive: “Because they prey on endangered wild salmon *that also inhabit the Columbia*, many locals ...”

Note the use of commas in each example.

## During Reading

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

## Article

# A Roaring Battle Over Sea Lions



by Bill Hewitt  
*People Magazine*, June 9, 2008

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

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

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

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

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

Hudson argues that it is the activists who have let their emotions get away from them, favoring the cute sea lions over the less attractive fish. “There seems to be a picking and choosing of one species over another,” he says. “It’s maddening.” After the six sea lion deaths, officials agreed to suspend the removal program for this season. But that will not lay to rest the strong emotions on either side. Says Young of the Humane Society: “This issue is not going to go away.”

**KEY IDEAS AND DETAILS**

Does Hewitt’s coverage seem to favor one side over the other, or does it seem fairly objective in its presentation of the different perspectives? What evidence supports your conclusions?

**After Reading**

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

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

# Exploring One Conflict Together

## My Notes

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

**Writing Prompt:** Once you have considered different perspectives on the conflict at Bonneville Dam, collaborate to draft a policy proposal on how to resolve the conflict. Think about the questions that follow as you draft your proposal. Be sure to:

- Address the proposal to members of the stakeholder groups who ideally would act based on the proposal.
- End with a closing statement that predicts the benefits of resolving the conflict.
- Use an appropriately formal voice.
- Punctuate clauses correctly.

**Policy Proposal Topic:** What stakeholders are participating in establishing this proposal, and what is the problem being addressed?

**Policy Statement:** What will your proposal accomplish?

**Reason:** Why is your proposal needed?

**Procedures:** How will the proposal be translated into action? What specific actions are you proposing? When and where will they be implemented?

**People:** Who will do what? How will actions address the concerns of the stakeholders?

**Impact:** What will be accomplished through these actions?



**LEARNING STRATEGIES:**

Quickwrite, Graphic Organizer, Note-taking, Discussion Groups

My Notes

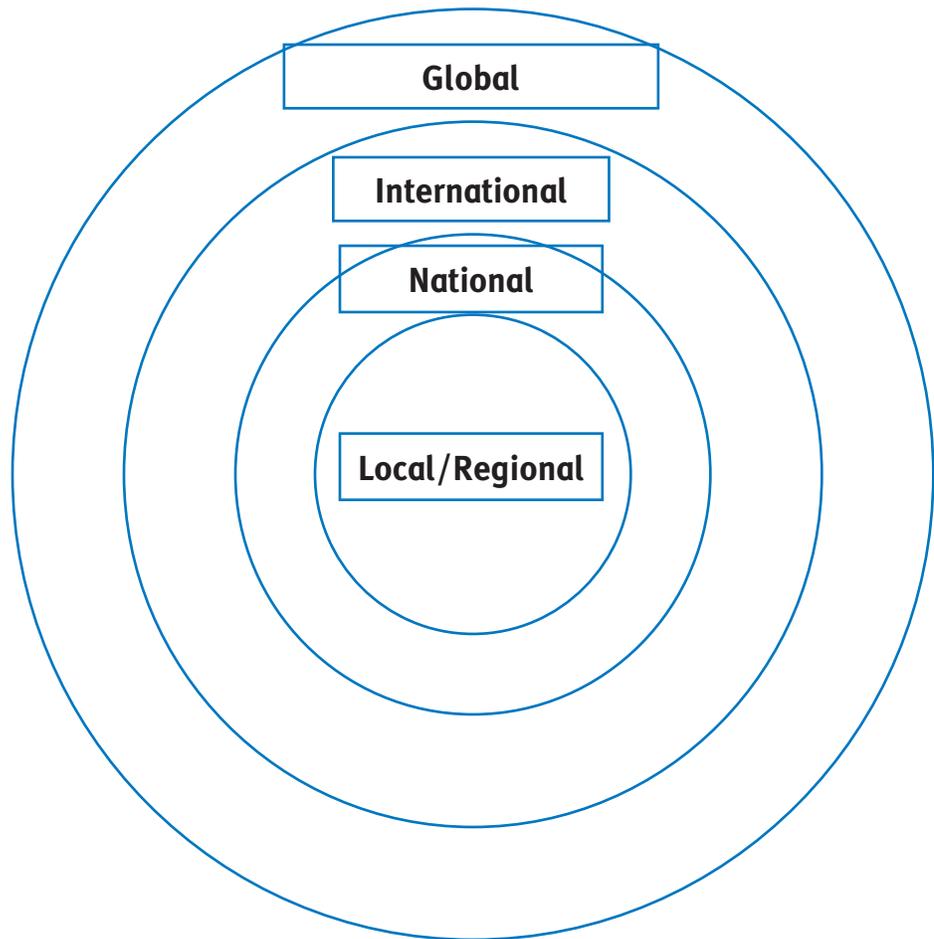
### Learning Targets

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

### Identifying Environmental Issues

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

### Environmental Issues that Link to Cultural Conflicts



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

Regional	Notes	National	Notes
International	Notes	Global	Notes

# A World of Conflicts

## My Notes

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

### Planning for Research

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

#### Preliminary Topic Proposal Form

- **Topic:** What is the problem being addressed?
- **Rationale:** Why is your proposal needed?
- **Stakeholders:** What groups can you initially identify as involved in the conflict?
- **Research Assignments:**
- **Deadlines:**

Source Evaluation Sheets:	_____	Presentation Draft:	_____
Annotated Bibliography:	_____	Formal Presentation:	_____
Individual Position Papers:	_____	Personal Reflections:	_____
Structured Discussion:	_____		

## Learning Targets

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

## Before Reading

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

## During Reading

2. Look for evidence of a subjective perspective in the two texts that follow. In the My Notes space, note how the writers use diction and selective information to create a relatively one-sided perspective on the issue.

### Press Release

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

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

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

**LEARNING STRATEGIES:**  
Marking the Text, Graphic Organizer

### My Notes

# What's at Stake

## KEY IDEAS AND DETAILS

The two sources quoted in the press release are affiliated with the two organizations that brought the lawsuit—and authored this press release. How does noting this affect your perceptions of this article as a source?

## My Notes

## KEY IDEAS AND DETAILS

What is the author's purpose in introducing these "facts" and the information that follows? What kind of evidence is provided? Is it sufficient to support the central claim of the article?

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

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

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

## FACTS:

- While birds, other fish, sea lions and fishermen all kill salmon, the primary threats are from loss of quality spawning habitat and dams blocking their normal migratory routes up and down river.
- The plan to shoot sea lions coincides with estimates that this spring's Columbia River salmon run is likely to be the among the largest in almost 30 years while, as of May 2011, the daily number of sea lions at the dam is the lowest since 2003 and the time each animal spends at the dam has been steadily declining.
- The major causes of salmon losses are:

\***Dams:** NMFS estimates the Federal Columbia River Power System kills 16.8 percent of adult Snake River Basin Steelhead and 59.9 percent of juveniles.

\***Hatcheries:** In 2010, a Congressionally-mandated science panel found that current fish hatchery practices interfere with recovery and are in urgent need of reform.

\***Fishing:** The states annually authorize the incidental take of between 4.5 and 17 percent of the Upper Columbia spring Chinook and Upper Snake River spring/summer Chinook. Additional salmon are killed in ocean fisheries.

\***Other Predators:** NMFS estimated that bird predators consumed 18 percent of juvenile salmonids reaching the Columbia River estuary in 1998. NMFS scientists also estimate that non-native walleye eat up to 3 million juvenile salmon in the Columbia.

*The Humane Society of the United States is the nation's largest animal protection organization—backed by 11 million Americans, or one of every 28. For more than a half-century, the HSUS has been fighting for the protection of all animals through advocacy, education and hands-on programs. Celebrating animals and confronting cruelty—On the Web at [humanesociety.org](http://humanesociety.org).*

*Wild Fish Conservancy is a non-profit organization dedicated to the recovery and conservation of the Northwest region's wild-fish ecosystems, with about 2,400 members. Wild Fish Conservancy's staff of over 20 professional scientists, advocates, and educators work to promote technically and socially responsible habitat, hatchery, and harvest management to better sustain the region's wild fish heritage.*

Editorial

# Sea lions vs. salmon: Restore balance and common sense

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

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

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

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

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

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

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

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

My Notes

---

---

---

---

---

---

---

---

KEY IDEAS AND DETAILS

Andy’s piece is an editorial written to address a broad audience. How does that affect her approach to using evidence? Her use of diction?

KEY IDEAS AND DETAILS

Andy explicitly states the values and beliefs that underlie her position. How does this affect your perception of her ethos? How does it affect the persuasiveness of the article?

---

---

---

---

---

---

---

---

# What's at Stake?

## My Notes

### KEY IDEAS AND DETAILS

How does Andy's use of statistics and sources contrast with those of the HSUS press release? Which article more persuasively presents its supporting case? Why?

### KEY IDEAS AND DETAILS

How does Andy use pathos in this section? What diction and images contribute to her emotional appeals? How effective is this approach in supporting her argument?

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

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

A joint request by Oregon, Washington and Idaho to lethally remove sea lions led to a legally required convening of diverse interests—independent scientists, conservationists, nonprofit leaders, and tribal, state and federal officials—to weigh evidence and make recommendations.

They concluded that California sea lions are having a “significant negative impact” on endangered fish and, by an overwhelming majority, recommended approval of the states’ application and developed two lethal removal scenarios as part of their package.

According to NOAA Fisheries’ environmental assessment, the most-aggressive 2008 management option could take 48,000 salmon out of the jaws of sea lions and pass them safely above Bonneville Dam. A total of only 66,646 chinook made it safely above Bonneville during the 2007 run.

Northwest salmon lovers can be pardoned for any sense of déjà vu. Last decade’s tragedy at Ballard Locks began with similar circumstances. Regrettably in that case, myopic interests impeded desperately needed management, resulting in the functional extinction of the Lake Washington winter steelhead.

It’s a heart-wrenching scene at Bonneville Dam for those who are devoting their lives to building sustainable fish populations. River watchers have reported schools of ancient sturgeon huddling in shallow water, looking for refuge from marauding sea lions. Sea lions patrol the entrance to, and even inside, the Bonneville fish ladder, thereby eliminating any normative predator-prey relationship.

In our view, this situation puts the integrity of both species in jeopardy.

Quasi-domesticated sea lions may be acceptable to the Pier 39 tourists in San Francisco, but not on the Columbia River. There is no nobility in one species squatting in a fish ladder and eating another into extinction.

Our Creator gave us the responsibility to protect the balance among all creatures in the ecosystem. Traditionally, we accept responsibility for the survival and prosperity of the resources that surround us.

Failure to accept this responsibility threatens a tragic loss of a cultural resource that is the symbol of the Northwest.

## After Reading

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

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

**LEARNING STRATEGIES:**  
Marking the Text

My Notes

## Learning Targets

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

## Preparing for Research

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

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

## During Research

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



# What's at Stake? Part Two

## My Notes

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

**Source 1:**

**Annotation:**

**Source 2:**

**Annotation:**

**Source 3:**

**Annotation:**

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

**The URL:**

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

**Sponsor:**

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

**Timeliness:**

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

**Purpose:**

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

**Author:**

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

**Links:**

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

# What's at Stake? Part Two

## My Notes

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

### Evaluating Your Sources – Response Sheet

List website (title and URL):

What can you tell from the URL?

What can you learn about the page's sponsor?

What can you learn about the page's timeliness?

What can you tell about the page's purpose?

What else can you learn about the author?

What can you tell from the links provided?

### Check for Understanding

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

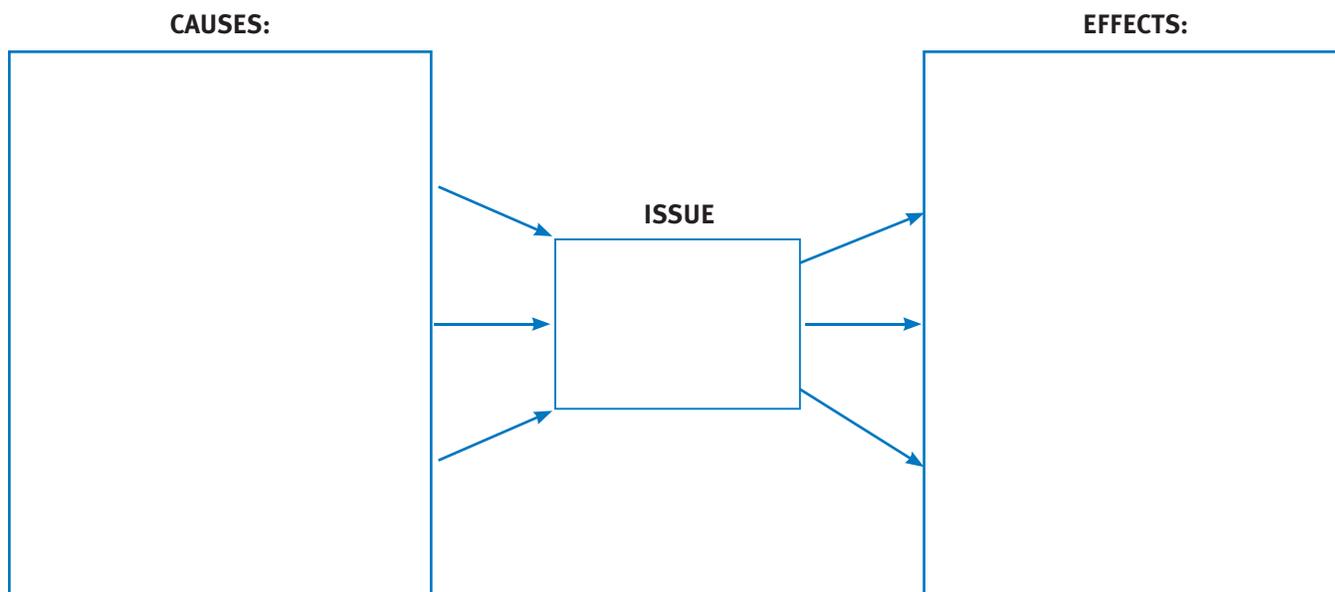
## Learning Targets

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

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

## Preparing to Write

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



2. Now revisit Fidelia Andy's position paper on pages 359–360. Her piece provides a real-world example of the type of paper you need to produce. Read through her piece and annotate it for the elements of argument and her use of logos, ethos, and pathos.

### My Notes

---

---

---

---

---

---

---

---

---

---

# Crafting Your Position Paper

## Components of My Argument

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



# Language and Writer's Craft: Documenting Your Claims

**LEARNING STRATEGIES:**  
Marking the Text, Revising

My Notes

## Learning Targets

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

## Working with Sources in an Academic Essay

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

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

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

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

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



# Language and Writer's Craft: Documenting Your Claims

My Notes

## Citing Sources Accurately

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

**Annual Salmonid Passage and Estimated Consumption by Pinnipeds, Bonneville Dam**

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

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

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

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

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

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

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



# Language and Writer's Craft: Documenting Your Claims

## My Notes

### From an interview you performed:

Typically include: Name, date, credentials

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

### From a print magazine:

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

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

### From a newspaper:

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

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

### From a reference work:

Typically include: Title, credentials, and date of publication

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

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

## Check Your Understanding

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

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



# Presenting a Solution to an Environmental Conflict

## SCORING GUIDE

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

## Learning Targets

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

## Making Connections

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

## Essential Questions

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

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

## Developing Vocabulary

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

## Unpacking Embedded Assessment 2

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

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

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

### LEARNING STRATEGIES:

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

### My Notes

---

---

---

---

---

---

---

---

---

---

### ACADEMIC VOCABULARY

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

### INDEPENDENT READING LINK

To become familiar with documentary film styles and conventions, analyze and evaluate a variety of documentary films. Your teacher or school media specialist can help you find documentaries, many of which you can view online for free.

# Previewing Embedded Assessment 2 and Documentary Film

## My Notes

### ACADEMIC VOCABULARY

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

## So You Want to Be a Director

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

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

## Previewing Documentary Modes and Styles

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

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

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

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

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

### WORD CONNECTIONS

#### Multiple Meaning Words

*Mode* is a word that has many academic applications. Here it refers to a manner or method by which something is done or is experienced. *Mode* is also used in mathematics, where it refers to the most frequent number in a set of data.



**LEARNING STRATEGIES:**

Visualizing, Role Playing,  
Note-taking

My Notes

**Literary Terms**

**Tone** is a writer's or speaker's (or filmmaker's) attitude towards a subject.

## Learning Targets

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

## Documentary Versus Fiction Film

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

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

## Viewing the Film

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

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

# Setting the Mode and Tone

## My Notes

---



---



---



---



---



---

**Writing Prompt:** Analyze how the mode of one of the clips affects the tone.

Be sure to:

- Begin with a topic sentence that establishes your claim.
- Cite specific details from the clip (narration, image, sound, sequence).
- Add commentary that explain the connotations and tone created by the images or sounds.

## Independent Practice

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

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

## Check Your Understanding

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

## Learning Targets

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

## Previewing Film Techniques

1. Read the text that follows, which explains the various film techniques used to create documentary films. Mark the text as follows:
  - Put a “Q” next to terms that you have questions about (unfamiliar).
  - Put a “H” next to terms that you have heard of (somewhat familiar).
  - Put a “T” next to terms you could teach (very familiar).
2. Make a display card for one of the terms. Include the name of the technique, a brief description, and at least two of the following:
  - One purpose or possible effect of the technique
  - A visual representation of the technique
  - An example of how the technique was used in a documentary film
3. Post your display card in the correct category on a bulletin board. Find the cards for terms that you marked with a “Q” in Step 1. Use the cards to become familiar enough to at least change your Q’s to H’s.

## Documentary Film Techniques

### Framing and Angles

**Shot:** A single piece of film uninterrupted by cuts.

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

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

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

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

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

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

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

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

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

### My Notes

# Documentary Film Techniques

## My Notes

### Movement and Transitions

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

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

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

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

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

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

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

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

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

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

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

---

### Visual Elements

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

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

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

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

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

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



# Documentary Film Techniques

## Category 1: Framing and Angles

Film Title:

Film Techniques Observed:

## Category 2: Movement and Transitions

Film Title:

Film Techniques Observed:

## Category 3: Visual Elements

Film Title:

Film Techniques Observed:

## Category 4: Vocals and Sound

Film Title:

Film Techniques Observed:

**Independent Reading Link:** What documentary film techniques have you observed in the films you have viewed independently? Which might be useful to the purpose of your documentary film?

### Storyboard Your Exposition

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

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

Shot, Framing, Angle (Describe or Sketch)	Movement and Transitions	Visual Elements	Vocals and Sound

© 2014 College Board. All rights reserved.

### Check your Understanding

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

# Arguments with Film

**LEARNING STRATEGIES:**

Graphic Organizer, Sharing and Responding, Outlining, Drafting

**Learning Targets**

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

**Before Viewing the Film**

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

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

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

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

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

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

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

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

### Check Your Understanding

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

# Arguments with Film

## My Notes

### Planning a Documentary Film

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

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

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

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

### Check Your Understanding

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

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



# Representing an Argument in a Documentary Film

## SCORING GUIDE

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