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Dystopian Literature [10th grade]

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Unit Cover Page

Unit Title: Dystopian Literature

Grade Level: 10th

Subject/Topic Area(s): English

Designed By: Valerie Vied

Time Frame: fourteen ninety-minute classes

School District: KIPP San Antonio

School: KIPP University Prep

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Brief Summary of Unit (Including curricular context and unit goals):

In this unit students examine three dystopian short stories, "The Lottery" by Shirley Jackson, "Harrison Bergeron" by Kurt Vonnegut, Jr., "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin, and one dystopian novel, *Fahrenheit 451* by Ray Bradbury. This unit is scheduled as the first unit of the year to peak interest in authentic learning and real-world problems, and get students thinking critically from the first day of school. In preparation for the STAAR exam, the writing focus for the unit is expository. Students will practice the various expository organizational structures (description, sequence, comparison and contrast, cause and effect, and problem and solution) throughout the unit. In addition, students will examine literary elements such as tone, mood, diction, syntax, plot, character, imagery, setting, style, theme, symbolism, allusion, and figures of speech. The three short stories were assigned as a summer reading assignment, and *Fahrenheit 451* will be read primarily in class with a variety of activities and writing in each lesson. The performance assessment is made of two parts: a creative project and an expository essay.

Unit: Dystopian Literature   **Grade: English II**
Fahrenheit 451 by Ray Bradbury, 1953   "Harrison Bergeron" by Kurt Vonnegut, Jr., 1961   "The Lottery" by Shirley Jackson, 1948   "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin, 1973

Stage 1: Desired Results

Established Goals (Standards)

TEKS or Scope & Sequence
- 2.Fig19B - make complex inferences about text and use textual evidence to support understanding
- 2.2A - compare and contrast differences in similar themes expressed in different time periods
- 2.2B - analyze archetypes (e.g., journey of a hero, tragic flaw) in mythic, traditional, and classical literature
- 2.5A - analyze isolated scenes and their contribution to the success of the plot as a whole in a variety of works of fiction
- 2.5C - evaluate the connections between forms of narration (e.g., unreliable, omniscient) and tone in works of fiction
- 2.6A - evaluate the role of syntax and diction and the effect of voice, tone, and imagery
- 2.13A - plan a first draft by selecting the correct genre for conveying the intended meaning to multiple audiences, determining appropriate topics through a range of strategies (e.g., discussion, background reading, personal interests, interviews), and developing a thesis or controlling idea
- 2.13B - structure ideas in a sustained and persuasive way (e.g., using outlines, note taking, graphic organizers, lists) and develop drafts in timed and open-ended situations that include transitions and the rhetorical devices used to convey meaning
- 2.13C - revise drafts to improve style, word choice, figurative language, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed
- 2.13D - edit drafts for grammar, mechanics, and spelling

Understandings

Students will understand that…
Thematic Understandings
-Dystopian texts are related to current, past, or future society.
-Dystopian texts comment on issues of human life.
-Dystopian texts serve as a warning to readers.

Content Understandings
-Tone is the author's attitude towards the subject; mood is the atmosphere created for a reader
-The topic of a piece of writing determines an appropriate structure and strategies.
-A well-crafted piece of writing does not happen in one draft; it requires planning, drafting, revising, editing, and finalizing.

Essential Questions

Essential Thematic Questions
-Which is better: censorship or open sharing of knowledge?
-What truth can we learn from fiction?

Essential Content Questions
-What literary elements make dystopian texts accessible to readers?
-Which structures are appropriate for expository writing?
-What are the steps of the writing process?
-What is a thesis?

Knowledge	Skills
Students will know…	*Students will be able to…*
-literary elements: tone, mood, diction, syntax, plot, character, imagery, setting, style, theme, symbolism, allusion	-plan, draft, revise, edit, and finalize an expository essay
-figures of speech: metaphor, oxymoron, paradox, simile, hyperbole, allegory	-develop a thesis
-the parts of the writing process	-analyze dystopian literature by comparison
-the purpose of expository writing and common forms of expository writing: description, sequence, comparison and contrast, cause and effect, and problem and solution	-analyze problems of dystopian literature and offer potential solutions

Stage 2: Assessment Evidence

Performance Task:
Part One: Students will complete one creative project choice. Students can design an underground magazine, write an original protest song, or create a visual campaign.
Part Two: Students will plan, draft, revise, edit, and finalize one expository essay. Essay topics suggested by The Big Read a program of the National Endowment for the Arts.

Other evidence:
(quizzes, tests, academic prompts, self-assessments, etc.
note – these are usually included where appropriate in Stage 3 as well)
-Based on a selected excerpt from a text, create two collages of words. One of words that demonstrate tone, one of words that demonstrate mood. In a one-page written response, explain how the scene contributes to the plot of the story.
-Journal reflections that include connections to personal experiences and world issues, and thoughts and responses to literary texts.
-T-chart analyzing differences in character traits, moral dilemmas, characters from various stories
-Exit slips
-Character foil analysis
-Timeline, theme, motif and symbols assignment
-Jigsaw of expository text structures

Stage 3: Learning Activities

(Steps taken to get students to answer Stage 1 questions and complete performance task)

Day One
-Summer reading quiz
-Discuss: summer reading texts
-Anticipation guide/four corners/essential questions pre-assessment
-The Life of Ray Bradbury - PowerPoint
-Read: *Fahrenheit 451* - p.1-31

-Exit Journal: "If they give you ruled paper, write the other way." by Juan Ramon Jimenez. Why do you think Bradbury began his book this way?
-Lifework: finish reading p.1-31

Day Two
-Do Now: Make a t-chart of differences between Montag's life and Clarisse's life
-Read: *Fahrenheit 451* - p.31-68
--Stop-Drop-Draw: comparison of technology in the novel with current technology

Day Three
-Discuss: narration and point of view
-Journal: Compose a letter in response to captain Beatty's ideas about education and his notion that "a book is a loaded gun." Explain whether you agree or disagree, and your own ideas about the value of education.
-Read: *Fahrenheit 451* - p.69-91
-Exit Slip: list motivations of each of the major characters introduced thus far (Montag, Clarisse, Mildred, Beatty, and Faber).

Day Four
-Character foils: split the class into groups to examine the role of foils in the novel. Each group is responsible for reviewing the text thus far and finding interactions between Montag and the others.
-Read: *Fahrenheit 451* - p.91-110
-Journal: Compare characters from *Fahrenehit 451* to "The Ones Who Walk Away from Omelas," "The Lottery," and "Harrison Bergeron."

Day Five
-Discuss: characters as catalysts of change and reflection for the protagonist
-Discuss: figurative language: what it asks of a reader, what it gives to a reader
-Read: *Fahrenheit 451* - p.111-130
-Discuss: symbolism
-Tone and mood: based on a selected excerpt from a text, create two collages of words. One of words that demonstrate tone, one of words that demonstrate mood. In a one-page written response, explain how the words of the collage construct the tone and mood.

Day Six
-Discuss: the hound and the battle. What is the significance of the Hound? What is the significance of the battle with the hound?
-Journal: Students summarize and recount the details of the conflict in *Fahrenheit 451.*
-Read: *Fahrenheit 451* - p.131-145
-Exit Slip: What kind of change has Montag experienced in the novel?

Day Seven
-Hook: Animation of [Daedalus and Icarus](#)
-Discuss: Why does Bradbury compare Montag to Icarus? How does this help the reader to make sense of Montag's character and his journey?
-Read: Fahrenheit 451 - p.146-165
-Discuss: What are the two major turns in the plot of the novel?
-Timeline: In groups of three, students diagram the plot of each dystopian story.
-Exit Journal: How does this plot compare to the plot of "Harrison Bergeron," "The Lottery," and "The Ones Who Walk Away from Omelas"?

Day Eight
-Students return to their timelines and add information pertinent to themes, motifs and symbols

--Themes: censorship, ignorance/knowledge --Motifs: paradoxes, animal and nature imagery, religion --Symbols: blood, "The Hearth and the Salamander," "The Sieve and the Sand," the phoenix, mirrors -Mini-project: develop a plot for the sequel
Day Nine -Jigsaw: structures of expository texts -Thesis statements: --Direct instruction: three parts of a thesis statement (topic, opinion, arguable) --Guided practice: thesis statements for advertisements --Independent practice: students write thesis statements for their essays -Lifework: work on creative project
Day Ten -Plan and draft: students fill out the appropriate graphic organizer for the essay they chose, after completing the graphic organizer, students begin to draft essays -Lifework: finish rough draft and work on creative project
Day Eleven -Peer feedback session: students gather feedback from peers with the Tuning Protocol -Teacher conferences: each student conferences individually with teacher about his/her paper -Lifework: work on creative project
Day Twelve -Revision: based on feedback from peers and teachers, students revise essays -Peer edit: students trade papers with one another to check for grammatical and mechanical errors -Lifework: work on creative project
Day Thirteen -Final Draft: Students compose their final draft

Name: _____ Period: _____

DYSTOPIAN LITERATURE PERFORMANCE ASSESSMENT

Directions: There are two parts to this assignment: a creative project and an expository essay. Choose one of three creative projects and one of seven essays.

CREATIVE PROJECT OPTIONS - CHOOSE ONE

Note: You can come up with your own project idea. Simply ask for teacher approval. These projects are not set in stone. The directions are simple because I want you to be creative.

PUBLICATION

Based on the dystopian fiction we have discussed together in class, design the cover and table of contents for a magazine or newspaper that could be found in one of the texts. The publication may be designed on a computer or sketched out by hand.

SONG

Compose an original song to protest or support an aspect of dystopian society found in the texts we studied. You may perform the song live or record it, but you must also turn in a copy of the lyrics. The song should be two minutes long.

PROPAGANDA

Design two posters as a visual voice in protest or support of an idea presented in a dystopian text we have studied. Posters may be designed on a computer or by hand. The final posters must be larger than a typical 8.5"x11" sheet of paper.

EXPOSITORY ESSAY OPTIONS - CHOOSE ONE

Note: You may propose another expository essay prompt. Simply ask for teacher approval. Your expository essay should utilize one of the following organizational structures: description, enumeration, sequence, comparison and contrast, cause and effect, and problem and solution.

ECCLESIASTES

Explain why Bradbury chose Ecclesiastes to be the material that Montag would memorize. How does this expand on other themes within the novel? How might this be the right guide for Montag's further development?

BEATTY'S DYING WORDS

Beatty's dying words are quoted from Shakespeare's Julius Caesar: "There is no terror, Cassius, in your threats, for I am arm'd so strong in honesty that they pass me in an idle wind, which I respect not!" (p. 119). Beatty mocks Montag as a "second-hand litterateur." Explain why Bradbury would portray the fire Captain as a literary expert. Why has Bradbury chosen these final words for Beatty?

SYMBOLISM OF FIRE

Consider the symbolism of fire in the novel. Explore passages where fire significantly factors into the story. How does Montag's understanding of fire (and/or burning) change throughout the novel? At the end of the novel Granger looks at the fire and says, "phoenix." (p. 163) How does fire capture both destruction and renewal?

LEISURE

Mildred's leisure makes her suicidal. Faber argues for the leisure of digesting information. Beatty mocks how people "superorganize super-super sports." (p. 57). What is wrong with the concept of leisure in Montag's world? Does Bradbury succeed in establishing a new idea of leisure by the end of the novel? Why or why not?

MURDER OF BEATTY

Does Montag kill Beatty out of self-defense or to preserve something lost? Has Montag avenged the deaths of Mrs. Hudson and Clarisse? Can Montag justify murder in defense of books? Finally, do the extreme circumstances of Montag's world justify lawless behavior to preserve the freedom to read?

CLARISSE'S DISAPPEARANCE

As noted in the reader's guide, Bradbury has suggested the story turns on the input from a teenager, Clarisse. Explore Clarisse's character in detail, explaining her motivations and the values she represents. Why must Clarisse be killed or silenced?

GRANGER'S ADVICE

Near the novel's end, Granger tells Montag "the most important single thing we had to pound into ourselves is that we were not important." (p. 153) What does he mean? How does Granger's statement reflect a major theme of the novel?

WRITING PROCESS AND TURN-IN CHECKLIST
☐ Thesis statement
☐ Graphic organizer
☐ First draft with peer and teacher feedback
☐ Second draft - peer edited version
☐ Final draft

Name:

Period:

☐ Thesis statement
☐ Graphic organizer
☐ First draft with peer and teacher feedback
☐ Second draft - peer edited version
☐ Final draft

Project

Essay

CREATIVE PROJECT RUBRIC			
1	2	3	4
CONNECTION TO TEXT			
The connection between the project and the text is missing.	The project somewhat connects to the text, but some ideas are disconnected.	The project connects to the text.	The project connects in profound ways to multiple texts studied.
DEPTH OF IDEAS			
The complexity and depth of ideas is significantly lacking.	The ideas are somewhat complicated, but the project fails to explore the ideas in depth.	The ideas presented in the project are complex and explored sufficiently.	The ideas presented in the project are complex and explored thoroughly.
CREATIVE EFFORT			
It appears that little effort was put into the creation of the project.	It appears the student made a hearty attempt at the creative project.	It is clear that the student put a substantial amount of effort into the creative project.	It is clear the student went above and beyond in creating the project.

STAAR ENGLISH II EXPOSITORY WRITING RUBRIC			
1	2	3	4
ORGANIZATION/ PROGRESSION			
The organizing structure of the essay is inappropriate to the purpose or the specific demands of the prompt. The writer uses organizational strategies that are only marginally suited to the explanatory task, or they are inappropriate or not evident at all. The absence of a functional organizational structure causes the essay to lack clarity and direction.	The organizing structure of the essay is evident but may not always be appropriate to the purpose or the specific demands of the prompt. The essay is not always clear because the writer uses organizational strategies that are only somewhat suited to the expository task.	The organizing structure of the essay is, for the most part, appropriate to the purpose and responsive to the specific demands of the prompt. The essay is clear because the writer uses organizational strategies that are adequately suited to the expository task.	The organizing structure of the essay is clearly appropriate to the purpose and responsive to the specific demands of the prompt. The essay is skillfully crafted because the writer uses organizational strategies that are particularly well suited to the expository task.
Most ideas are generally related to the topic specified in the prompt, but the thesis statement is missing, unclear, or illogical. The writer may fail to maintain focus on the topic, may include extraneous information, or may shift abruptly from idea to idea, weakening he coherence of the essay.	Most ideas are generally related to the topic specified in the prompt, but the writer's thesis statement is weak or somewhat unclear. The lack of an effective thesis or the writer's inclusion of irrelevant information interferes with the focus and coherence of the essay.	The writer establishes a clear thesis statement. Most ideas are related to the thesis and are focused on the topic specified in the prompt. The essay is coherent, though it may not always be unified due to minor lapses in focus.	The writer establishes a clear thesis statement. All ideas are strongly related to the thesis and are focused on the topic specified in the prompt. By sustaining this focus, the writer is able to create an essay that is unified and coherent.

The writer's progression of ideas is weak. Repetition or wordiness sometimes causes serious disruptions to the flow of the essay. At other times the lack of transitions and sentence-to-sentence connections causes the writer to present ideas in a random or illogical way, making one or more parts of the essay unclear or difficult to follow.	The writer's progression of ideas is not always logical or controlled. Sometimes repetition or wordiness causes minor disruptions in the flow of the essay. At other times transitions and sentence-to-sentence connections are to perfunctory or weak to support the flow of the essay or show the relationships among ideas.	The writer's progression of ideas is generally logical and controlled. For the most part, transitions are meaningful, and sentence-to-sentence connections are sufficient to support the flow of the essay and show the relationships among ideas.	The writer's progression of ideas is logical and well-controlled. Meaningful transitions and strong sentence-to-sentence connections enhance the flow of the essay by clearly showing the relationships among ideas, making the writer's train of thought easy to follow.

DEVELOPMENT OF IDEAS

The development of ideas is weak. The essay is ineffective because the writer uses details and examples that are inappropriate, vague, or insufficient.	The development of ideas in minimal. The essay is superficial because the writer uses details and examples that are not always appropriate or are too briefly or partially presented.	The development of ideas is sufficient because the writer uses details and examples that are specific and appropriate, adding some substance to the essay.	The development of ideas is effective because the writer uses details and examples that are specific and well chosen, adding substance to the essay.
The essay is insubstantial because the writer's response to the prompt is vague or confused. In some cases, the essay as a whole is only weakly linked to the prompt. In other cases, the writer develops the essay in a manner that demonstrates a lack of understanding of the expository writing task.	The essay reflects little or no thoughtfulness. The writer's response to the prompt is sometimes formulaic. The writer develops the essay in a manner that demonstrates only a limited understanding of the expository writing task.	The essay reflects some thoughtfulness. The writer's response to the prompt is original rather than formulaic. The writer develops the essay in a manner that demonstrates a good understanding of the expository writing task.	The essay is thoughtful and engaging. The writer may choose to use his/her unique experience or view of the world as a basis for writing or to connect ideas in interesting ways. The writer develops the essay in a manner that demonstrates a thorough understanding of the expository writing task.

USE OF LANGUAGE/CONVENTIONS

The writer's word choice may be vague or limited. It reflects little or not awareness of the expository purpose and does not establish a tone appropriate to the task. The word choice may impede the quality and clarity of the essay.	The writer's word choice ay be general or imprecise. It reflects a basic awareness of the expository purpose but does little to establish a tone appropriate to the task. The word choice may not contribute to the quality and clarity of the essay.	The writer's word choice is, for the most part, clear and specific. It reflects an awareness of the expository purpose and establishes a tone appropriate to the task. The word choice usually contributes to the quality and clarity of the essay.	The writer's word choice is purposeful and precise. It reflects a keen awareness of the expository purpose and maintains a tone appropriate to the task. The word choice strongly contributes to the quality and clarity of the essay.
Sentences are simplistic, awkward, or uncontrolled, significantly limiting the effectiveness of the essay.	Sentences are awkward or only somewhat controlled, weakening the effectiveness of the essay.	Sentences are varied and adequately controlled, for the most part contributing to the effectiveness of the essay.	Sentences are purposeful, varied, and well-controlled, enhancing the effectiveness of the essay.
The writer has little or no command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Serious and persistent errors create disruptions in the fluency of the writing and sometimes interfere with meaning.	The writer demonstrates a partial command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Some distracting errors may be evident, at times creating minor disruptions in the fluency or meaning of the writing.	The writer demonstrates an adequate command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Although some errors may be evident, they create few (if any) disruptions in the fluency of writing, and they do not affect the clarity of the essay.	The writer demonstrates a consistent command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Although minor errors may be evident, they do not detract from the fluency of the writing or the clarity of the essay. The overall strength of the conventions contributes to the effectiveness of the essay.

NAME: _____ PERIOD: _____

Essential Questions Pre-assessment

DIRECTIONS: ANSWER THE FOLLOWING QUESTIONS TO THE BEST OF YOUR ABILITY. THERE ARE NO RIGHT ANSWERS TO THESE QUESTIONS; I AM LOOKING FOR YOUR OPINIONS AND THOUGHTS. PLEASE ANSWER IN COMPLETE SENTENCES.

1. Which is better: censorship or open sharing of knowledge?

_____

_____

_____

_____

2. What truth can we learn from fiction? What have you learned from fiction in the past?

_____

_____

_____

_____

3. What literary elements make dystopian texts accessible to readers?

_____

_____

_____

_____

4. What structures are appropriate for expository writing?

_____

_____

_____

5. What are the steps of the writing process?

_____

_____

_____

6. What is a thesis?

_____

_____

_____

ANTICIPATION GUIDE

DIRECTIONS: COMPLETE THE ANTICIPATION GUIDE BELOW. FOR EACH QUESTION, DECIDE WHETHER STRONGLY AGREE, AGREE, DISAGREE, OR STRONGLY DISAGREE. JUSTIFY YOUR OPINION IN A FEW COMPLETE SENTENCES.

1. Laws are always written for the protection of citizens.

☐ Strongly Agree   ☐ Agree   ☐ Disagree   ☐ Strongly Disagree

_____

_____

_____

_____

2. Some books are evil and should be destroyed.

☐ Strongly Agree   ☐ Agree   ☐ Disagree   ☐ Strongly Disagree

_____

_____

_____

_____

3. It is impossible to be close friends with people who think differently than you.

☐ Strongly Agree   ☐ Agree   ☐ Disagree   ☐ Strongly Disagree

_____

_____

_____

_____

4. Words have power.

☐ Strongly Agree   ☐ Agree   ☐ Disagree   ☐ Strongly Disagree

_____

_____

_____

5. Writers and artists are not as important as engineers and scientists.

☐ Strongly Agree   ☐ Agree   ☐ Disagree   ☐ Strongly Disagree

_____

_____

_____

_____

JOURNALS

Date: _____

Juan Ramon Jimenez wrote, "If they give you ruled paper, write the other way." Ray Bradbury opens his novel, Fahrenheit 451, with this quote. Why do you think he began the book this way?

Date: _____

Compose a letter in response to caption Beatty's ideas about education and his notion that a "book is a loaded gun." Explain whether you agree or disagree, and explore your own ideas about education.

Date: _____

List motivations of each of the major characters introduced thus far (Montag, Clarisse, Mildred, Beatty, Faber)

Date: _____

Compare characters from *Fahrenheit 451* to "The Ones Who Walk Away from Omelas," "The Lottery," and "Harrison Bergeron." What motivates the characters? What are their conflicts?

Date: _____

Summarize the details of the main conflict thus far in Fahrenheit 451.

Date: _____

What kind of change has Montag experienced in the novel?

Date: _____
What are the two major turns in the plot of Fahrenheit 451?

Date: _____
How does the plot of *Fahrenheit 451* compare to the plot of "The Ones Who Walk Away from Omelas," "The Lottery," and "Harrison Bergeron"?