

SREB Readiness Courses
Transitioning to college and careers

Literacy Ready

English Unit 2

The Academic Notebook



Name



Unit 2

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Course Overview

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

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

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

Purposes of the Academic Notebook

The academic notebook has several roles in this course. First, you will keep a record of your reading of the central text, *Ubik* by Philip K. Dick by making entries for assigned readings on the pages labeled as “reading and research log.” The idea behind the reading and research log pages is to provide you with a collection site for the development of your interpretation, your literary argument as you read the novel and additional supplemental texts. The notes that you take in the reading and research log will be used at the end of the unit as preparation for a literary argument essay, in which you will present your interpretation based on the text and the supporting evidence for your interpretation.

A second role of the notebook is to provide you with a space in which you can make note of new vocabulary that you encounter in the text and collect information about the meanings of those words. To carry out this role, you will use vocabulary charts to make note of words that are new to you, write the context in which you find the word, rate your understanding of the word, and write a dictionary definition for the word as well as your own understanding of that definition.

The final role of the notebook is that of an assessment tool. Your instructor may periodically take up the notebooks and review your work to insure that you are remaining on task and to assist you with any material that is causing you difficulty. At the end of this six-week module, your instructor will review the contents of this notebook as part of your overall grade. Thus, it is important that you take this work seriously as this notebook becomes the record of your activity in this course.

You will notice that a good deal of the work involved in this course will need to be done as homework. For some of you, this increased amount and difficulty of homework may be a challenge. As the purpose of this course is to prepare you for the types of reading and writing you will do in college, and as college courses typically require significant amounts of homework, it is important that you commit yourself to maintaining consistency in your homework.

Lesson 1

Ubiquitous Computing and Avatars: A Gateway

In this lesson, you will . . .

- Explore the nature of disciplinary literacy in English/language arts classes, as well as the goals and purpose of the course.
- Use your beliefs about technological, cultural and individual development in an activity designed to establish both the themes of the unit and relevance to your life.
- Examine an extended definition for *technology* and do online research on *ubiquitous computing*.
- Examine *Ubik* book covers and make predictions about the novel using the information on the definition of *technology* and on *ubiquitous computing* that you found.

Directions:

Read the article that starts on the next page, which provides an extended definition of “technology.” As you read, underline or highlight any information that you consider essential to a definition of “technology.”

(<http://samphosam.wordpress.com/2012/05/14/home/>)

A Closer Look: Definition of Technology



The most general definition of technology is the application of science or knowledge to commerce and industry. Many fields of science have benefited from technology, as well as commerce and industry over the many centuries of human history. Perhaps the earliest known use of technology was in the Stone Age when the first knife or shovel was made from a piece of stone or obsidian. Technology has obviously come a long way since then.

Technology and inventiveness are closely related. Based on a defined need, the invention of a solution to the problem generates technology. Technology is, simply, the application of knowledge to solve problems or invent useful tools.

History of Technology

Technology has always been around, going back even to the Stone Age. The development of simple tools from wood or shards of rock show some of the first applications of knowledge to create technology to solve a problem. The discovery of fire, which provided a way to cook food and create heat and light, was also a step along the road of technology. These technological developments allowed people to accomplish tasks more easily and quickly.

As knowledge increased, history entered into the Bronze Age. The Bronze Age shows the evolving ability of man to work with metal and the ability to form stronger tools. The introduction of the wheel allowed people greater ability to travel and communicate.

Advances continued just as rapidly into the Iron Age where people developed the ability to work with harder metals than copper and tin. They developed the art of smelting iron and removing it from ore found in the earth. The Iron Age allowed for rapid increases in many branches of technology. Weapons making, development of tools that benefit

civilization and greater ability to perform tasks, such as manufacturing and transportation, are just a few of the technological developments of the Iron Age.

While each Age builds on the developments of the previous ones, new knowledge is obtained along the way. This new set of knowledge and the knowledge base of the past allow for new applications to the needs of society. The breakthroughs of science and technology have been applied in many ways to commerce and industry. Some of the spin-offs of these breakthroughs eventually filter down to provide benefits for the average person. The best example of this is products that were invented during the space program, which have allowed engineers and other scientists to use these to develop new products and materials in manufacturing.

Advanced Technology

Technology, the application of science, is not limited to only physical applications and physical tools. Benefits can be achieved through the application of new methods of thinking or new insights into the general knowledge base. One of the biggest applications of this type is computers and the Internet. While computers are tangible items, their ability to perform basic thinking processes much faster enables business and commerce to proceed much more efficiently.

The Internet has no tangible component and yet it has changed the life of virtually every person on the planet. Information is available to anyone with access in the matter of moments and is up to date and provides real time information about events around the world. Even communication has been revolutionized by the Internet. Not only can letters be sent through the Internet, but pictures, audio and video information can also be sent as well.

The people that have the most to do with technology are engineers that apply scientific information and principles to solve problems. These solutions are technology. The type of technology developed can be classified into groups based on the branch of science from which they grew. Some examples of these are medical technology, nuclear technology and computer technology. Blends of different fields further the diversity of technology and benefit various branches of science in unexpected ways. Nuclear imaging is one an example of this type of blending. As the understanding of nuclear science advanced, instruments were developed to allow doctors to see inside the human body and watch what was going on. Ultrasound, MRI and CAT scans are just a few of these technologies.

Activity

3 Exploring Ubiquitous Computing

Directions: Working with a partner, use a search engine to investigate the phrase “ubiquitous computing.” In the space below, write down three websites that you find, as well as the most interesting pieces of information about ubiquitous computing on those websites.

Website #1:

URL:

Interesting Information:

Website #2:

URL:

Interesting Information:

Website #3:

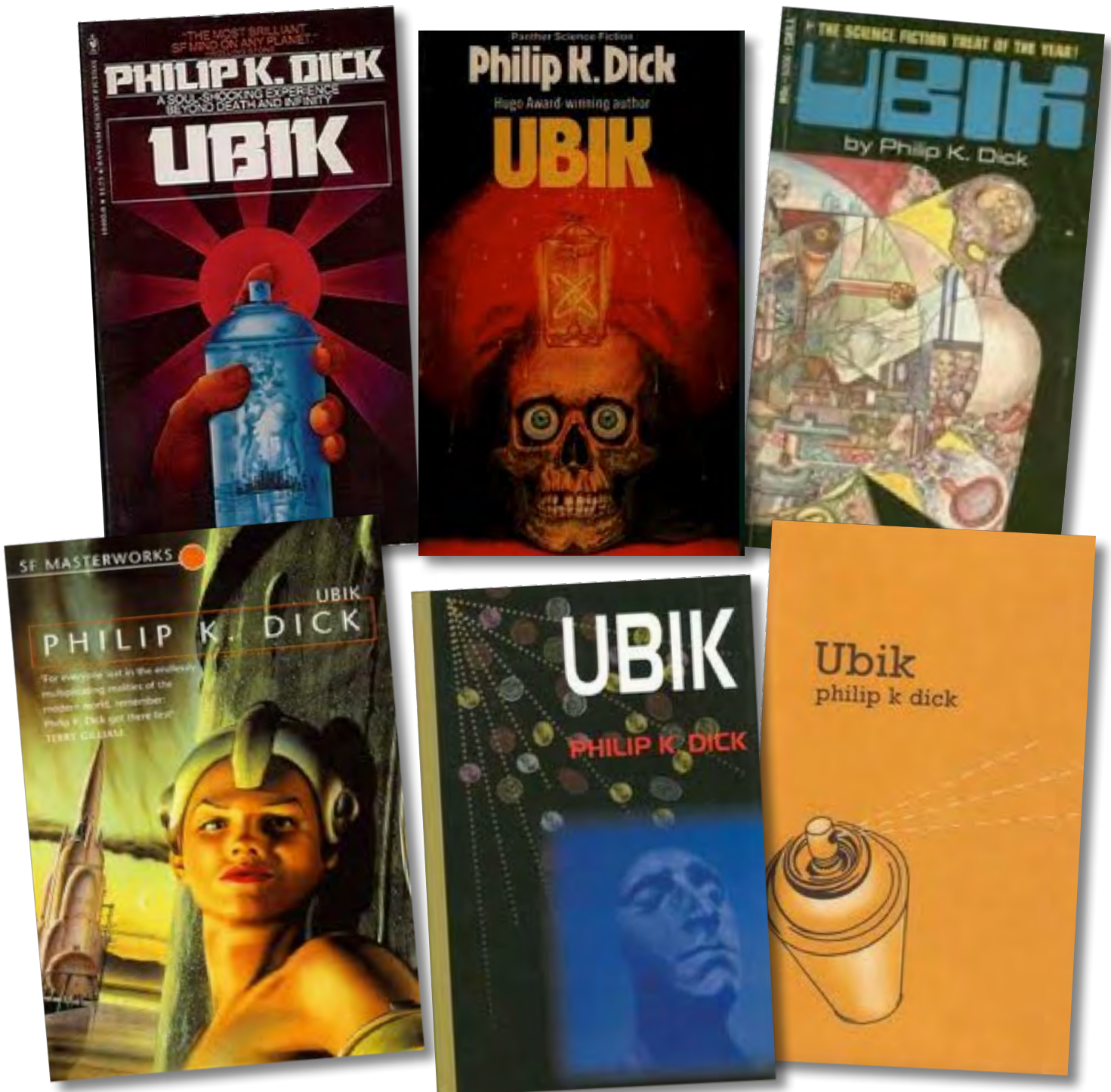
URL:

Interesting Information:

Activity

4 Making Predictions

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



What is your prediction about the contents of this novel?

Why do you make this prediction?

Lesson 2

Identity: *Ubik* Chapters One to Four

In this lesson, you will . . .

- Learn strategies for determining the meaning of unfamiliar words, using context clues and word parts as part of an exploration of the world of the novel.
- Keep a reading and research log during the reading of the central text, which you will use to summarize plot and character development to note rhetorical patterns, make inferences, and evaluate how those patterns influence interpretation. You will also learn to develop Level 2 questions, or questions that require deeper reading, interpretation, and drawing conclusions.
- Build toward the thinking you need for the final assessment by investigating what the final assessment is asking for as well as learning how to write a thesis statement.
- Make text-based inferences, focused on character development.
- Participate in small-group and whole-class discussions on themes of identity in the central text.

Activity

2 Summarizing

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

Activity

3 Close Reading and Interpretation

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

Close Reading and Interpretation: Student Practice

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

Why might the author have chosen to use that pattern?

How does the author's word choice impact your interpretation of the novel?

Activity

3 Level 1 and Level 2 Questions

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

Activity

4 Reading and Research Log for *Ubik*, Chapter Two

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

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

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

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

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

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

Directions:

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

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

effluvium (10)

theologians (13)

proximity (16)

nebulous (10)

vainglory (15)

metaphysical (18)

luminous (11)

proxima (15)

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

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

READING AND RESEARCH LOG FOR *Ubik*, Chapter Three

Directions:

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

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

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

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

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

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

Directions:

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

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

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

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

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

READING AND RESEARCH LOG FOR *Ubik*, Chapter Four

Directions:

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

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

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

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

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

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

Directions:

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

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

manifestation (37)

hidebound (40)

ponder (42)

incongruous (38)

subsidiary (41)

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

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

Activity

5 Literary Argument Essay

Directions: Review the literary argument essay assignment below.

Prompts

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

Rubric for Literary Argument Essay

Scoring Elements	1 Not Yet	1.5	2 Approaches Expectations	2.5	3 Meets Expectations	3.5	4 Advanced
Focus	Attempts to address prompt, but lacks focus or is off-task.		Addresses prompt appropriately and establishes a position, but focus is uneven. Addresses additional demands superficially.		Addresses prompt appropriately and maintains a clear, steady focus. Provides a generally convincing position. Addresses additional demands sufficiently.		Addresses all aspects of prompt appropriately with a consistently strong focus and convincing position. Addresses additional demands with thoroughness and makes a connection to claim.
Controlling Idea	Attempts to establish a claim, but lacks a clear purpose.		Establishes a claim.		Establishes a credible claim.		Establishes and maintains a substantive and credible claim or proposal.
Reading/ Research	Attempts to reference reading materials to develop response, but lacks connections or relevance to the purpose of the prompt.		Presents information from reading materials relevant to the purpose of the prompt with minor lapses in accuracy or completeness.		Accurately presents details from reading materials relevant to the purpose of the prompt to develop argument or claim.		Accurately and effectively presents important details from reading materials to develop argument or claim.
Development	Attempts to provide details in response to the prompt, but lacks sufficient development or relevance to the purpose of the prompt.		Presents appropriate details to support and develop the focus, controlling idea, or claim, with minor lapses in the reasoning, examples, or explanations.		Presents appropriate and sufficient details to support and develop the focus, controlling idea, or claim.		Presents thorough and detailed information to effectively support and develop the focus, controlling idea, or claim.
Organization	Attempts to organize ideas, but lacks control of structure.		Uses an appropriate organizational structure for development of reasoning and logic, with minor lapses in structure and/or coherence.		Maintains an appropriate organizational structure to address specific requirements of the prompt. Structure reveals the reasoning and logic of the argument.		Maintains an organizational structure that intentionally and effectively enhances the presentation of information as required by the specific prompt. Structure enhances development of the reasoning and logic of the argument.
Conventions	Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. Sources are used without citation.		Demonstrates an uneven command of standard English conventions and cohesion. Uses language and tone with some inaccurate, inappropriate, or uneven features. Inconsistently cites sources.		Demonstrates a command of standard English conventions and cohesion, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt. Cites sources using appropriate format with only minor errors.		Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Consistently cites sources using appropriate format.
Content Understanding	Attempts to include disciplinary content in argument, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.		Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.		Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.		Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

CHAPTER 5

WRITING LITERARY ARGUMENTS

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

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

Planning a Literary Argument

Choosing a Debatable Topic

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

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

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

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

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

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

Developing an Argumentative Thesis

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

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

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

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

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

✓ CHECKLIST Developing an Argumentative Thesis

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

Defining Your Terms

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

Defining Your Terms

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

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

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

Considering Your Audience

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

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

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

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

Refuting Opposing Arguments

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

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

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

Read and discuss a sample literary argument

Examine the sample literary argument that begins on the page titled “Sample Literacy Argument Essay.” Prepare to discuss the structure of the sample paper, including the introduction, the thesis statement, the argument, counterargument and conclusion. Examine the thesis statement and see how it meets the requirements for a thesis statement set out earlier in class. Notice that the author of sample literary argument refers to information from the short story that is being analyzed but also cites other sources. Notice the voice in the sample is academic and examine the works cited page. Use the Rubric for a Literary Argument Essay (page 28) and, with a partner, score each element of the essay.

Sample Literary Argument Essay

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CHAPTER 5 • WRITING LITERARY ARGUMENTS

Chase 1

Margaret Chase
Professor Sierra
English 1001
6 May 2005

The Politics of "Everyday Use"

Introduction

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

Thesis statement

Background

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

Chase 2

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



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

Chase 3

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

Background continued

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

Social and historical context used as evidence to support

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

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



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

Chase 5

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

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

Concession and presentation of opposing argument

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

Chase 6

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

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

Refutation
of opposing
argument

Analysis of
Mrs. Johnson's
final act

Chase 7

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

Conclusion
restating thesis

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

Chase 8

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Responding to Prompts

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

Activity

6 Developing a Thesis

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

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

Activity

7 Question about Identity

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

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

Textual Evidence about Joe Chip

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

Inferencing Silhouette

Name:



READING AND RESEARCH LOG FOR *Ubik*, Chapter Five

Directions:

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

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

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

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

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

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

Directions:

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

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

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

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

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

READING AND RESEARCH LOG FOR *Ubik*, Chapter Six

Directions:

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

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

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

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

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

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

Directions:

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

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

infiltrated (64)

perambulated (68)

respiration (73)

psychedelic (67)

agitated (70)

resignation (77)

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

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

READING AND RESEARCH LOG FOR *Ubik*, Chapter Seven

Directions:

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

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

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

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

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

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

Directions:

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

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

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

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

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

READING AND RESEARCH LOG FOR *Ubik*, Chapter Eight

Directions:

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

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

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

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

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

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

Directions:

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

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

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

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

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

Lesson 3

Consumerism: *Ubik* Chapters Five to Eight

In this lesson, you will . . .

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

Activity

2 Textual Evidence on Consumerism

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

Question #1: Think about the way commercials and marketing efforts “get inside your brain,” from having a jingle stuck in your head to having a dissatisfactory body image because of seeing models on billboards and TV. What textual evidence can you find to support the idea that Dick’s telepaths seem like an allegory for the psychic intrusion of commercialism in our minds?

Activity

3 Using Evidence Effectively

Supporting Your Literary Argument

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

USING EVIDENCE EFFECTIVELY

Supporting Your Literary Argument

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

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

Finding Details to Support a Claim

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

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

Summary of the character’s explanation for the “time jump:”

Three details from the text (include page numbers and type of detail):

Activity

4 Excerpt from *Feed*

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

Lose the chemise

Notes

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

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

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

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

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

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

I said, "Yum, yum, yum."

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

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

Notes

“It’s a mall,” I said.

“They’re also waiting to make you want things. Everything we’ve grown up with—the stories on the feed, the games, all of that—it’s all stream-lining our personalities so we’re easier to sell to. I mean, they do these demographic studies that divide everyone up into a few personality types, and then you get ads based on what you’re supposedly like. They try to figure out who you are, and to make you conform to one of their types for easy marketing. It’s like a spiral: They keep making everything more basic so it will appeal to everyone. And gradually, everyone gets used to everything being basic, so we get less and less varied as people, more simple. So the corps make everything even simpler. And it goes on and on.”

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

“This is my project.”

“Is . . . ?”

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

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

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

searchlights? I mean, the really strong ones?”

Notes

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

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

She whispered, “Complicating. Resisting.”

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

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

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

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

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

“Sure. Then I could swivel it.”

“What’s this for?”

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

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

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

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

Notes

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

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

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

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

Violet asked me, "What are you? What's your cup size?"

I shrugged and played along. "Like, nine and a half?" I guessed. "That's my shoe size."

Violet said, "I think he'd like something slinky, kind of silky."

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

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

I practically started to laugh snot into my hand. We went to some more clothing stores, and we looked at all these dumb sweaters and pretended we liked them, and we looked at makeup that she wouldn't wear, and a gravel-tumbler, and we went to a DVS Pharmacy Superstore, and she comparison-shopped for home endoscopy kits.

Notes

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

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

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

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

“It’s fine. You’re not listening.”

“I’m just wondering.”

She asked me, “What do you think?”

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

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

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

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

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

“What do you mean?”

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

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

I guessed. “A lot?”

Notes

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

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

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

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

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

The Claim Chain

Directions: In the space below, summarize Violet's explanation of her project:

Find details from the text that support your understanding of Violet's project:

Violet also makes at least two claims (we'll call them mini-claims) that support her project, that provide an understanding of why her project is important. In the space below, summarize one of Violet's mini-claims.

Find details from the text that support your understanding of this mini-claim:

In the space below, summarize another of Violet's mini-claims.

Find details from the text that support your understanding of this mini-claim:

Activity

5 Future Advertising: Dick's *Ubik* and the Digital Ad

Mark Poster

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

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

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

In a sense, there can be no more aliens. In this spirit I shall explore the relation between Philip K. Dick's *Ubik* and the mediascape that we call the hyperreal. In particular, I shall examine the culture of advertising by comparing the representation of commodities in print and digital media. More specifically I shall compare, in the context of *Ubik*, the cultural role of the representation of commodities in print with that in various forms of digital ads. At issue is the difference of print and visual forms, analogue and digital formats. As a genre, science fiction

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

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

Finding Claims and Evidence in a Literary Argument Essay

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

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

MEDIA IN *UBIK*

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

THE PRINT MEDIA

The novel consists of seventeen chapters, each starting with an epigraph. The first sixteen epigraphs are advertisements for a product called “Libik.” Here is the epigraph to the first chapter: “Friends, this is clean-up time and we’re discounting all our silent electric Ubiks by this much money. Yes. we’re throwing away the blue-book. And remember: every Ubik on our lot has been used only as directed” (Dick. 1969: 1). Each advertisement is for a different product. They are cars, beer, coffee, salad dressing, headache and stomach medicine, shaving razor, kitchen cleaning aid, a bank, hair conditioner, deodorant spray, sleeping pills, breakfast food, bra, plastic wrap, breath freshener, and cereal, a list of ordinary consumer objects. Each ad contains a warning to the consumer like “Safe when used as directed!” None of the ads have any direct relation to the chapter they introduce. The chapter preceded by the ad for beer, for instance, contains no mention of beer or any beverage for that matter. Rather the ads appear on the printed page like commercials on radio and television, interrupting the

flow of the program, distracting the reader/viewer's attention from what has come before and what will follow, yet also justifying the text/program, as we shall see. Dick uses the epigraph, a device of the print medium, to emulate electronic broadcast media. In fact the tone of the epigraphs resembles the audio portion of ads in electronic media. The epigraphic voice is informal, plain, and solicitous, more like television than other print media such as magazines and newspapers. Dick's chapter epigraphs work against the limits and constraints of the conventional print format in which they serve as emblems or metonymies for the text that ensues, distinguishing themselves by their complete irrelevance to the body of the chapter.

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

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

Activity

6 Consumerism Prompt

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

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

Activity

7 Thesis, Mini-Claims and Evidence

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

1. Develop a thesis that answers the question Chip is struggling with: What has happened, and who is responsible?

2. Develop three “mini-claims” that support your thesis.

3. For each mini-claim, provide evidence using the “sandwich effect:” mini-claim, explanation, quote/paraphrase, explanation.

Activity

8 Reading and Research Log for *Ubik*, Chapter Nine

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

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

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

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

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

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

Directions:

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

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

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

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

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

READING AND RESEARCH LOG FOR *Ubik*, Chapter 10

Directions:

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

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

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

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

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

Vocabulary from Philip K. Dick's *Ubik*, Chapter 10

Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 10. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

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

inexorably (131)	sardonic (136)	latent (138)	habituation (145)
devolved (134)	phantasmagoria (137)	degeneration (139)	phantasm (147)
ineffectual (136)	metamorphoses (138)	senile (143)	elixir (149)
disparity (136)			

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

Word I have chosen from Chapter 10:	My understanding of this word is (check one): Excellent Fair Poor
Context (including page number):	
Dictionary definition: What in the world does that mean?	
My sense of the word, including the context and the dictionary definition, in my own words:	

READING AND RESEARCH LOG FOR *Ubik*, Chapter 11

Directions:

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

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

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

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

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

Vocabulary from Philip K. Dick's *Ubik*, Chapter 11

Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 11. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

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

erratic (152)

isolationist (158)

manifestations (162)

semaphore (158)

baritone (161)

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

Word I have chosen from Chapter 11	My understanding of this word is (check one): Excellent Fair Poor
Context (including page number):	
Dictionary definition: What in the world does that mean?	
My sense of the word, including the context and the dictionary definition, in my own words:	

READING AND RESEARCH LOG FOR *Ubik*, Chapter 12

Directions:

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

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

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

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

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

Vocabulary from Philip K. Dick's *Ubik*, Chapter 12

Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 12. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

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

potent (169)

proprietor (171)

amplitude (172)

acute (169)

oscillation (172)

esthetically (174)

indelible (170)

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

Word I have chosen from Chapter 12:	My understanding of this word is (check one): Excellent Fair Poor
Context (including page number):	
Dictionary definition: What in the world does that mean?	
My sense of the word, including the context and the dictionary definition, in my own words:	

Lesson 4

Humanity: *Ubik* Chapters Nine to 12

In this lesson, you will . . .

- Keep a reading and research log during the reading of the central text, which you will use to summarize plot and character development, note rhetorical patterns, make inferences, evaluate how those patterns influence interpretation and learn to develop Level 2 questions, or questions that require deeper reading, interpretation, and drawing conclusions.
- Participate in small and whole-group discussions of the texts, particularly related to the theme of humanity. You are expected to come to class prepared, to refer to the text for evidence, and to ask questions of each other.
- Demonstrate your ability to apply strategies for locating words in a literary text that are unfamiliar to you and determine the meaning of those words, using both context clues and definitions.
- Be able to identify types of evidence and select appropriate evidence that can be used to support a writer's thesis statement; you will be able to identify the mini-claims used in a text to support the larger argument and will understand how evidence is presented for a claim.
- Independently select appropriate evidence that can be used to support a thesis statement and write a paragraph in which that evidence is appropriately embedded, based on your reading of an interview with author Philip K. Dick.

Activity

2 Humanity Prompt

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

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

Developing a Thesis, Mini-Claims, and Evidence

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

The technology in Joe Chip’s apartment, the vehicle he drives, and the can/bottle of *Ubik* are all “reverting” to earlier forms. Develop a thesis statement that presents an interpretation of these changes, along with three mini-claims and evidence to support those claims.

Activity

3 Questions about Humanity in *Ubik*

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

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

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

Activity

4 Interview

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

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

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

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

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

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

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

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

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

No new evidence has surfaced since then. I don't think any will. The only thing that's happened since then is that a producer came down to visit me one time from Hollywood and said, "I've researched you and know you were driven out of Marin County (which is where the break-in took place)." And I said, "really?" And he said, "Yeah, you were a dope guru to high school kids and someone took a shot at you." And I said, "Gee, that's really interesting. I always wondered why the cops told me to get out of Marin County or I'd be shot in the back some night or worse."



Obviously that's what the cops thought I was. It's like in my novel, *Flow My Tears, The Policeman Said* (1974), where the cops know more about you than you know yourself. I didn't know I was a dope guru to high school kids. I had lectured to high schools in Marin County. I had never discussed dope. But maybe they put together the fact that I've dealt with drugs thematically in my work and the fact that high school kids were always coming to my house and concluded that I was a pusher.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

My drug experiences have not manifested themselves in my work. Many critics have said that *The Three Stigmata of Palmer Eldritch* (1965) was the first “LSD novel.” I wrote that after reading a magazine article on hallucinogenics by Aldous Huxley.

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

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

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

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

Bishop Berkely believed that the world doesn't exist, that God directly impinges on our minds the sensation that the world exists. The Russian science fiction writer Stanislaw Lem poses that if there was a brain being fed a simulated world, is there any way the brain could tell it was a simulated world? The answer, of course, is no. Not unless there was a technological foul-up. Imagine a brain floating in a tank with millions and millions of electrodes attached to specific nerve centers. Now imagine these electrodes being selectively stimulated by a computer to cause the brain to believe that it was walking down Hollywood Boulevard chomping on a hamburger and checking out the chicks.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

AQUARIAN: In terms of broad acceptance, science fiction has undergone quite a change in the last few years. Always considered a popular, inferior brand of writing, it has now been accepted, not only by the masses but by the academic community. Science fiction courses are now part of almost every English department, people are doing theses and doctoral dissertations on science fiction. What do you think of all this?

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

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

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

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

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

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

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

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

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

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

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

To see some of the things that are going on in the world and to feel indignant, at God, at the Soviet Union, at the United States, at the military, *that* is the greatest capacity in the world.

To see a blind and deaf baby and to feel anger, to feel fury, at the starving of children and the arrest of political dissidents. **That** is the basis of the writer.

Writing a Paragraph to Support a Thesis

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

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

Activity

5 Questions about Humanity in *Ubik* - 2

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

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

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

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

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

Activity

6 Reading and Research Log for *Ubik*, Chapter 213

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

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

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

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

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

Vocabulary from Philip K. Dick's *Ubik*, Chapter 13

Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 13. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

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

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

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

Word I have chosen from Chapter 13:	My understanding of this word is (check one): Excellent Fair Poor
Context (including page number):	
Dictionary definition: What in the world does that mean?	
My sense of the word, including the context and the dictionary definition, in my own words:	

READING AND RESEARCH LOG FOR *Ubik*, Chapter 14

Directions:

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

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

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

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

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

Vocabulary from Philip K. Dick's *Ubik*, Chapter 14

Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 14. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

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

convulsed (193)

solicitous (194)

encephalograms (199)

fragmentary (193)

retrograde (195)

arduous (200)

conjunction (193)

malignant (195)

inherent (194)

sadistic (195)

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

Word I have chosen from Chapter 14:	My understanding of this word is (check one): Excellent Fair Poor
Context (including page number):	
Dictionary definition: What in the world does that mean?	
My sense of the word, including the context and the dictionary definition, in my own words:	

READING AND RESEARCH LOG FOR *Ubik*, Chapter 15

Directions:

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

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

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

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

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

Vocabulary from Philip K. Dick's *Ubik*, Chapter 15

Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 15. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

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

enervation (203)

chitinous (206)

tangible (208)

leer (205)

residual (207)

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

Word I have chosen from Chapter 15:	My understanding of this word is (check one): Excellent Fair Poor
Context (including page number):	
Dictionary definition: What in the world does that mean?	
My sense of the word, including the context and the dictionary definition, in my own words:	

READING AND RESEARCH LOG FOR *Ubik*, Chapter 16

Directions:

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

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

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

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

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

Vocabulary from Philip K. Dick's *Ubik*, Chapter 16

Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 16. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

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

atavisms (212)

idiosyncrasy (216)

verity (218)

excrete (215)

somberly (217)

aversion (222)

deformation (216)

succumb (218)

transcendental (222)

neolithic (216)

nullify (218)

centripetal (224)

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

Word I have chosen from Chapter 16:	My understanding of this word is (check one): Excellent Fair Poor
Context (including page number):	
Dictionary definition: What in the world does that mean?	
My sense of the word, including the context and the dictionary definition, in my own words:	

READING AND RESEARCH LOG FOR *Ubik*, Chapter 17

Directions:

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

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

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

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

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

Vocabulary from Philip K. Dick's *Ubik*, Chapter 17

Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Chapter 17. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

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

rapidity (227)

intuition (227)

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

Word I have chosen from Chapter 17:	My understanding of this word is (check one): Excellent Fair Poor
Context (including page number):	
Dictionary definition: What in the world does that mean?	
My sense of the word, including the context and the dictionary definition, in my own words:	

Lesson 5

Concluding and Resolving the Novel

In this lesson, you will . . .

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

Activity

2 Supporting a Claim

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

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



Categorizing Mini-Claims

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

Reviewing Evidence

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

Gaps or contradictions:

What evidence is particularly compelling?

What evidence goes with what mini-claim?

Developing a Counterargument and Refutation

In the space below, develop a counterargument for the statement your class has been working on, as well as how you might refute that counterargument.

Counterargument:

Potential Refutation:

Writing a Simplified Argument Structure

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

Although some readers claim

I believe

because [state over-arching reason(s) here]

My point is made when [insert textual evidence here, in as many sentences as needed]

Though I concede that

I maintain that

Activity

3 Re-Reading Chapter 17

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

Lesson 6

Writing a Literary Argument

In this lesson, you will . . .

- Plan for your writing of a literary argument essay and do pre-writing activities to prepare for this writing, including reviewing the assignment prompt, creating a project timeline, collecting appropriate information from your class materials, noting gaps in this information, finding additional resources, writing a summary paragraph, and creating an outline.
- Write a draft of a literary argument essay on one of three prompts relating to *Ubik*.
- Revise and edit your draft of a literary argument essay on one of three prompts relating to *Ubik* and turn in your final draft for feedback and scoring.

Activity

1 Literary Argument Essay

Directions: Review the literary argument essay assignment below.

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

Prompts

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

Timeline for Writing Literary Argument Essay

Directions: Use the graphic organizer below to create a timeline for your project.

	How and when will I do this?	What resources do I need?
Review Assignment		
Collect notes and look for holes		
Collect additional research		
Write a summary paragraph		
Create an outline		
Write a rough draft		
Revise and edit		
Submit final draft		

Evaluating Source Material

Directions: Once you have completed highlighting notes throughout your academic notebook and materials written on your avatar parking lot, write a response to the following questions in the space below:

a) What sources do I have available for responding to this prompt?

b) What holes are there in the information that I have?

c) Where might I find additional information to fill in holes?

Writing a Summary Paragraph

Directions: In the space below, write a summary paragraph, using the template provided.

Although some readers claim

I believe

because [state over-arching reason(s) here]

My point is made when [insert textual evidence here, in as many sentences as needed]

Though I concede that

I maintain that

Classical Argument Structure

- I. Introduction to general topic, which leads to a clear thesis.
- II. A moment of definition, background and/or precedence. (This is a section that clarifies and gives history on the topic or your stance on it.)
- III. Support 1: This is typically the most logical reason why the reader should believe your claim.
 - a. Include evidence.
 - b. Provide backing for evidence.
- IV. Support 2: This is typically a side of the argument most don't think about. Perhaps it is a little known effect of the issue that interests and compels your reader to continue with you while you argue your point.
 - a. Include evidence.
 - b. Provide backing for evidence.
- V. Support 3: This is typically the strongest support of your claim. It is generally positioned last to deliver the most impact. It may include a staggering fact, testimony, or statistic. It also might include a very emotional appeal that the audience can relate to. You want this to build into a very strong, winning conclusion.
 - a. Include evidence.
 - b. Provide backing for evidence.
- VI. Concession: One way ethos (ethical appeal) is maintained is through presenting yourself as a fair and knowledgeable writer. In order to most effectively illustrate this, writers will give a nod or concession to opposing viewpoints. For example, if you were arguing against the death penalty, this may be a place where you recognize legitimate reasons for why one might consider the death penalty. It is also a good idea to cite outside sources in this section. This does not weaken your argument. Rather, it shows you are aware of multi-perspectives on this issue and aren't afraid or apprehensive to note them because you will also refute them.

**Concession does not have to follow in this order. Some writers include concession after the "definition" section so that they can dedicate their supports one through three to the refutation.*

 - a. Consider evidence, and
 - b. Provide backing for evidence.
- VII. Refutation: In this section, you refute the concession. Even though you concede to an outside perspective, you remind your readers that either: a) there may be some kind of logical error in the other perspective, or b) that, even though this outside perspective may be valid, the harm or benefits do not outweigh those of your perspective.
 - a. Include evidence.
 - b. Provide backing for evidence.
- VIII. Conclusion: Unlike the traditional "summary" conclusion, this is the space wherein you want to really drive home your claim. You may recap your essay here, but the last note needs to strongly appeal to your audience to consider your perspective. Think of it as a moment of "grand standing" or the rallying end of a speech.

Additional Notes:

You can have more than three supports.

Your support sections do not have to be limited to one paragraph each. Perhaps the first support is two paragraphs, the second is one, and the third is three. Try to vary the support paragraphs so that they do not feel formulaic.

You can use first person, but AVOID SECOND PERSON: NO YOU, YOUR.

Your paper does not have to strictly follow this guide—this simply touches on the elements of a classical argument.

(<http://learning.hccs.edu/faculty/jennifer.vacca/engl1301/argument-research-essay/outline-of-classical-model-of-argumentation>)

Literary Argument Essay Outline

Directions: Using the format below, create an outline for your literary argument essay.

Selected Prompt (*on which you will base your thesis*):

Summary Paragraph Containing Thesis Statement:

Introduction to Your General Topic:

Definition, Background, and/or Precedence:

Support 1 *(include evidence and backing for the evidence):*

Support 2 *(include evidence and backing for the evidence):*

Support 3 (*include evidence and backing for the evidence*):

Additional Support (*include evidence and backing for the evidence*):

Concession:

Refutation:

Conclusion:

Activity

3 Editing & Revision Checklist - Literary Argument Essay

Paper's Author

Paper's Editor

Directions for the editor: Answer all questions to the best of your ability. The writer's grade somewhat depends on you. If you have questions or you are not sure about something, ask your teacher. You need to read the paper several times. Do not skip sentences. Do not skim. Read very closely. Even read aloud quietly, so you can hear problems.

Directions for the author (after the peer editing process): Make any changes necessary to gain a yes answer to all questions.

Title:

- | | | |
|-----|----|---|
| Yes | No | 1. Is there a title? |
| Yes | No | 2. If "Yes," is the title specific and supported by the paper? |
| Yes | No | 3. Is the title centered? |
| Yes | No | 4. The title should not be not underlined, italicized, or quoted. Did the writer do this correctly? |

Introduction (Controlling Idea/Focus):

- | | | |
|-----|----|--|
| Yes | No | 1. Is there an attention-getter? |
| Yes | No | 2. Is there background information about the topic? |
| Yes | No | 3. Is there a good transition between the attention-getter and essential information? |
| Yes | No | 4. Is there a thesis statement? Mark the thesis statement on the paper. Put a bracket next to it on the left side. |
| Yes | No | 5. Is the thesis supported by the topic sentences throughout the paper? |

Body Paragraph #1 (Reading/Research, Conventions, Development, Organization):

- | | | |
|-----|----|---|
| Yes | No | 1. Is there a topic sentence and is it the first or second sentence in the paragraph? |
| Yes | No | 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase. |
| Yes | No | 3. Does the writer provide citations after each quote or paraphrase? |
| Yes | No | 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence? |

Make sure the body paragraph does not start or end with a quote. Help your partner with transitions.

Body Paragraph #2 (Reading/Research, Conventions, Development, Organization):

- | | | |
|-----|----|---|
| Yes | No | 1. Is there a topic sentence and is it the first or second sentence in the paragraph? |
| Yes | No | 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase. |
| Yes | No | 3. Does the writer provide citations after each quote or paraphrase? |
| Yes | No | 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence? |

Make sure the body paragraph does not start or end with a quote. Help your partner with transitions.

Body Paragraph #3 (Reading/Research, Conventions, Development, Organization):

- | | | |
|-----|----|---|
| Yes | No | 1. Is there a topic sentence and is it the first or second sentence in the paragraph? |
| Yes | No | 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase. |
| Yes | No | 3. Does the writer provide citations after each quote or paraphrase? |
| Yes | No | 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence? |

Make sure the body paragraph does not start or end with a quote. Help your partner with transitions.

Body Paragraph #4 (Reading/Research, Conventions, Development, Organization):

- | | | |
|-----|----|---|
| Yes | No | 1. Is there a topic sentence and is it the first or second sentence in the paragraph? |
| Yes | No | 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase. |
| Yes | No | 3. Does the writer provide citations after each quote or paraphrase? |
| Yes | No | 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence? |

Make sure the body paragraph does not start or end with a quote. Help your partner with transitions.

Subsequent Body Paragraphs (Reading/Research, Conventions, Development, Organization):

- | | | |
|-----|----|---|
| Yes | No | 1. Is there a topic sentence and is it the first or second sentence in the paragraph? |
| Yes | No | 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase. |
| Yes | No | 3. Does the writer provide citations after each quote or paraphrase? |
| Yes | No | 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence? |

Make sure the body paragraph does not start or end with a quote. Help your partner with transitions.

Conclusion (Content Understanding):

- | | | |
|-----|----|---|
| Yes | No | 1. Does the writer refer to the thesis in some way without directly restating it? |
| Yes | No | 2. Does the writer avoid introducing new information in the conclusion? |
| Yes | No | 3. Is the author's concluding sentence meaningful and memorable? |

Works Cited Page (Conventions):

- | | | |
|-----|----|---|
| Yes | No | 1. Is the title Works Cited centered at the top? |
| Yes | No | 2. Has the author used the required number of different sources? |
| Yes | No | 3. Are all of the author's sources those required for this assignment? |
| Yes | No | 4. Is only the first line of each source left aligned with the side of the paper? |
| Yes | No | 5. Are the sources in alphabetical order? |
| Yes | No | 6. As much as you can tell, is each source listed in the correct format? |
| Yes | No | 7. Is the entire page double-spaced? |

Grammar/Mechanics Checklist (Conventions):

1. Read through the entire paper and look at all of the words that end with –s. Check and make sure that the writer didn't forget to make a possessive –s. On the paper, put 's (apostrophe s) anywhere it is needed.
2. Read through the entire paper and look for any sentence that begins with the following words: **when, because, since, if, although, after, even though, while, in order that**. First, make sure these sentences are not fragments. Second, **make sure there is a comma after the subordinate clause**.
3. Check for sentences beginning with the word **"So."** Get rid of the word. It probably isn't needed. Do the same for sentences beginning with **"And"** or **"But."**
4. Circle any use of the words **"you," "your,"** and so on. Suggest how the writer can avoid these words.
5. Read through the entire paper. Mark all uses of the words **"they"** and **"their,"** and make sure that the antecedents are plural. Also check to make sure there is a clear antecedent for these words.
6. Mark all uses of the words **"this," "that," "these,"** or **"those."** Remind the writer to follow these words with specific nouns.
7. Read the entire paper and make sure that all sentences make sense. Mark sentences that don't make sense and suggest how the writer can change them.
8. Read the entire paper again and make sure that all words are **spelled correctly**. Circle words that are questionable. Check for common misspelled words: *then, than, effect, affect, its, it's, their, there, to, too, two*.
9. Check all quotes. Make sure that they are not by themselves and that they have correct MLA citations. Make sure that the sentences are punctuated correctly. And make sure that the page numbers are done right.
10. Make sure that titles are properly designated by **italics, underlining, or quotation marks**.
11. Read through the entire paper and check every time the writer uses the word **that**. Make sure it shouldn't be **who**.
12. Check every comma in the paper, and make sure that it is not bringing together two complete sentences.
13. Check all of the following words: **and, but, so, for, or**. Make sure that there isn't a comma needed. Ask your teacher if you are not sure. If these words are bringing together two complete sentences, then use a comma before the conjunction.
14. Anytime you see a **colon (:)** or a **semi-colon (;)**, make sure that it is used correctly.
15. Read the paper one last time and make sure that there are no other mistakes that you can identify. Check for transitions, double negatives, verb forms, subject-verb agreement, and so on. Help the writer get an A.
16. Check to make sure that the entire paper is in **consistent tense** (no shifting from past to present, etc.).
17. Check all verbs ending with –ing, and make sure you can't change it. You are looking for passive verbs: some form of the verb *be* + the past participle of the verb.
Example: "Many options *were tried* by the soldiers." can be changed to "The soldiers *tried* many options." Check to make sure that passive sentences couldn't be better if they were *active*.

MLA In-Text Citations: The Basics

Guidelines for referring to the works of others in your text using MLA style is covered in your language textbook as well as on several online sources. All provide extensive examples, so it's a good idea to consult them if you want to become even more familiar with MLA guidelines or if you have a particular reference question. The Online Writing Lab at Purdue University website is <https://owl.english.purdue.edu/>. The following information comes from that website.

Basic In-Text Citation Rules

In MLA, referring to the works of others in your text is done by using a parenthetical citation. Immediately following a quotation from a source or a paraphrase of a source's ideas, you place the author's name followed by a space and the relevant page number(s).

Human beings have been described as “symbol-using animals” (Burke 3).

When a source has no known author, use a shortened title of the work instead of an author name. Place the title in quotation marks if it's a short work, or italicize or underline it if it's a longer work.

Your in-text citation will correspond with an entry in your Works Cited page, which, for the Burke citation above, will look something like this:

Burke, Kenneth. Language as Symbolic Action: Essays on Life, Literature, and Method. U of California P, 1966.

We'll review how to make a Works Cited page later, but right now it's important to know that parenthetical citations and Works Cited pages allow readers to know which sources you consulted in writing your essay, so that they can either verify your interpretation of the sources or use them in their own scholarly work.

Multiple Citations

To cite multiple sources in the same parenthetical reference, separate the citations by a semi-colon:

...as has been discussed elsewhere (Burke 3; Dewey 21).

When Citation is *Not* Needed

Common sense and ethics should determine your need for documenting sources. You do not need to give sources for familiar proverbs, well-known quotations or common knowledge. Remember, this is a rhetorical choice, based on audience. If you're writing for an expert audience of a scholarly journal, he'll have different expectations of what constitutes common knowledge.

In-Text Citations: Author-Page Style

MLA format follows the author-page method of in-text citation. This means that the author's last name and the page number(s) from which the quotation or paraphrase is taken must appear in the text, and

a complete reference should appear on your Works Cited page. The author's name may appear either in the sentence itself or in parentheses following the quotation or paraphrase, but the page number(s) should always appear in the parentheses, not in the text of your sentence. For example:

Wordsworth stated that Romantic poetry was marked by a “spontaneous overflow of powerful feelings” (263).

Romantic poetry is characterized by the “spontaneous overflow of powerful feelings” (Wordsworth 263).

Wordsworth extensively explored the role of emotion in the creative process (263).

The citation, both (263) and (Wordsworth 263), tells readers that the information in the sentence can be located on page 263 of a work by an author named. If readers want more information about this source, they can turn to the Works Cited page, where, under the name of Wordsworth, they would find the following information:

Wordsworth, William. Lyrical Ballads. Oxford U.P., 1967.

Anonymous Work/Author Unknown

If the work you are citing to has no author, use an abbreviated version of the work's title. (For non-print sources, such as films, TV series, pictures, or other media, or electronic sources, include the name that begins the entry in the Works Cited page). For example:

An anonymous Wordsworth critic once argued that his poems were too emotional (“Wordsworth Is a Loser” 100).

Citing Authors with Same Last Names

Sometimes more information is necessary to identify the source from which a quotation is taken. For instance, if two or more authors have the same last name, provide both authors' first initials (or even the authors' full name if different authors share initials) in your citation. For example:

Although some medical ethicists claim that cloning will lead to designer children (R. Miller 12), others note that the advantages for medical research outweigh this consideration (A. Miller 46).

Citing Multiple Works by the Same Author

If you cite more than one work by a particular author, include a shortened title for the particular work from which you are quoting to distinguish it from the others.

Lightenor has argued that computers are not useful tools for small children (“Too Soon” 38), though he has acknowledged elsewhere that early exposure to computer games does lead to better small motor skill development in a child's second and third year (“Hand-Eye Development” 17).

Citing Indirect Sources

Sometimes you may have to use an indirect source. An indirect source is a source cited in another source. For such indirect quotations, use “qtd. in” to indicate the source you actually consulted. For example:

Ravitch argues that high schools are pressured to act as “social service centers, and they don’t do that well” (qtd. in Weisman 259).

Citing the Bible

In your first parenthetical citation, you want to make clear which Bible you’re using (and underline or italicize the title), as each version varies in its translation, followed by book (do not italicize or underline), chapter and verse. For example:

Ezekiel saw “what seemed to be four living creatures,” each with faces of a man, a lion, an ox, and an eagle (*New Jerusalem Bible*, Ezek. 1.5-10).

All future references can then just cite book, chapter and verse, since you’ve established which edition of the Bible you will be using.

Formatting Quotations

When you directly quote the works of others in your paper, you will format quotations differently depending on their length. Below are some basic guidelines for incorporating quotations into your paper.

Short Quotations

To indicate short quotations (fewer than four typed lines of prose or three lines of verse) in your text, enclose the quotation within double quotation marks. Provide the author and specific page citation (in the case of verse, provide line numbers) in the text, and include a complete reference on the Works Cited page. Punctuation marks such as periods, commas, and semicolons should appear after the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the parenthetical citation if they are a part of your text. For example:

According to some, dreams express “profound aspects of personality” (Foulkes 184), though others disagree.

According to Foulkes’s study, dreams may express “profound aspects of personality” (184).

Is it possible that dreams may express “profound aspects of personality” (Foulkes 184)?

Mark breaks in short quotations of verse with a slash, /, at the end of each line of verse: (a space should precede and follow the slash)

Cullen concludes, “Of all the things that happened there / That’s all I remember” (11-12).

Long Quotations

Place quotations longer than four typed lines in a free-standing block of text, and omit quotation

marks. Start the quotation on a new line, with the entire quote indented one inch from the left margin; maintain double-spacing. Only indent the first line of the quotation by a half inch if you are citing multiple paragraphs. Your parenthetical citation should come **after** the closing punctuation mark. When quoting verse, maintain original line breaks. (You should maintain double-spacing throughout your essay.) For example:

Nelly Dean treats Heathcliff poorly and dehumanizes him throughout her narration:

They entirely refused to have it in bed with them, or even in their room, and I had no more sense, so, I put it on the landing of the stairs, hoping it would be gone on the morrow. By chance, or else attracted by hearing his voice, it crept to Mr. Earnshaw's door, and there he found it on quitting his chamber. Inquiries were made as to how it got there; I was obliged to confess, and in recompense for my cowardice and inhumanity was sent out of the house. (Bronte 78)

Adding or Omitting Words In Quotations

If you add a word or words in a quotation, you should put brackets around the words to indicate that they are not part of the original text.

Jan Harold Brunvand, in an essay on urban legends, states: “some individuals [who retell urban legends] make a point of learning every rumor or tale” (78).

If you omit a word or words from a quotation, you should indicate the deleted word or words by using ellipsis marks, which are three periods (...) preceded and followed by a space. For example:

In an essay on urban legends, Jan Harold Brunvand notes that “some individuals make a point of learning every recent rumor or tale ... and in a short time a lively exchange of details occurs” (78).

Notes: