

Scope and Sequence

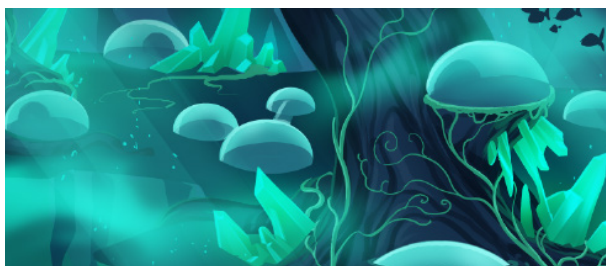
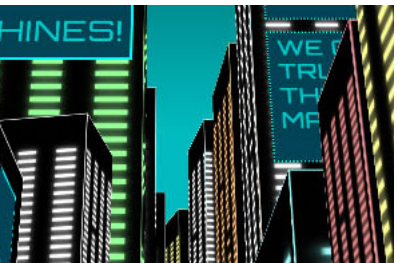




Table of contents

Book 1: Illumination

Chapter 1: Arguments and Their Structure	4
Chapter 2: Setting and Mood	5
Chapter 3: Pathos	6
Chapter 4: Word Choice and Tone	7
Chapter 5: Logos	8
Chapter 6: Figurative Language	9
Chapter 7: Ethos	10
Chapter 8: Review and Synthesis	11

Book 2: Transformation

Chapter 1: Narrative Arguments	12
Chapter 2: Characterization	13
Chapter 3: Description in Arguments	14
Chapter 4: Conflict and Character Change	15
Chapter 5: Causal Reasoning	16
Chapter 6: Themes	17
Chapter 7: Evaluating Arguments and Fallacies	18
Chapter 8: Review and Synthesis	19

Book 3: Insurrection

Chapter 1: Complex Arguments	20
Chapter 2: Narrative Voice	21
Chapter 3: Arguments by Analogy	22
Chapter 4: Style	23
Chapter 5: Dialectic	24
Chapter 6: Review and Synthesis	25



Chapter 1: Arguments and Their Structure

Students learn to build arguments using claims, evidence, and reasons.

Student activities

Phase 1 (Interactive instruction)

- Identify claims, evidence, and reasons in short arguments.
- Write a short argument.
- Fix broken arguments.
- Match evidence and reasons to sub-claims in a longer argument.

Phase 2 (Guided close reading)

- Analyze a longer argument line by line, identifying the parts of the argument and identifying weaknesses.

Phase 3 (Creative application)

- Create a longer argument to transmit on billboards that attempts to convince humans that we can't trust the Machines.

Featured texts

Phase 1 (Interactive instruction)

All levels

- Several short texts written from the perspective of the Machines, with claims such as:
 - The Dome is the perfect place for humans
 - Security Bots are your friends
 - Human comfort is a primary goal of Machines
- A five-paragraph text arguing that fantasy was the most interesting genre before the Machine takeover

Phase 2 (Guided close reading)

All levels

- A six-paragraph argument written by a citizen of the Dome: Machines make humans less smart.

Chapter 2: Setting and Mood

Students learn to analyze how descriptions of setting evoke mood for the reader.

Student activities

Phase 1 (Interactive instruction)

- Define setting and mood.
- Identify language that reveals setting and language that creates mood.
- Use a “Mood Mapper” to evaluate where words should be placed on two different axes: positive/negative and high energy/low energy.
- Use precise language to describe the mood created by a description of a setting.

Phase 2 (Guided close reading)

- Read a literary passage that describes two similar settings; analyze word choices to contrast the two moods.

Phase 3 (Creative application)

- Choose a secret hideout and write a message describing it, using as much mood-creating language as you can. Make a “beacon video” for your hideout.

Featured texts

Phase 1 (Interactive instruction)

Core

- A paragraph from *Where the Red Fern Grows* by Wilson Rawls
- Two one-paragraph texts describing contrasting settings in the Dome
- Paragraphs from *Paul Clifford* by Edward George Bulwer-Lytton and *White Fang* by Jack London

Extra Support

- Short descriptions of settings in the Dome

Phase 2 (Guided close reading)

Core

- An excerpt from *Wuthering Heights* by Emily Brontë

Extra Support

- Two excerpts from *Harry Potter and the Sorcerer’s Stone* by J.K. Rowling

Chapter 3: Pathos

Students learn to evaluate methods of persuasion in pathos arguments.

Student activities

Phase 1 (Interactive instruction)

- Define pathos.
- Use a model to map how pathos works: speaker's message > audience's feelings > audience's reaction.
- Identify devices used in propaganda and other short pathos messages.

Phase 2 (Guided close reading)

- Analyze an author's use of devices to target specific audiences in a longer speech; explain what effects those devices were designed to create.

Phase 3 (Creative application)

- Create a video message using pathos devices to create a desired effect in an audience; transmit it on LifeScreens.

Featured texts

Phase 1 (Interactive instruction)

All levels

- Short pathos arguments found in the Dome
- Propaganda posters created by the Machines
- Propaganda posters from WWII

Phase 2 (Guided close reading)

All levels

- An abridged version of President Reagan's *Challenger* speech

Chapter 4: Word Choice and Tone

Students learn to analyze word choices to determine tone.

Student activities

Phase 1 (Interactive instruction)

- Define tone.
- Identify which of two words creates a more positive or negative tone in a sentence.
- Use a "Tone Mapper" to evaluate where words should be placed on two different axes: positive/negative and strong/weak.
- Use precise language to describe the tone evoked by an author's word choices.
- Make word choices to convey a particular tone.

Phase 2 (Guided close reading)

- Contrast the tone of two different characters toward the same subject using the "Tone Tessellator."

Phase 3 (Creative application)

- In a choose-your-own adventure, make choices about how to engage with C3RB3RUS, an AI guarding an ancient library. Convey the right tone to gain access to the library.

Featured texts

Phase 1 (Interactive instruction)

Core

- Short descriptions of characters, situations, and ideas
- Machines' descriptions of humans

Extra Support

- Short descriptions of characters, situations, and ideas

Phase 2 (Guided close reading)

Core

- An excerpt from the Prometheus myth as told by Bernard Evslin

Extra Support

- Two excerpts from *Animal Farm*

Chapter 5: Logos

Students learn to identify, analyze, evaluate, and create logos arguments.

Student activities

Phase 1 (Interactive instruction)

- Define logos, generalization, and key components of generalization logos arguments.
- Distinguish arguments that use logos from arguments that use another type of reasoning.
- Identify claims, evidence, and explicit or implicit reasons in generalizations.
- Evaluate whether generalizations are strong or hasty, fair or biased.

Phase 2 (Guided close reading)

- Identify claims, evidence, and explicit or implicit reasons in the generalizations made by the Machines.
- Evaluate whether the Machines' generalizations are strong or hasty, fair or biased.

Phase 3 (Creative application)

- Gather evidence from various documents collected by the Last Readers and write a logical argument about what kind of new technology has been used to create the villain known as “the New Machine.” Is it a hologram, an android, or a hybrid?

Featured texts

Phase 1 (Interactive instruction)

Core

- Short arguments about Robodogs, hoverboarding, and other aspects of life in the Dome
- Short arguments about life before the Dome

Extra Support

- Short arguments about Robodogs, hoverboarding, and other aspects of life in the Dome
- Short arguments about life before the Dome

Phase 2 (Guided close reading)

Core

- Three scientific documents composed by the Machines, each consisting of observations and conclusions about humans and plans to develop new technologies

Extra Support

- A confidential document that includes observations from five Dome doctors about how human bodies are similar to and different from Machines

Phase 3 (Creative application)

All levels

- Various documents collected by the Last Readers, including reports and interviews about a new technology being developed by the Machines

Chapter 6: Figurative Language

Students learn to analyze and use figurative language.

Student activities

Phase 1 (Interactive instruction)

- Distinguish between literal and figurative language.
- Identify metaphors, similes, and personification.
- Analyze what an extended metaphor or simile conveys about its tenor and vehicle.
- Write an extended simile that provides insight into an experience.

Phase 2 (Guided close reading)

- Analyze a poet's use of extended metaphor to develop a concrete description of an abstract idea.

Phase 3 (Creative application)

- Create a message using figurative language to appeal to the human side of a human-machine hybrid.

Featured texts

Phase 1 (Interactive instruction)

Core

- Quotes from Martin Luther King, Jr.'s "I Have a Dream" speech; F. Scott Fitzgerald's *The Great Gatsby*; William Wordsworth's "I Wandered Lonely as a Cloud;" William Shakespeare's *Romeo and Juliet*, *Macbeth*, and *As You Like It*; Foreigner's "Cold as Ice;" Sharon Hendricks' "Dinnertime Chorus;" and Winston Groom's *Forrest Gump*

Extra Support

- Quotes from Roald Dahl's *The Twits* and *Fantastic Mr. Fox*; James Joyce's *Ulysses*; Neil Gaiman's *The Sandman*; William Shakespeare's *Romeo and Juliet* and *As You Like It*; Foreigner's "Cold as Ice;" Sharon Hendricks' "Dinnertime Chorus;" Winston Groom's *Forrest Gump*; Kanye West's "Diamonds from Sierra Leone" (featuring Jay-Z); Radiohead's "The Numbers" and "Let It Go" from *Frozen*

Phase 2 (Guided close reading)

Core

- Emily Dickinson's "Hope is the thing with feathers"

Extra Support

- Langston Hughes' "Mother to Son"

Chapter 7: Ethos

Students learn to identify, analyze, and create ethos arguments.

Student activities

Phase 1 (Interactive instruction)

- Define ethos.
- Distinguish arguments that use ethos from arguments that use logos or pathos.
- Identify visual and textual devices used to convey competence or likability.
- Analyze how authors demonstrate expertise, acknowledge counterarguments, appear relatable, or demonstrate good character as a way of building ethos.

Phase 2 (Guided close reading)

- Analyze how a speaker uses ethos devices to gain the audience's trust in a speech on an important topic.

Phase 3 (Creative application)

- Create a message using ethos to convince citizens of the Dome to take to the streets and defend humanity from the Machines.

Featured texts

Phase 1 (Interactive instruction)

Core

- LifeScreen messages and advertisements
- Descriptions of pre-Dome messages and advertisements
- Short arguments about Robodogs
- Excerpt from Charles Robb's "They Died for That Which Can Never Burn"
- Excerpt from Patrick Henry's "Give Me Liberty or Give Me Death"

Extra Support

- LifeScreen messages and advertisements
- Descriptions of pre-Dome messages and advertisements
- Short arguments about Robodogs
- Excerpt from Barack Obama's immigration reform speech (January 29, 2013)
- Excerpt from Jimmy Carter's "A Crisis of Confidence" speech (July 15, 1979)

Phase 2 (Guided close reading)

All levels

- Barack Obama's address to the nation on Syria (September 10, 2013)

Chapter 8: Review and Synthesis

Students review what they've learned in the past seven lessons and apply their knowledge to create an original protest text.

Student activities

Phase 1 (Interactive instruction)

- Review all key concepts from chapters 1–7.

Phase 2 (Guided close reading)

- Analyze a text to discover rhetorical and literary devices that can be used in an original text.

Phase 3 (Creative application)

- Create a speech, manifesto, or poem using multiple devices to convince citizens of the Dome to fight against the Machines.

Featured texts

Phase 1 (Interactive instruction)

- Short messages and arguments

Phase 2 (Guided close reading)

All levels

- Options include:
 - Speech—"I Have a Dream" by Martin Luther King, Jr.
 - Manifesto—The Declaration of Independence
 - Poem—"Sympathy" by Paul Laurence Dunbar
 - Song—"Workers of the World, Unite!" by Walquist

Chapter 1: Narrative Arguments

Students learn to analyze the use of narratives in arguments.

Student activities

Phase 1 (Interactive instruction)

- Identify important elements in narratives: characters, setting, plot, and point of view.
- Identify the claim, evidence, and reason in narratives that function as arguments.
- Analyze the effects of narrative techniques (such as second-person POV).

Phase 2 (Guided close reading)

- Analyze the effects of narrative techniques and the use of argument in E.B. White's letter about why he wrote *Charlotte's Web*.

Phase 3 (Creative application)

- Write a narrative argument that can be used to convince the Captain of the Deep Sands Fleet to take you on a journey, and complete a short reflective piece.

Featured texts

Phase 1 (Interactive instruction)

Core

- A short fable
- Short ethos arguments found in the Dome
- A short description of Mars
- An article about how the brain reacts to reading descriptions of experiences

Extra Support

- Adapted version of the short fable from Core
- A short argument about Captain O'Malley
- Adapted version of the short description of Mars
- Adapted version of the article about how the brain reacts to reading descriptions of experiences

Phase 2 (Guided close reading)

Core

- "A Book is a Sneeze" by E. B. White

Extra Support

- "A Book is a Sneeze" by E. B. White: original text and adapted version

Chapter 2: Characterization

Students learn to identify different types of characterization and make inferences from indirect characterization.

Student activities

Phase 1 (Interactive instruction)

- Define and identify examples of characterization (direct and indirect), character traits, and character motivations.
- Infer the character traits that are implied by examples of indirect characterization.

Phase 2 (Guided close reading)

- Analyze a primary character's traits, motivations, and tone toward another character.

Phase 3 (Creative application)

Core

- Help an Element of the Sequence discover his unique character by answering a series of questions to gather textual evidence and then attaching traits to this evidence in a character map. Then write a short adventurous tale that brings the character to life.

Extra Support

- Over the course of six chapters (2, 4–8), brainstorm, draft, and finalize an original story. In this chapter, brainstorm the character for the story and create a character map using the types of indirect characterization taught in the chapter.

Featured texts

Phase 1 (Interactive instruction)

Core

- Short descriptions of characters in *The Last Readers*
- Short excerpts from “Raymond’s Run” by Toni Cade Bambara; *Great Expectations* by Charles Dickens; “Super-Frog Saves Tokyo” by Haruki Murakami; *The Catcher in the Rye* by J. D. Salinger; “The Most Dangerous Game” by Richard Connell; *The Bad Beginning* by Lemony Snicket; and *Homegoing* by Yaa Gyasi

Extra Support

- Short descriptions of Falstaff
- Video clips from *Alice in Wonderland* (1915)
- Excerpts from *Alice in Wonderland* by Lewis Carroll
- Short excerpts from *The Catcher in the Rye* by J. D. Salinger and *The Bad Beginning* by Lemony Snicket

Phase 2 (Guided close reading)

Core

- The first part of “The Interlopers” by Saki (Hector Munro)

Extra Support

- Excerpt from *The Wizard of Oz* by L. Frank Baum

Chapter 3: Description in Arguments

Students learn to identify sensory language and analyze its use in arguments.

Student activities

Phase 1 (Interactive instruction)

- Define sensory language and identify which senses are appealed to in examples.
- Analyze an author's use of sensory language in arguments and rhetorical appeals.
- Explain the effects of sensory language and other word choices on the reader.
- Use sensory language in original descriptions.

Phase 2 (Guided close reading)

- Closely read an ancient Aquan text and analyze it to determine which factions' interpretation of it is more convincing.

Phase 3 (Creative application)

- Explore an Aquan setting and describe it through three different sensory perspectives: human, Machine, and Aquan.

Featured texts

Phase 1 (Interactive instruction)

Core

- Short descriptions of Last Readers' experiences
- Short descriptions of settings in the Wasteland
- An Aquan restaurant review

Extra Support

- Short descriptions of an Aquan and a human childhood
- Short descriptions of settings in the Dome
- Adapted version of the Aquan restaurant review

Phase 2 (Guided close reading)

Core

- A narrative describing the beginning of the great Storm in the Wasteland

Extra Support

- Adapted version of the narrative describing the beginning of the great Storm in the Wasteland

Chapter 4: Conflict and Character Change

Students learn to identify different types of conflict and analyze how characters change in response to conflict.

Student activities

Phase 1 (Interactive instruction)

- Define and identify examples of person vs. person conflict, person vs. nature conflict, person vs. society conflict, and internal conflict.
- Analyze multi-part texts to explain how conflict can lead to character change.

Phase 2 (Guided close reading)

- Analyze the second part of a short story. Create maps of character traits and motivations and use them to substantiate a claim about character change.

Phase 3 (Creative application)

Core

- Answer a series of questions in a choose-your-own-adventure experience to reveal the nature of your character. Then develop these ideas in a short creative writing activity.

Extra Support

- Over the course of six chapters (2, 4–8), brainstorm, draft, and finalize an original story. In this chapter, use the character maps from Chapter 2 to develop the story's conflict.

Featured texts

Phase 1 (Interactive instruction)

Core

- Short excerpts from “The Sniper” by Liam O’Flaherty; “The Open Boat” by Stephen Crane; “The Bracelet” by Yoshiko Uchida; and “Eleven” by Sandra Cisneros
- A three-part short story about an important character’s childhood

Extra Support

- Two short excerpts about a man who faces a conflict with a Last Reader

Phase 2 (Guided close reading)

Core

- The first and second parts of “The Interlopers” by Saki (Hector Munro)

Extra Support

- Second excerpt from *The Wizard of Oz* by L. Frank Baum

Chapter 5: Causal Reasoning

Students learn to analyze, evaluate, and create causal arguments.

Student activities

Phase 1 (Interactive instruction)

- Identify cause and effect in short causal arguments.
- Evaluate causal arguments by applying three rules of cause and effect.
- Write cause and effect explanations for everyday occurrences.
- Construct causal chains to demonstrate complex cause and effect relationships.

Phase 2 (Guided close reading)

- Use causal chains to determine the perpetrator in a Wasteland whodunit.

Phase 3 (Creative application)

Core

- Over the course of four chapters (5–8), brainstorm, draft, and finalize an original story. In this chapter, create a causal chain to map out the events of the story's plot.

Extra Support

- Over the course of six chapters (2, 4–8), brainstorm, draft, and finalize an original story. Use character maps and brainstorming from Chapters 2 and 4 to create a causal chain of the story's plot.

Featured texts

Phase 1 (Interactive instruction)

Core

- Short causal arguments about everyday occurrences
- A short article about why cutting onions makes people cry
- A short article about Wasteland flora and fauna

Extra Support

- Short causal arguments about everyday occurrences
- Video clip from “Health and Safety for You” (1950s)
- A short article about the Wasteroach

Phase 2 (Guided close reading)

All levels

- A multi-part whodunit told by Wasteland characters

Chapter 6: Themes

Students learn to use analysis of character change to determine and express the theme of a literary work.

Student activities

Phase 1 (Interactive instruction)

- Distinguish between topics and themes.
- Follow four steps to express the theme of a literary work:
 - Describe how a main character transforms over the course of the story.
 - Identify 1–2 related topics.
 - Write a statement connecting the character arc to the topic(s).
 - Generalize the statement to make it about life or human nature.

Phase 2 (Guided close reading)

- Analyze character change over the course of a short story and apply it to determine the story's theme.

Phase 3 (Creative application)

Core

- Over the course of four chapters (5–8), brainstorm, draft, and finalize an original story. In this chapter, create before and after character maps to plan the main character's arc. Then choose a related topic and write a thematic statement.

Extra Support

- Over the course of six chapters (2, 4–8), brainstorm, draft, and finalize an original story. In this chapter, use the brainstorming from Chapters 2, 4, and 5 to write a draft of the story.

Featured texts

Phase 1 (Interactive instruction)

Core

- Quotes from “Two Kinds” by Amy Tan; “To Build a Fire” by Jack London; *You're a Good Man, Charlie Brown* by Clark Gesner; and *The Adventures of Tom Sawyer* by Mark Twain
- Summary of *Romeo and Juliet*
- Summary of *A Christmas Carol*
- An Aqvan narrative

Extra Support

- Two short excerpts from *The Bad Beginning* by Lemony Snicket
- Video clip from *Alice in Wonderland* (1915)
- Excerpts from *Alice in Wonderland* by Lewis Carroll
- Adapted Aqvan narrative from Core

Phase 2 (Guided close reading)

Core

- The first, second, and third parts of “The Interlopers” by Saki (Hector Munro)

Extra Support

- Third excerpt from *The Wizard of Oz* by L. Frank Baum

Chapter 7: Evaluating Arguments and Fallacies

Students learn to evaluate pathos, logos, and ethos arguments by checking for completeness and coherence and identifying common fallacies.

Student activities

Phase 1 (Interactive instruction)

- Evaluate whether arguments are complete and coherent.
- Evaluate the strength of arguments and explain what makes them strong or weak.
- Identify evidence that could strengthen or weaken an argument.
- Identify common fallacies in logos, pathos, and ethos arguments.
- Explain how different kinds of fallacies weaken arguments.

Phase 2 (Guided close reading)

- Evaluate the arguments and identify fallacies in a series of notebook entries about the Wasteland.

Phase 3 (Creative application)

Core

- Over the course of four chapters (5–8), brainstorm, draft, and finalize an original story. In this chapter, write a somebody-wanted-but-so summary of the story and then write a complete rough draft.

Extra Support

- Over the course of six chapters (2, 4–8), brainstorm, draft, and finalize an original story. In this chapter, complete a rough draft of the story.

Featured texts

Phase 1 (Interactive instruction)

Core

- Short arguments about Wasteland characters
- Rebuttals to short arguments about Wasteland characters
- A multi-paragraph argument in favor of studying a found artifact

Extra Support

- Short arguments about the Wasteland
- Short arguments and rebuttals about Dome characters
- An argument in favor of studying a found artifact

Phase 2 (Guided close reading)

Core

- A series of notebook entries making arguments about the Wasteland

Extra Support

- Adapted version of a series of notebook entries making arguments about the Wasteland

Chapter 8: Review and Synthesis

Students review what they've learned in the past seven chapters and apply their knowledge to putting the finishing touches on an original text.

Student activities

Phase 1 (Interactive instruction)

- Review all key concepts from chapters 1–7.
- Identify literary and rhetorical devices in texts.
- Analyze the effects of literary and rhetorical devices in texts.
- Evaluate the strength of arguments.

Phase 2 (Guided close reading)

- Over the course of four chapters (5–8), brainstorm, draft, and finalize an original story. In this chapter, read and annotate the rough draft, noting places to be developed further.

Phase 3 (Creative application)

- Put the finishing touches on an original story and offer it to the Storm.

Featured texts

Phase 1 (Interactive instruction)

Core

- Quotes from *Red Scarf Girl* by Ji-li Jiang; *Boy: Tales of Childhood* by Roald Dahl; *The Narrative of the Life of Frederick Douglass; an American Slave* by Frederick Douglass; and *Frankenstein* by Mary Shelley
- A short fable
- Two passages from *A Christmas Carol* by Charles Dickens
- A short argument presented by a Wasteland character
- An excerpt from *The Secret of the Yellow Death: A True Story of Medical Sleuthing* by Suzanne Jurmain
- An Aquan restaurant review

Extra Support level is in development and will be available soon!

Chapter 1: Complex Arguments

Students learn to map out and analyze complex argument structures.

Student activities

Phase 1 (Interactive instruction)

- Identify claims, reasons, evidence, subclaims, and support in complex arguments.
- Map out the structures of complex arguments.
- Recognize and discriminate between four kinds of complex argument structures.
- Analyze complex arguments by mapping out their individual components.

Phase 2 (Guided close reading)

- Analyze Marlowe's speech, identifying complex argument structures, mapping them out, and evaluating their validity.

Phase 3 (Creative application)

- Construct and map out an argument that will distract trailing security bots.

Featured texts

Phase 1 (Interactive instruction)

All levels

- Short, complex propaganda arguments, disguised as public service announcements, for the new, oppressive dictates of the Dome
- Short, complex arguments composed by the Machines to advertise new products

Phase 2 (Guided close reading)

All levels

- An argumentative speech by Marlowe attempting to persuade the Machines to give her power, consisting of several complex arguments

Chapter 2: Narrative Voice

Students learn to identify the narrative point of view in a text and analyze the purpose and effects of narrative voice.

Student activities

Phase 1 (Interactive instruction)

- Define and distinguish between narrator and author.
- Identify the narrative point of view of short passages.
- Analyze the purpose and effects of different narrative voices.

Phase 2 (Guided close reading)

- Compare and contrast the use of narrative voice in a pair of short stories.

Phase 3 (Creative application)

- Analyze surveillance data to assess a report about a possible betrayal of the Last Readers. Investigate and write reports in the narrative voice of two different characters to evaluate the original report's accuracy.

Featured texts

Phase 1 (Interactive instruction)

All levels

- “The Miser” by Aesop
- Excerpts from *The Once and Future King* by T.H. White; *Watership Down* by Richard Adams; *Ender’s Game* and *Ender’s Shadow* by Orson Scott Card; *A Diary of a Young Girl* by Anne Frank; *Jane Eyre* by Charlotte Brontë; *The Adventures of Sherlock Holmes* by Arthur Conan Doyle; *We Have Always Lived in the Castle* by Shirley Jackson; *The Curious Incident of the Dog in the Night-time* by Mark Haddon; and *If on a Winter’s Night a Traveler* by Italo Calvino

Phase 2 (Guided close reading)

All levels

- Excerpts from the short stories “The Secret Life of Walter Mitty” by James Thurber and “The Eyes Have It” by Philip K. Dick

Chapter 3: Arguments by Analogy

Students learn to analyze and evaluate arguments by analogy.

Student activities

Phase 1 (Interactive instruction)

- Define and identify arguments by analogy.
- Analyze arguments by analogy by identifying the tenor and vehicle.
- Analyze arguments by analogy by identifying claim, evidence, reason, and support.
- Evaluate arguments by analogy by identifying the fallacy of false analogy.
- Analyze a visual analogy.
- Build an argument by analogy.

Phase 2 (Guided close reading)

- Analyze and evaluate Quintilian's written argument by analogy and Gilray's visual argument by analogy.

Phase 3 (Creative application)

- Demonstrate worth as a debate referee by creating an argument by analogy. Then evaluate arguments by dueling Last Readers.

Featured texts

Phase 1 (Interactive instruction)

All levels

- A variety of written arguments by analogy from the world of the Dome
- A variety of visual arguments by analogy from propaganda

Phase 2 (Guided close reading)

- An extended argument by analogy written by a Last Reader
- A political cartoon titled "The Plumb-Pudding in Danger;—or—State Epicures Taking un Petit Souper" by James Gillray

Phase 3 (Creative application)

- Arguments by Falstaff and Quintilian making comparisons to convey what it's like to rebel against an oppressive force

Chapter 4: Style

Students learn to identify the elements of style and analyze how they are used to achieve an author's purpose.

Student activities

Phase 1 (Interactive instruction)

- Identify the elements of style—details and description, words and language, and sentence structure—in a text and determine their effects.
- Determine an author's purpose and analyze how the elements of style work together to create a style that achieves the author's purpose.
- Compare and contrast the style of different authors.
- Identify the elements of film style—camera angles, facial expressions and gestures, and music—in a film and determine their effects.
- Analyze how the elements of film style work together to achieve a filmmaker's purpose.

Phase 2 (Guided close reading)

- Analyze how the elements of style in Churchill's "We Shall Fight on the Beaches" speech and Capra's *Why We Fight: Prelude to War* work to achieve each of their unique purposes.

Phase 3 (Creative application)

- Inspire C3RB3RUS's sister, C3RB3RUS-GAMMA, to wake from her slumber and join the rebellion by choosing a rhetorical strategy and the appropriate elements of written and visual style.

Featured texts

Phase 1 (Interactive instruction)

All levels

- Short excerpts of descriptions of settings from a variety of works by Ernest Hemingway and F. Scott Fitzgerald
- Machine arguments from the first days of the Dome, written in different styles with different purposes for different audiences
- Short excerpts from *Stuart Little* by E.B. White and *The Book Thief* by Markus Zusak
- Film excerpt from *The Cabinet of Dr. Caligari*, directed by Robert Wiene and written by Hans Janowitz and Carl Mayer

Phase 2 (Guided close reading)

All levels

- An excerpt from "We Shall Fight on the Beaches," a speech by Winston Churchill
- A film excerpt from *Why We Fight: Prelude to War*, directed by Frank Capra

Chapter 5: Dialectic

Students learn to participate in dialectics by using logos arguments and crafting appropriate counterpoints.

Student activities

Phase 1 (Interactive instruction)

- Distinguish between rhetoric and dialectic.
- Identify appropriate moves in a dialectic by using only logos and avoiding pathos and ethos.
- Identify and analyze arguments from definition and arguments by example.
- Differentiate among types of logos arguments, including generalizations, causal arguments, arguments from analogy, arguments from definition, and arguments by example.
- Craft appropriate counterpoints to common weaknesses in each type of logos argument.

Phase 2 (Guided close reading)

- Analyze a dialectic by identifying the types of arguments and counterpoints used.

Phase 3 (Creative application)

- Participate in a dialectic choose-your-own adventure arguing that Marlowe can or cannot be saved.

Featured texts

Phase 1 (Interactive instruction)

All levels

- Excerpt from Michael Palin and John Cleese's "The Argument Clinic" sketch on "Monty Python's Flying Circus" series (1972)
- A variety of dialectical arguments on topics including:
 - The idea that people in the Dome need more choices
 - The idea that work leads to reading growth
 - Last Readers folklore and objects

Phase 2 (Guided close reading)

All levels

- *Gorgias [revised]*—A remix of an excerpt from *Gorgias' Dialogue with Socrates*

Phase 3 (Creative application)

All levels

- An extended dialectic between Chip, Garbage-Bot, Falstaff, and our Hero, concerning whether or not Marlowe can be saved

Chapter 6: Review and Synthesis

Students review the literary and argumentative tools they've learned throughout the three books and apply them to creating an effective rhetorical message.

Student activities

Phases 1–2

- Review key concepts from all three books.
- Identify literary and rhetorical devices in texts.
- Analyze the effects of literary and rhetorical devices in texts.
- Evaluate the strength of arguments.

Phase 3: Send a message challenge

- Use any combination of literary and argumentative tools to create a rhetorical message inspiring the Dome dwellers to tear apart the walls and floors of the Dome in order to access the Dome's lock.

Phase 4: Dialectic with Flint

- Write an explanation to Flint about the true value of reading.

Featured texts

Phases 1–4

All levels

- Arguments that make up a Last Readers security protocol for unlocking Marlowe's old Lifescreen, including:
 - A visual analogy
 - An argument from an old library supervision program
 - Snippets of arguments that Marlowe wrote in the past
 - Fallacious arguments about the need for silence

All levels

- Texts found on Marlowe's old Lifescreen, including a message from Falstaff, passages from Marlowe's journal, a report from Nova, and an intelligence briefing from the Last Readers Council

For more information on Amplify Reading,
visit **amplify.com/reading/6-8**.

Amplify.