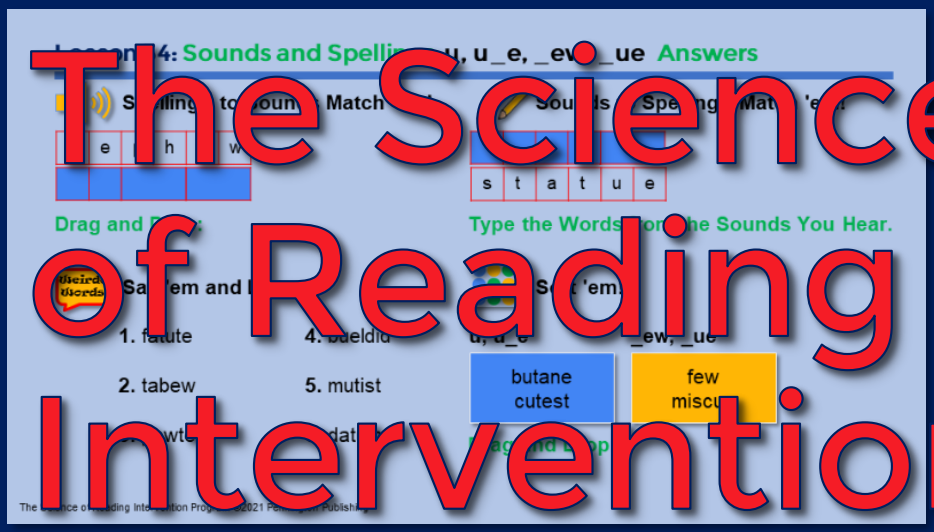
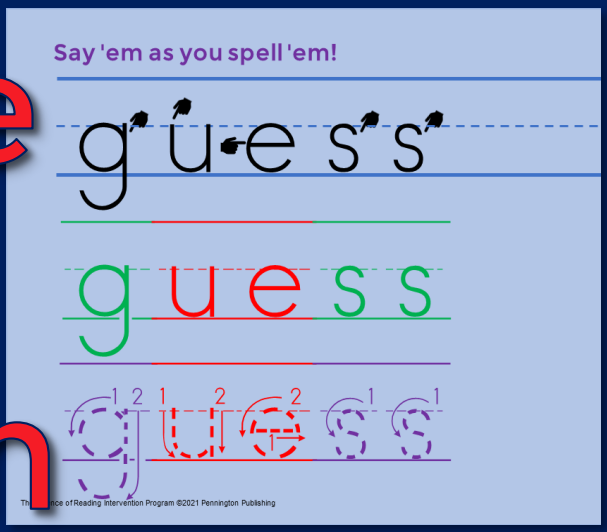
The Science of Reading Intervention Program BUNDLE

full year program





Lesson 32: Sound Box Answers

WORD/ SOUNDS	1	2	3	4	5	6
beside	b	e	s	i	d(e)	
tidy	t	i	d	y		
untie	u	n	t	ie		
byway	b	y	w	ay		
tighten	t	igh	t	e	n	
brightly	b	r	igh	t	l	y
again	a	g	ai	n		
because	b	e	c	au	s(e)	

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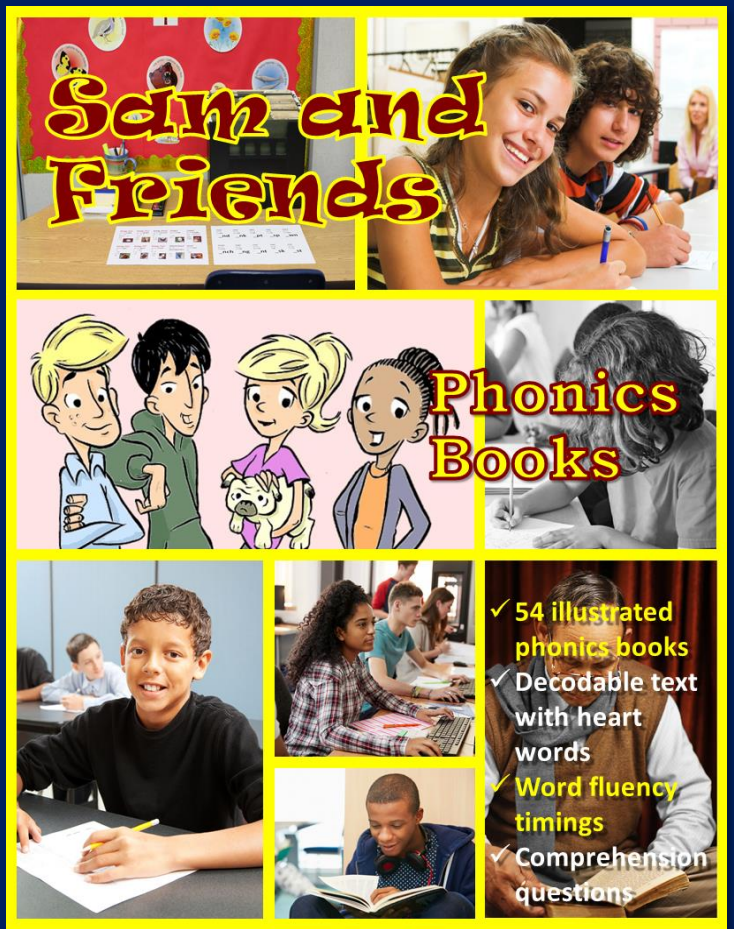
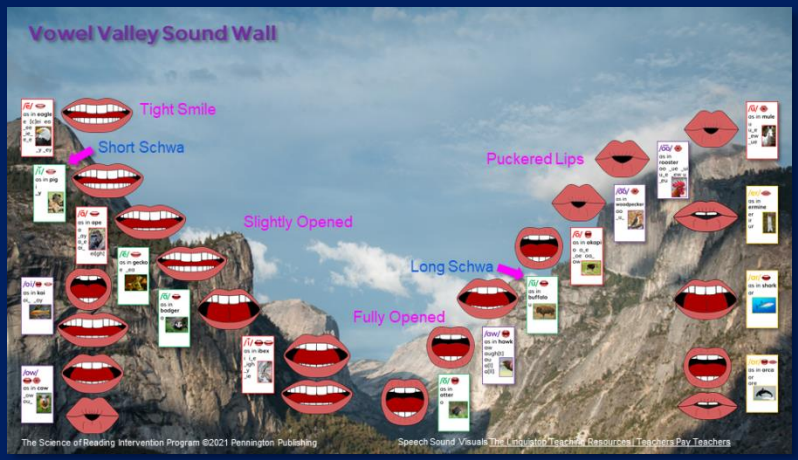
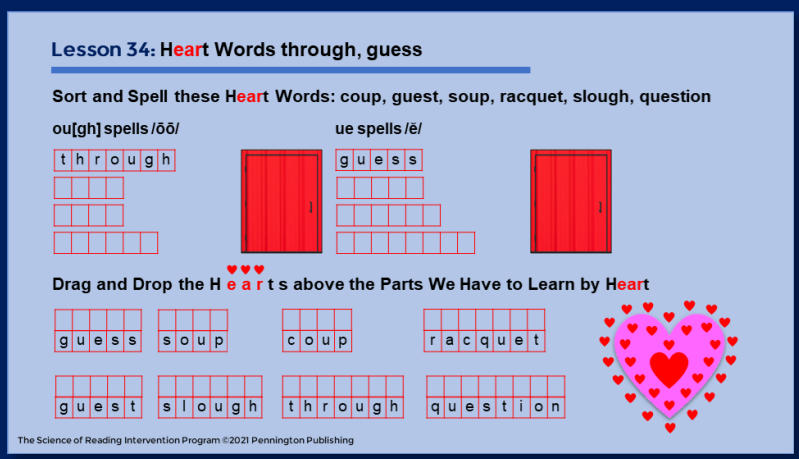






Narrative and Sensory/Descriptive Structures, Literary Elements, and Genre Lessons

Expository and Argumentative Structures, Sentence Functions, and Genre Lessons

Narrative and Sensory/Descriptive Structures, Literary Elements, and Genres

Narrative text includes any type of writing that relates a series of events and includes fiction, non-fiction, and poetry. Sensory/descriptive text uses descriptive language, involving the senses, to create mental images and is featured in poems, songs, and journals. The following lessons provide guided and independent practice in narrative and sensory/descriptive structures, literary elements, and genre.

Text Structure

Narrative text tells a story, and stories follow certain structures. These structures are known as *story grammars*. Different narrative genre, such as fantasy and historical fiction, have different story grammars (Mandler & Johnson, 1977; Rumelhart, 1975; Stein & Glenn, 1979).

As readers learn *how* different stories are told, they develop *schema*, or expectations, for each genre. This prior knowledge improves comprehension as readers fit what they are reading into their prior knowledge of that genre's story grammar.

Literary Elements

Literary elements are commonly described as the components of a literature. For example, theme and mood are common components of narrative texts. More specific literary elements, such as dialogue or foreshadowing are often referred to as literary devices or techniques.

Since authors use literary elements to enhance meaning in both narrative and sensory/descriptive texts, readers need to be familiar with these elements to accurately interpret the author's meaning. For example, when Shakespeare's Hamlet refers to "the slings and arrows of outrageous fortune," in the "To Be or Not to Be" soliloquy (Line 58), readers with prior knowledge of metaphors and soliloquys will be better prepared to interpret Hamlet's comparison of unlike things and the purpose and features of the dramatic insights of talking out loud to oneself.

Genre

Students are best exposed to different narrative structures (story grammars) and authors' use of common literary elements by learning and practicing each in a wide variety of genre. The following lessons include the most common narrative and sensory/descriptive genre. For each lesson, students will also learn the key literary elements that authors use in these texts.

Teaching Procedures

Read the lesson, work though the **GUIDED PRACTICE** with students, and assign the **INDEPENDENT PRACTICE.**

Narrative Structure, Literary Elements, and Genre: Science Fiction

Science Fiction, often referred to as Sci-Fi, is a narrative genre which uses elements of real or imagined science and technology as a key part of the story. Science fiction usually has settings in the future or on other planets. A dystopian novel is science fiction set in an evil society.

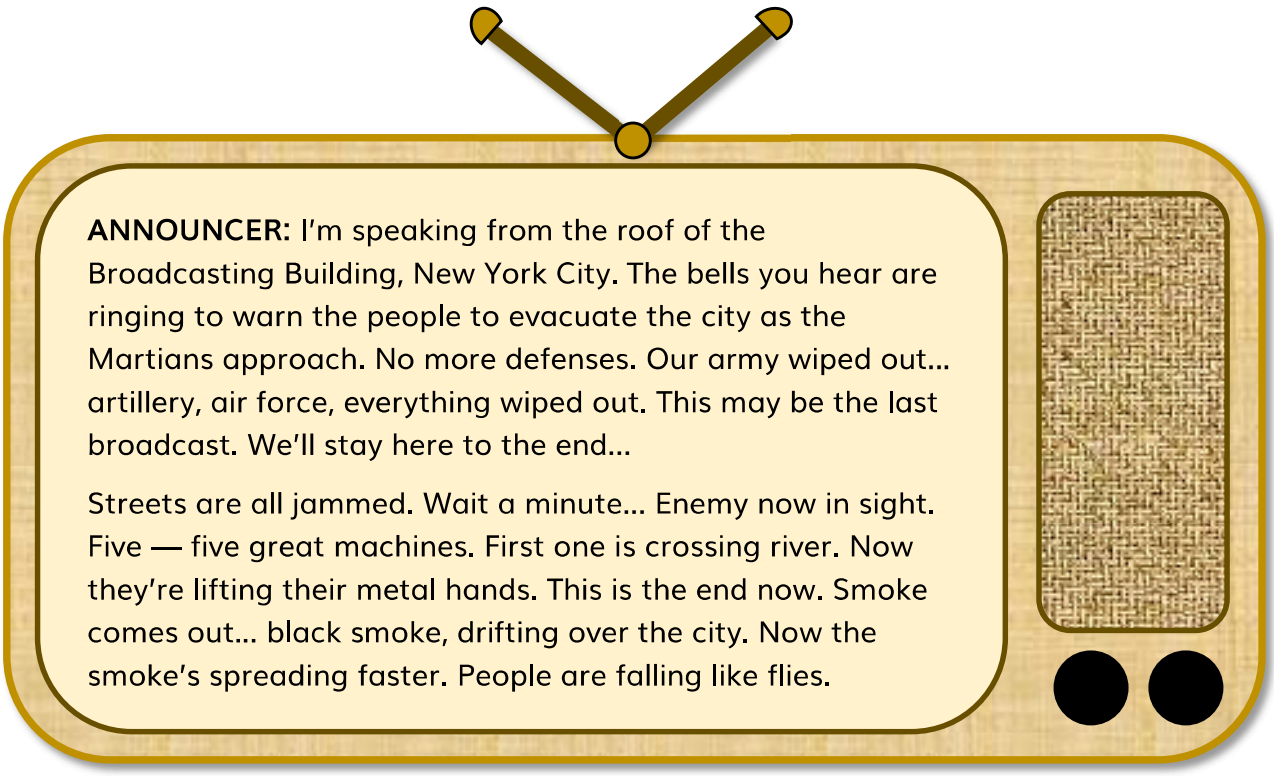
After a story's exposition (characters, setting, and mood), the series of complications in the rising action develops the central conflict to the *climax*. The climax is the most exciting or interesting part of the story. It is the turning point in which the the conflict will begin to be resolved.

GUIDED PRACTICE

Directions: Read the introduction to the science fiction radio broadcast, "War of the Worlds." Next, read the climax of this narrative, and [bracket] the words which especially excite or interest the reader.

On Halloween night in 1938, radio personality, Orson Welles interrupted regular programming with a breaking news story. His pretend story was very realistic. It began with "Ladies and gentlemen, we interrupt our program of dance music to bring you a special bulletin from the Intercontinental Radio News."

Over the next hour, pretend news reporters describe a Martian invasion of earth. The rising action builds suspense as news reports from all over the world detail the landings of Martians in their enormous war machines. Following are excerpts (parts of the text) from the climax.



The literary device, known as *foreshadowing*, is a hint provided by an author through dialogue, description, or characters' actions about what will happen later in the story, often in the climax.

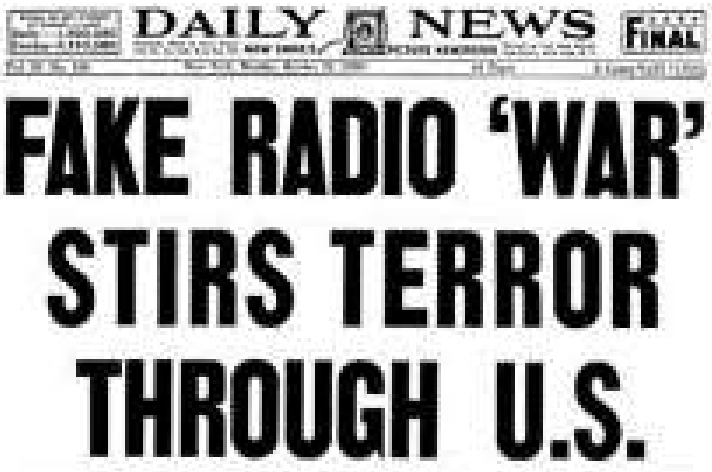
Directions: Read the following breaking news interruption to the regular radio broadcast. How does this foreshadow what happens in the climax?

_____

_____

_____

ANNOUNCER TWO: Ladies and gentlemen, we interrupt our program of dance music to bring you a special bulletin from the Intercontinental Radio News. At twenty minutes before eight, central time, Professor Farrell of the Mount Jennings Observatory, Chicago, Illinois, reports observing several explosions of incandescent gas, occurring at regular intervals on the planet Mars. The spectroscope indicates the gas to be hydrogen and moving towards the earth with enormous velocity. Professor Pierson of the Observatory at Princeton confirms Farrell's observation, and describes the phenomenon as "like a jet of blue flame shot from a gun."


DAILY NEWS FINAL

FAKE RADIO 'WAR' STIRS TERROR THROUGH U.S.

The literary device, known as *flashback*, is a hint provided by an author through dialogue. While foreshadowing looks forward, the literary device, known as *flashback*, looks backward to previous events or dialogue. Frequently, flashbacks are used to fill in the blanks for the reader with necessary background to better understand what is going on in the sequence of plot events.

Directions: Read the following excerpts (parts of the text), and [bracket] or highlight the events in the flashback.

ANNOUNCER: Ladies and gentlemen, those strange beings who landed tonight are the vanguard of an invading army from the planet Mars. The battle has ended in one of the most startling defeats ever suffered by any army in modern times; seven thousand men armed with rifles and machine guns pitted against a single fighting machine of the invaders from Mars. One hundred and twenty known survivors. The rest of our forces, crushed and trampled to death under the metal feet of the monster, or burned to cinders by its heat ray. The monster is now in control of the middle section of New Jersey.

INDEPENDENT PRACTICE

Directions: Read "The Boy Who Cried Chux" by Mark Pennington. [Bracket] the climax, underline the foreshadowing, and highlight the flashback.

The Boy Who Cried Chux

There once was a naughty boy who lived on the planet Zee. His parents owned a sky ranch with a herd of over 500 rinz. The boy's only chore was to guard the rinz herd after school each day on his hoverboard.

One day, while guarding the rinz, the naughty boy sent out a distress signal to Zee Command.

"Chux alert!" he signaled. "Chux are attacking our rinz!"

Immediately, Zee Command sent a dozen T105 cruisers to help the boy fend off the chux.

But when they arrived at the sky ranch, there was no chux– only the naughty boy laughing at the joke that he played on the pilots.

"Never signal a false chux alert!" scolded the commander. "If you ask for help when you don't need it, help might not come when you really do need it."

"False alert, pilots. No chux here. Let's get back to base."

The next day, the naughty boy sent out another distress signal: "Chux alert! Come quickly!"

Once again, Zee Command sent out cruisers to help, but the pilots found no chux, only the boy laughing once more at them. The angry pilots flew back to their base.

The next day, the boy saw two real chux, attacking the rinz.

"Chux alert!" he signaled. "Chux really are after our rinz!"

When Zee Command saw the distress signal, the commander told her pilots, "Remember how that boy laughed at us yesterday and the day before? There are no chux. We won't be fooled again."

When the boy did not come home for dinner, his parents called Zee Command. The commander flew to the sky ranch. She found the boy crying on his hoverboard, hovering next to two dead rinz.

The boy moaned, "I sent a distress signal, but you didn't come."

The commander said, "Sooner or later, no one believes a liar."

Narrative Structure, Literary Elements, and Genre: Mystery

A ***mystery*** is a narrative-based genre in which secrets are discovered or a crime is solved. The protagonist (the good hero) often serves as a detective to figure out something done and hidden by the antagonist (the bad guy). Some mysteries are also featured in thriller or horror genres.

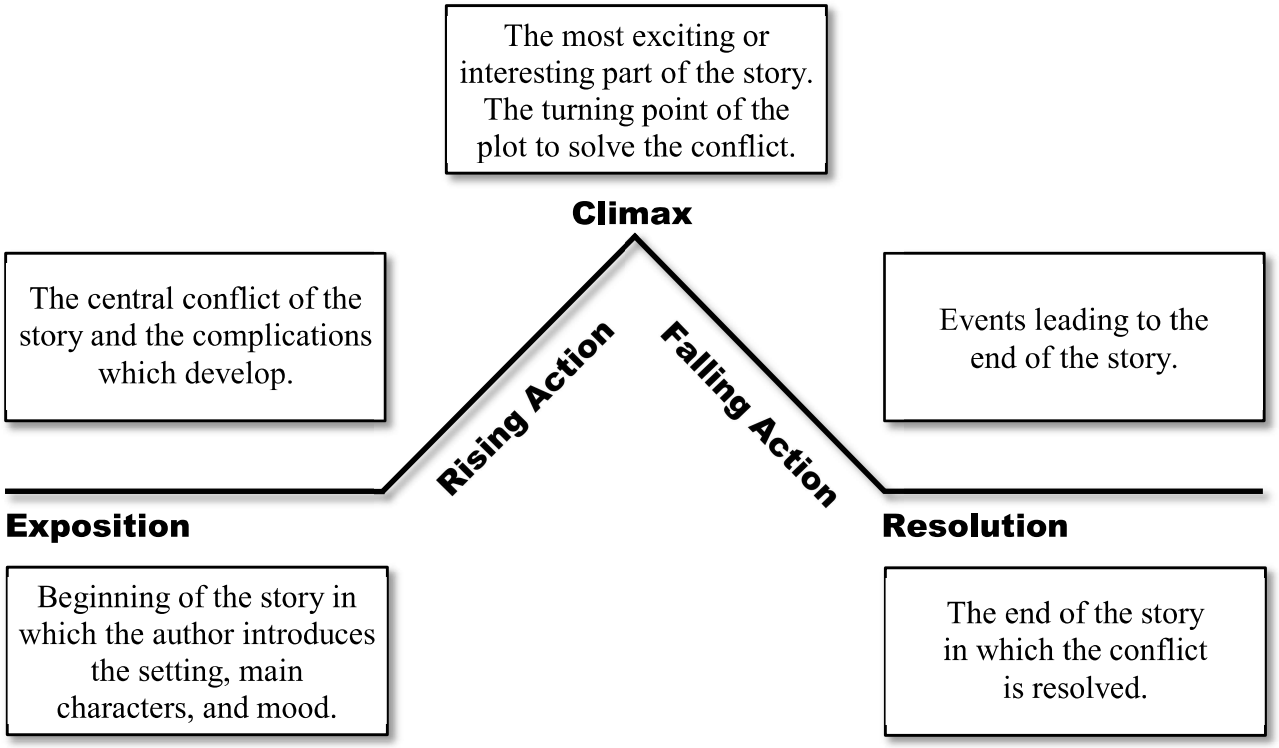
After a story's exposition (characters, setting, and mood), a series of complications in the rising action develops the central conflict to the *climax*. The climax is the most exciting or interesting part of the story. It is the turning point in which the the conflict will begin to be resolved.

Following the climax, the *falling action* includes the series of events which will lead to resolving the central conflict of the story.

In a mystery, the climax is the turning point of the plot in which the mystery *appears* to be solved and the protagonist confronts whom or what seems to be the antagonist. However, events in the falling action show the story characters and the reader that the mystery has not yet been solved. Often, the protagonist's life is endangered during the falling action as the true identity of the antagonist begins to be discovered and the mystery begins to be solved.

A variety of graphics help us visualize the elements of plot. On such plot diagram is in the shape of pyramid.

Plot Diagram

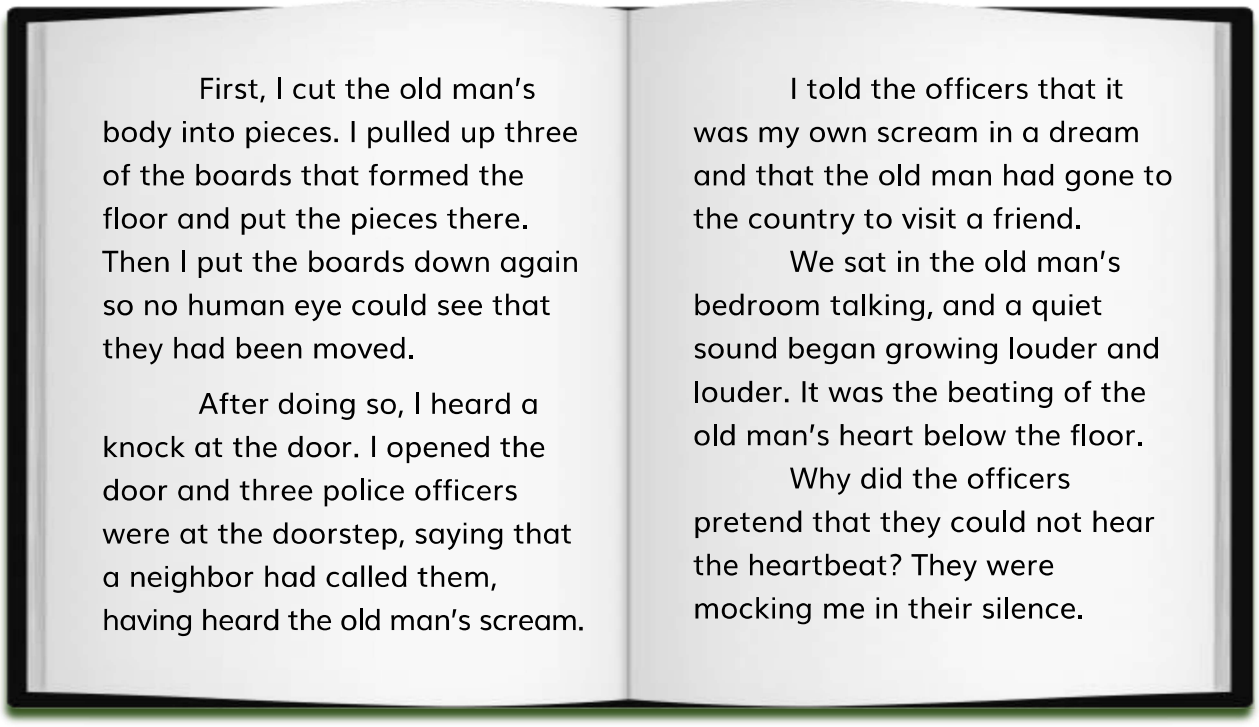


GUIDED PRACTICE

In Edgar Allen Poe's "The Tell-Tale Heart," the elements of the plot, leading up to the falling action, are briefly summarized as follows:

Exposition: The narrator of the story in this first person narrative lives in the same building as an old man with a terrifying, vulture-like eye. The narrator wishes to prove his sanity to the reader even though he admits to planning the murder the old man because of the old man's terrifying, vulture-like eye.
Conflict: The narrator is haunted by his idea that the old man's eye is evil and is constantly watching him. The narrator wants to kill the old man and close that eye forever.
Rising Action: Over seven nights, the narrator opens the door to the old man's room to kill him, but the old man's eye is open, and seeing it prevents the narrator from committing the crime.
Climax: On the eighth night, the narrator opens the door to the old man's room again. This time the old man wakes up. The narrator remains at the door, watching the eye and listening to what he says is the increasingly loud beating of the old man's heart. The fearful and angry narrator rushes into the room and the old man screams. The narrator smothers the old man until he can no longer hear the beating of his heart.

Directions: Read these excerpts from the story's falling action. Number the sequence of key events which will lead to resolving the central conflict of the story.



First, I cut the old man's body into pieces. I pulled up three of the boards that formed the floor and put the pieces there. Then I put the boards down again so no human eye could see that they had been moved.

After doing so, I heard a knock at the door. I opened the door and three police officers were at the doorstep, saying that a neighbor had called them, having heard the old man's scream.

I told the officers that it was my own scream in a dream and that the old man had gone to the country to visit a friend.

We sat in the old man's bedroom talking, and a quiet sound began growing louder and louder. It was the beating of the old man's heart below the floor.

Why did the officers pretend that they could not hear the heartbeat? They were mocking me in their silence.

Resolution: The narrator can no longer take the mockery of the police officers and the beating of the tell-tale heart. He confesses his crime to the police, saying "I admit the deed! Tear up the planks! It is the beating of his hideous heart!"

The *point of view* is the way in which a story, play, poem, or song is told. The point of view also shows the relationship between the narrator (storyteller) and the characters. In "The Tell-Tale Heart," the author tells the story through a single character. The main character is the narrator. The first person point of view limits the author to sharing only what the main character knows.

In the first person point of view, the author uses first person pronouns, such as *I, me, we, us, my, mine, our, ours, myself,* and *ourselves* to tell much of the story.

Directions: Re-read the falling action excerpt, and [bracket] the first person pronouns.

What knowledge is hidden from the main character in the falling action because the story is told in the first person point of view? In other words, what does the reader know that the murderer does not know?

Why can the first person point of view be especially useful to an author writing a mystery?

INDEPENDENT PRACTICE

Directions: Re-write this falling action in a mystery novel, using the first person point of view.

After the lunchroom food fight, David walked back to the class room to look for his binder. No one was in the room, but his teacher's desk was trashed. The drawers were open. Someone had been in the room before him and was looking to steal something from Mr. Pine.

Suddenly, David realized he was in trouble. If anyone saw him now, they would assume that he was the thief. As David turned toward the door he saw what looked like his own handwriting on the board: FOOD FIGHT AT 12:00!

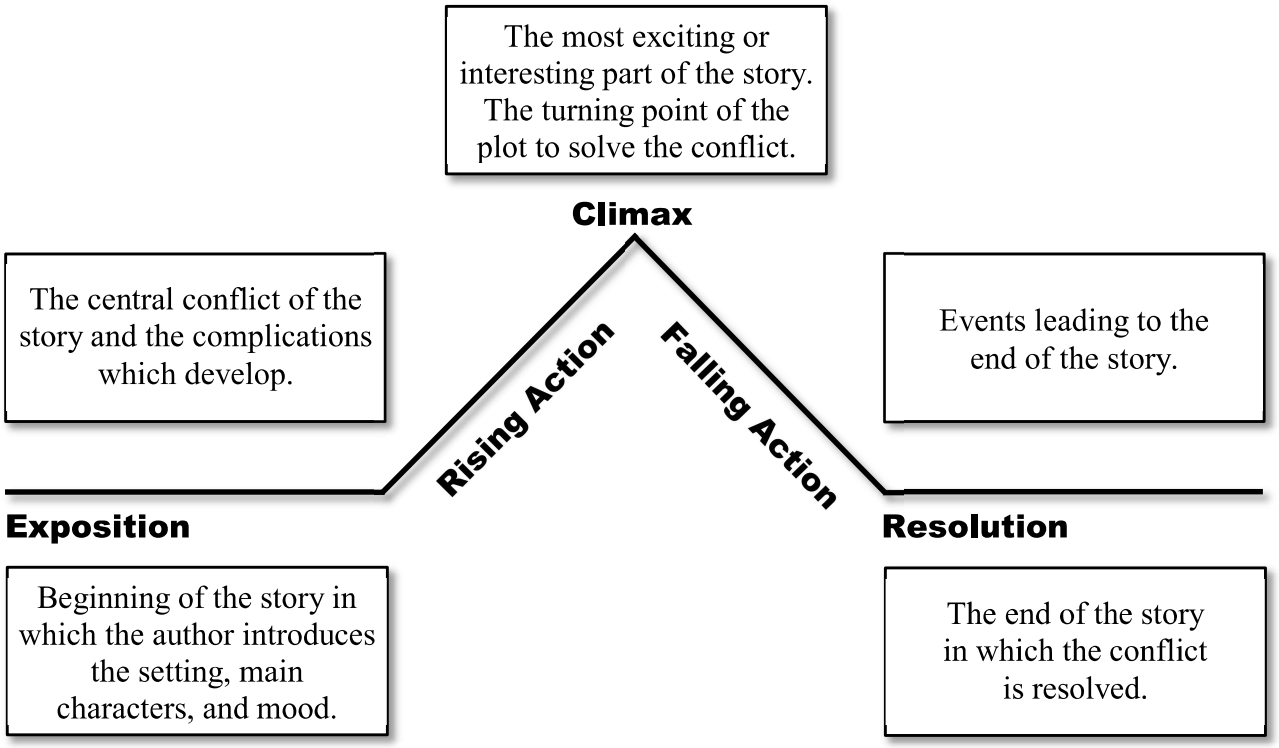
Narrative Structure, Literary Elements, and Genre: Historical Fiction

The narrative-based genre of ***historical fiction*** is a story with fictional characters involved in historical settings and events. Historical fiction mixes fiction and non-fiction, but the historical facts are unchanged. When more fiction is included than non-fiction the genre is known as *realistic fiction.* For example, Western novels based upon the American frontier experience are realistic fiction.

Historical fiction includes all of the narrative genre plot elements. After a story's exposition (characters, setting, and mood), a series of complications in the rising action develops the central conflict to the *climax*. The climax is the most exciting or interesting part of the story. It is the turning point and leads to the falling action.

Following the falling action, the *resolution* is the final step in the plot. The ending resolves the central conflict of the story and everything returns normal. The resolution is often referred to as the *denouement.* Borrowed from French, the word derives from Latin and means "untie the knot," a fitting description of how the resolution unravels the narrative strands which the author has woven together in the story.

Plot Diagram



GUIDED PRACTICE

Directions: In the following short story by Mark Pennington, "The Dude and the Old West," [bracket] the conflict, highlight the falling action, and number the three parts of the resolution.

The Dude and the Old West

Jamie May wasn't a dude until he stepped onto the train platform in Abilene, Kansas. He dressed like most gentlemen from Philadelphia in 1871: black suit, turned-up shirt collar, felt derby hat with a ribbon, and a gold watch fob, hanging out of his vest pocket.

Before the train crossed into Kansas, the conductor tried to warn him. He said, "You know, Abilene is a rough and ready cattle town. It's full of cowboys fresh off the Chisholm Trail, outlaws, and other vermin. The town smells to high heaven. And you won't find a derby hat on anyone... not even the gamblers. You sure about Abilene?"

"Thank you for your concern, good sir. It is my first visit out West. My publisher sent me to interview Abilene's marshal, "Wild Bill" Hickock. I write what are called 'dime store novels' about the West."

"You mean you write about folks and places you've never seen?" asked the conductor.

"Good authors *see* with their pens. Now, please excuse me, sir."

"Okay, but don't say I didn't warn you," said the conductor.

The next morning, Jamie stepped off the platform onto the dusty streets of Abilene. He twirled his cane and walked to the hotel.

"Just where do you think you're going, dude?" challenged the cowboy wearing two six-guns.

"Sir, that is my business," replied Jamie. "What is a *dude?"*

"I'm lookin' at one, you city slicker. Your kind ain't wanted here."

Jamie brushed by the cowboy, who promptly drew both six-guns. Jamie's cane swooped into action, hooking the cowboy's left ankle and tumbling him into the street.

The embarrassed cowboy started to draw, but stopped cold.

"Never mess with a dude," said Jamie, walking past another cowboy. This one wore a silver star.

"And never mess with my author," said "Wild Bill" with a smile.

The *point of view* is the way in which a story, play, poem, or song is told. The point of view also shows the relationship between the narrator (storyteller) and the characters.

Stories written in third person provide an outsider's point of view, using pronouns such as *he, she, it, they, him, her, them, his, her, their, himself, herself,* and *themselves*. Authors use two different approaches to tell a third person story.

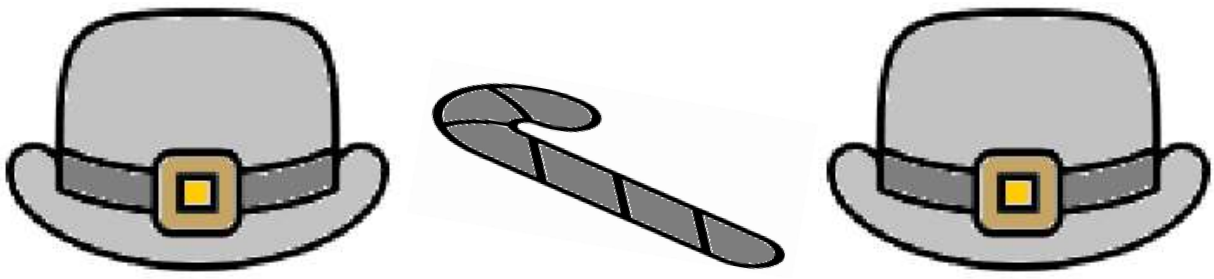
With the **third person omniscient point of view**, the narrator is included in the story and knows everything about the characters' thoughts and feelings in the past, present, and future. *Omniscient* means "all-knowing."
Example: The children did not know that the zombies waited for them at the end of the tunnel.

With the **third person limited point of view,** the narrator is not included in the story, but tells the reader the thoughts and feelings of one main character.
Example: Marsha and Brad left the house together. Marta wondered if they would return.

Directions: Re-read "The Dude and the Old West," and highlight the third person pronouns.

INDEPENDENT PRACTICE

Directions: Is "The Dude and the Old West" written in the third person *omniscient* point of view or in the third person *limited* point of view? Justify your answer with details from this western.



Narrative Structure, Literary Elements, and Genre: Humor

The narrative-based genre of ***humor*** is an entertaining story with amusing characters in funny situations. Humorous movies and television shows are known as *comedies.*

Many humorous stories include the literary device known as *irony.* Authors use irony to contrast what *really happens or is said* and what is *expected*. One type of irony is known as *verbal irony.* In verbal irony, what the speaker *says* is different than what is meant or understood.
Example: In the old Stephen Foster song, "Oh! Susanna," the song includes these examples of verbal irony:
"It rained all night the day I left; the weather it was dry.
Sun so hot, I froze to death; Oh brothers don't you cry."
Explanation: The **reality** that the weather was dry does not match the **expectation** that the rainy night would make the weather wet.

When similar sounding words (homophones) have two different meanings, a funny use of verbal irony is known as a *pun*.
Example: The teddy bear must have eaten too much. He is *stuffed.*
Explanation: The **reality** that the teddy bear is stuffed is different than the **expectation** that the teddy bear ate too much. *Stuffed* can mean full of food or padded with stuffing.
Example: You can't starve in the desert, because of all the *sand-wich-es* there.
Explanation: The **reality** that a desert has "sand which is there" does not match the **expectation** that someone couldn't starve because of all the "sand-wich-es there." The syllable, "wich," and the word, "which," are homophones.

One more form of verbal irony is *sarcasm.* Sarcasm is the intentional use of verbal irony to mock or insult someone. Sarcasm can be funny if it's not too mean.
Example: "If had a dollar for every smart thing you say. I'll be poor."
Explanation: The **reality** that the speaker thinks that the insulted person is not smart is different than the **expectation** that the insulted person would get money for being smart.
Example: "Someday, you'll go far. I hope you stay there."
Explanation: The **reality** that the speaker wants the insulted person to stay far away does not match the **expectation** that the speaker thinks the insulted person will achieve future success.

GUIDED PRACTICE

Directions: In the following examples of humorous verbal irony, explain the how the reality differs from the expectation in each joke.

Joke: I can't fly with that pilot anymore. He told me he's afraid of heights.

Reality: _____

_____

Expectation: _____

_____

Joke: With a face like yours, I can see why Halloween is your favorite holiday. Oh, that's not a mask you are wearing?

Reality: _____

_____

Expectation: _____

_____

Joke: My Spanish teacher is really struggling. She wishes that she could speak the language.

Reality: _____

_____

Expectation: _____

_____

Joke: Our math teacher seems unusually happy, considering she has so many problems.

Reality: _____

_____

Expectation: _____

_____

INDEPENDENT PRACTICE

Directions: List an example of verbal irony found in this humorous letter in the spaces which follow.

Introduction: An English lady, while vacationing in Switzerland, rented a room from the pastor of a local church. Then she traveled back to England to prepare for her move.

When she arrived back home, she could not remember seeing a "W.C." in her room or even down the hall. (A W.C. is short for "water closet" and is what the English call a toilet.) So she emailed the pastor to ask him where the "W.C." was located.

The Swiss pastor had never heard of a "W.C.," and so he Googled the abbreviation and found an article titled "Wayside Chapel." Thinking that the English lady was asking about a country church to attend near her new home, the pastor sent her the following letter:

Ms. Smith,

Regarding your question about the location of the W.C., the closest W.C. is situated only two miles from your room, in the center of a beautiful grove of pine trees. The W.C. has a maximum occupancy of 229 people, but not that many people usually go on weekdays. On Thursday evenings there is a sing-along. The acoustics are remarkable and the happy sounds of so many people echo throughout the W.C.

Sunday mornings are extremely crowded. The locals tend to arrive early and many bring their lunches to make a day of it. Those who arrive just in time can usually be squeezed into the W.C. before things start, but not always.

It may interest you to know that my own daughter was married in the W.C. I remember how everyone crowded in to sit close to the bride and groom. There were two people to a seat ordinarily occupied by one, but our friends and family were happy to share. My wife and I felt particularly relieved when it was over.

Due to my duties in town, I can't go as often as I would like. In fact, I haven't been in over a year. Let's plan on going to the W.C. together as soon as you arrive.

Sincerely,

Pastor Kurt Meyer

Verbal Irony

Reality: _____

Expectation: _____

Narrative Structure, Literary Elements, and Genre: Legend

A ***legend*** is a narrative-based genre which features a story about a hero or heroes. The story and characters usually have some basis in historical facts. The characters and their actions and are usually exaggerated to some degree.

Many legends include the literary device known as *irony.* Authors use irony to contrast *really happens or is said* and what is *expected*. One type of irony is known as *situational irony.* In situational irony, what happens is different than what is expected.

Examples of Situational Irony:

A fire station burns down.
Explanation: The **reality** that the fire station burned down does not match the **expectation** that the station would never have a fire with all the firefighters and fire equipment.

I don't want to fly with that pilot. He told me that he's afraid of heights.
Explanation: The **reality** that the pilot is afraid of heights does not match the **expectation** that any pilot would not be afraid of flying so high in the sky.

The child fell into the swimming pool when trying to dodge a water balloon aimed in his direction.
Explanation: The **reality** that the child got soaking wet in the pool does not match the **expectation** that the child wanted to avoid getting hit by a water balloon because he did not want to get wet

I scored two goals in our last soccer game. Unfortunately, they barely got by our startled goalie.
Explanation: The **reality** that the soccer player scored two goals for the opposing team does not match the **expectation** that the goals would have been scored for her own team.

Expository Text Structure: Concrete Details

Articles, reports, textbooks, and essays must be written in complete sentences. Intentional fragments, such as "Hey!" or "Not really" can be used in stories, poetry, letters, or texts, but not in expository text.

A complete sentence has these functions:

1. It tells a complete thought.
2. It has both a subject and a verb. The subject is the *do-er* and the verb is the action.
3. When spoken out loud, the voice drops down at the end of a statement and goes up at the end of a question.

CONNECT TO READING

As you read, try to understand the complete thought of each sentence and how the thoughts connect from the topic sentence to the concrete details. When reading silently or out loud, pause at commas and stop at periods. Good readers read with expression.

GUIDED PRACTICE

Directions: Fill in the blanks to form complete sentences in these paragraphs.

Writing Topic: Two kinds of fish

Two kinds of ocean fish scare me.

First, _____

Second, _____

Writing Topic: Two popular sports

_____

One _____

Another _____

INDEPENDENT PRACTICE

Directions: Write a paragraph in complete sentences. Writing Topic: Two bad television shows

_____

_____

_____

Concrete Detail Transitions: Comparison

Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these comparison transition words or phrases introduces and explains a similar fact or idea:

similarly, in the same way, just like (as), likewise, in comparison, in the same manner, so too

GUIDED PRACTICE

Directions: [Bracket] the comparison transitions in the following sentences.

1. Similarly, the children looked up to the sky. Just like the adults, they loved the fireworks.

2. They left the meeting in the same manner.

3. The general disagreed with her orders. In the same way, the employee rejected his boss' ideas.

4. In comparison, both teams had experienced quarterbacks.

5. The actor cried; so too did the movie audience at her poor acting. Likewise, the producer cried.

Directions: Fill in the blanks with the comparison transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

1. _____ the other children, they loved recess best. 2. _____, most adults love recreation more than work. 3. However, _____ to children, adults seem to enjoy more organized play. 4. _____, adults prefer following all the rules in their games, while children don't seem to mind making them up as they play. 5. _____, adults are more resistant to try something new, but children try new things every day. 6. _____, children will take more risks, except in the case of eating strange vegetables.

INDEPENDENT PRACTICE

Directions: Write a topic sentence and two concrete detail sentences, using comparison transitions to begin the concrete details.

_____

_____

_____

_____

_____

Expository Genre and Author's Purpose: Analytical Text

In expository text, the author often uses analysis in commentary sentences to examine concrete detail sentences. *Analyze* means to break apart the subject and explain each part.

CONNECT TO READING

Authors often use more than one commentary sentence to analyze a concrete detail sentence. Pay special attention to analysis transitions, used to begin the first commentary sentence.

Analysis Transitions: means that, suggests, imply, infer, examine, being that, to that end, in view of, given that

A second analysis commentary sentence usually begins with an addition transition: also, another, in addition, additionally, plus, further, furthermore, moreover, as well, besides, what is more

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] any analysis transitions; highlight any addition transitions; and underline the commentary sentences.

Listening to classical music produces many benefits. Studies have shown that exposure to the complex melodies and musical structure of pieces by Wolfgang Amadeus Mozart have actually improved test-takers' scores on intelligence tests. The test results suggest that students' reasoning abilities increased significantly. Additionally, the test results demonstrate improvement in students' problem-solving capabilities.

INDEPENDENT PRACTICE

Directions: Re-write the following mixed-up paragraph in proper sentence order.

Children especially enjoy the blend of chocolate, strawberry, and vanilla. Rocky Road delights children because of its marshmallows and nuts. One ice cream that pleases many is neapolitan. Ice cream is a favorite for two reasons. However, some are allergic to nuts.

Argumentative Genre and Author's Purpose: Persuasive Text

Persuasive writing is designed to convince a reader that the writer's point of view is correct through logical and evidence-based argument, emotional language, and appeals to what is right and wrong. In contrast to argumentative essays, blog posts, or speeches, persuasive writing focuses more on the reader.

To convince a reader that one's point of view is correct, it is often necessary to prove that a different point of view is *incorrect*. Persuasive writing may include *counterclaims* and *counterarguments* (refutations). A counterclaim states an argument against the writer's point of view. The counterargument (refutation) disproves the counterclaim.
Example: Thomas Jefferson uses this persuasive tool in the "Declaration of Independence." **"**It makes sense that long-established governments should not be changed for unimportant reasons. (Counterclaim) But when a long series of abuses and misuses of power clearly points to unlawful rule, it is the right and duty of the people to throw off such government, and to provide new guards for their future security**."** (Counterargument or Refutation)

CONNECT TO READING

Pay attention to the author's use of contrast transitions, which begin counterarguments (refutations).

Contrast Transitions: in contrast, on the other hand, however, whereas, but, yet, nevertheless, instead, as opposed to, otherwise, on the contrary, regardless, alternatively, conversely, but even so, still, rather, nonetheless, although, despite, in spite of, granted, notwithstanding, regardless, admittedly

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] the counterclaim and highlight the counterargument (refutation).

Learning to read well is an essential skill. Reading is the primary means to gaining information and facts. Some would argue that text to speech applications makes reading less important. However, listening does not allow one to pause or re-think like reading does.

INDEPENDENT PRACTICE

Directions: Write a counterarguments (refutation) to these counterclaim:

Some claim that athletes and celebrities are not role models.