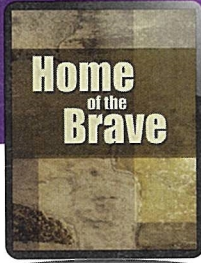
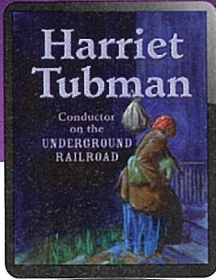


Lesson 24



Q LANGUAGE DETECTIVE

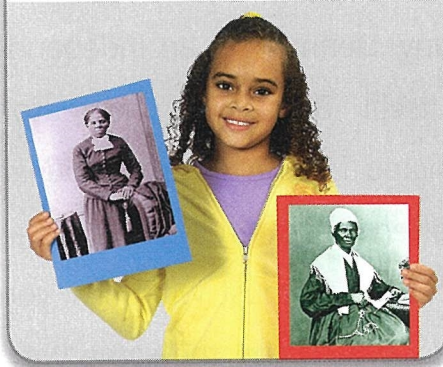
Talk About the Writer's Words

Work with a partner.
Use the blue Vocabulary
words in new sentences
that tell about the
photos. Write the
sentences.

Vocabulary in Context

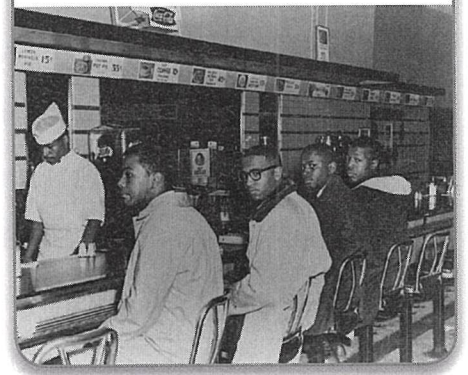
1 intention

The student's **intention**, or plan, was to provide details about the heroic women.



2 retorted

Some African Americans held sit-ins in the 1950s. They rarely **retorted**, or replied sharply, to angry comments.



3 motioned

With a flick of his head, the leader **motioned** for the others to follow.



4 inexplicable

The idea of slavery is **inexplicable**, or impossible to understand, for most people today.



- ▶ Study each **Context Card**.
- ▶ Use a dictionary to confirm the meanings of these words.

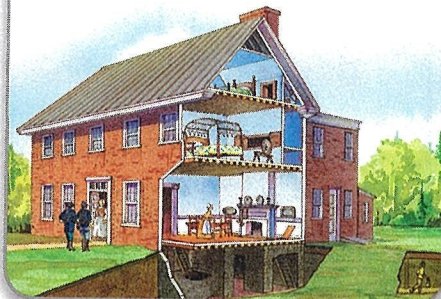
5 **legitimate**

Martin Luther King, Jr., said that African Americans had **legitimate** reasons for their dissatisfaction.



6 **hoarding**

The abolitionists began **hoarding** large amounts of food in their attics for their hidden visitors.



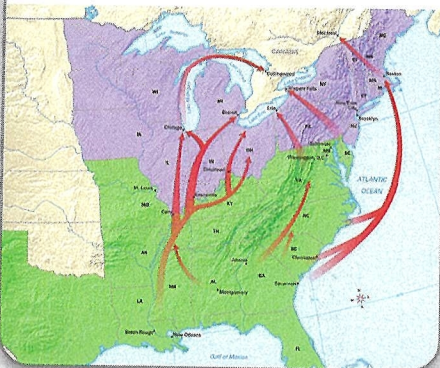
7 **gnarled**

The **gnarled** and twisted tree stood as a symbol of this harsh climate.



8 **destination**

The **destination**, or end point, for some escaped slaves heading North was Canada.



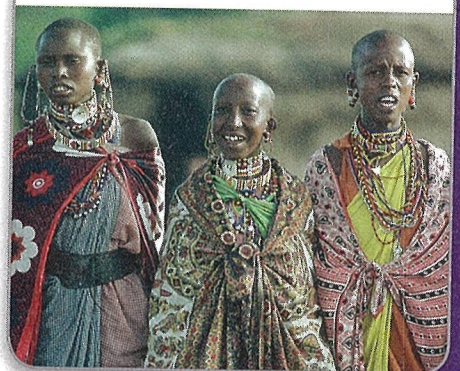
9 **inconsolable**

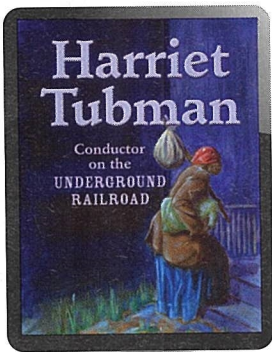
At Dr. King's funeral, many people were **inconsolable**, shedding tears over the nation's great loss.



10 **guttural**

Some languages include **guttural** sounds. Speakers produce these sounds from the back of their throats.

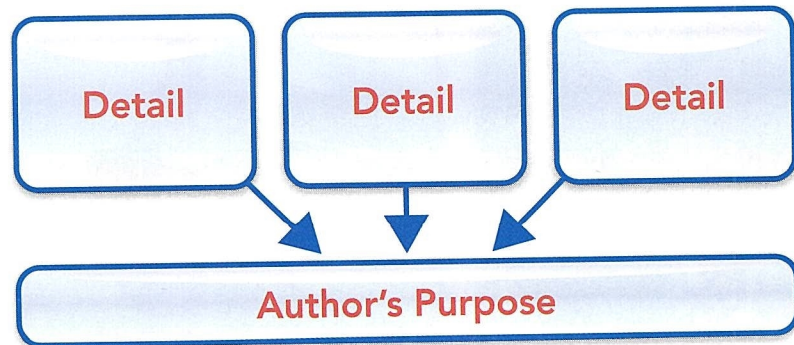




Read and Comprehend

✓ TARGET SKILL

Author's Purpose As you read "Harriet Tubman: Conductor on the Underground Railroad," look for evidence in the text that are clues to the **author's purpose**, or reason for writing (such as to entertain, inform, or persuade). The details will help you infer the author's purpose as well as her viewpoint of, or feelings toward, her subject. Use a graphic organizer like this one to help you.



✓ TARGET STRATEGY

Question Ask **questions** about the selection before you read, as you read, and after you read. Look for text evidence to help you answer your questions.

PREVIEW THE TOPIC

Civil Rights

The United States Constitution guarantees life, liberty, and the pursuit of happiness to Americans. Having freedom has not always guaranteed being treated equally, however, as Harriet Tubman's story illustrates. Many people were often discriminated against; they were singled out and treated unfairly. The Civil Rights Act of 1964 made it a crime to discriminate against people because of their race, color, religion, or gender. The civil rights of all Americans are now guaranteed under law.

In "Harriet Tubman: Conductor on the Underground Railroad," you'll learn about one woman's brave attempts to gain her freedom from slavery in 1849.

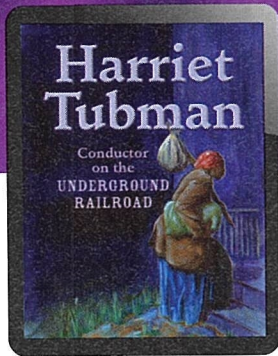


Think Write Pair Share

Civil rights are the freedoms guaranteed to every citizen of a country. Think of one right that you use every day. How would your life be different if you did not have this right? Write your answer. Then share your ideas with a partner.

Lesson 24

ANCHOR TEXT



✓ GENRE

Literary nonfiction gives factual information by telling a true story. As you read, look for:

- ▶ elements of nonfiction and fiction
- ▶ information about a topic
- ▶ a story that involves real people and events

MEET THE AUTHOR

Ann Petry

Ann Petry was born in 1908 above her father's apothecary in Old Saybrook, Connecticut, and matriculated at a college near her home in order to become a pharmacist. She did indeed become a pharmacist, but her life took an unexpected turn. She married, moved to New York City, and soon began an award-winning writing career. Her long list of works is a cornucopia of writing and includes many types of fiction and nonfiction for both young readers and adults.

MEET THE ILLUSTRATOR

London Ladd

London Ladd was a senior in high school when he took his first art class. He had a eureka moment, enjoying art and illustration so much that he abandoned plans to study computers in favor of pursuing a degree in illustration. Ladd's drawing talent and acumen for sharing with others soon led to a collaboration with Christie King Farris, sister of Dr. Martin Luther King, Jr., on the book *March On: The Day My Brother Changed the World*. Ladd, who is a multiracial artist, said that working with the King family was like living out his own dream.

Harriet Tubman

Conductor on the
**UNDERGROUND
RAILROAD**

by Ann Petry
illustrated by London Ladd

ESSENTIAL QUESTION

How have people in
history worked hard to
achieve their goals?

Harriet Tubman was born a slave in eastern Maryland in 1820. Harriet's life with her parents, Ben and Old Rit, was one of hard work and constant fear, including the fear of being sold to another slave owner and sent away forever. The day finally arrived when Harriet had endured enough of this life. She decided to escape to a free northern state, even though her own husband John had vowed he would never let her go.

One day, in 1849, when Harriet was working in the fields, near the edge of the road, a white woman wearing a faded sunbonnet went past, driving a wagon. She stopped the wagon, and watched Harriet for a few minutes. Then she spoke to her, asked her what her name was, and how she had acquired the deep scar on her forehead.

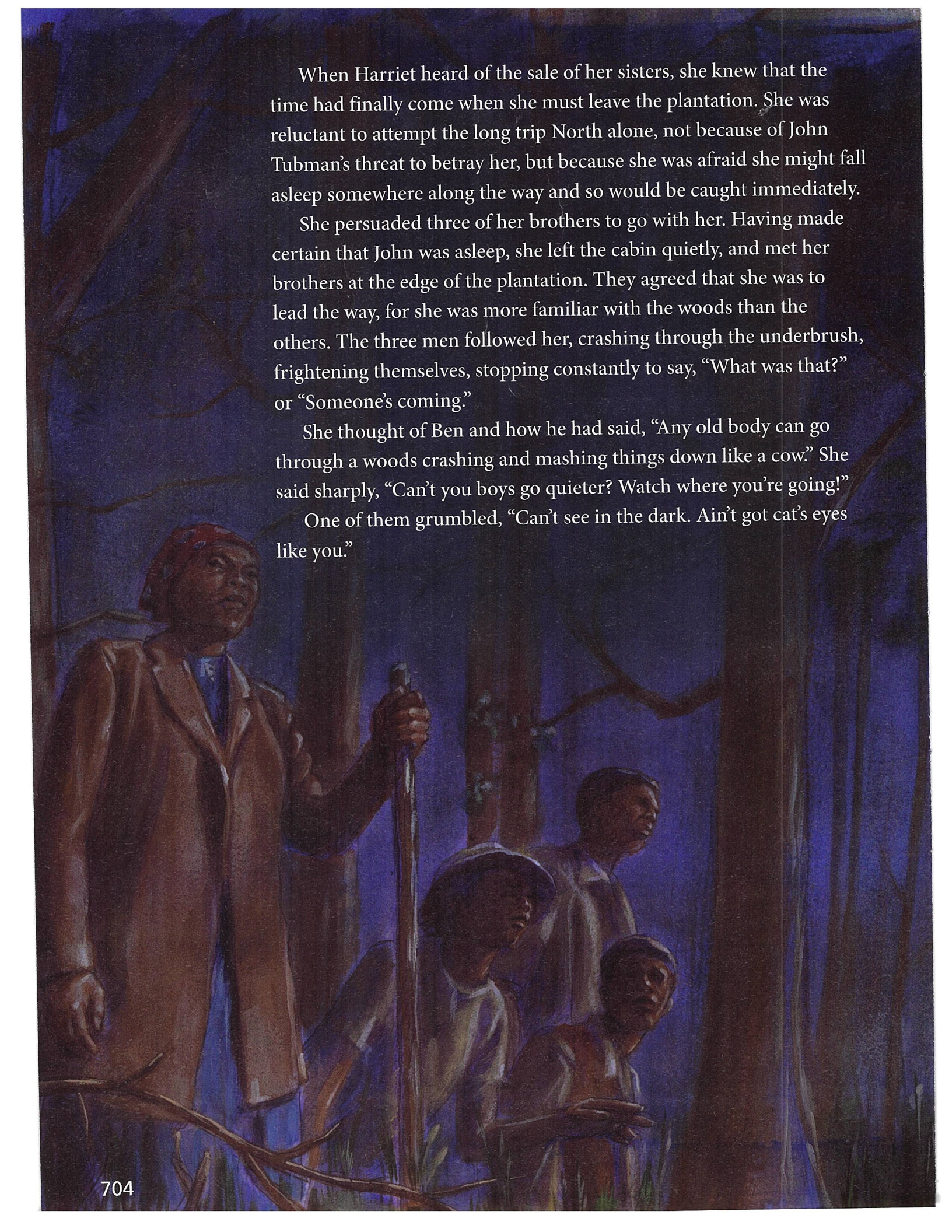
Harriet told her the story of the blow she had received when she was a girl. After that, whenever the woman saw her in the fields, she stopped to talk to her. She told Harriet that she lived on a farm, near Bucktown. Then one day she said, not looking at Harriet, but looking instead at the overseer, far off at the edge of the fields,



“If you ever need any help, Harriet, ever need any help, why you let me know.” That same year the young heir to the Brodas estate died. Harriet mentioned the fact of his death to the white woman in the faded sunbonnet, the next time she saw her. She told her of the panic-stricken talk in the quarter, told her that the slaves were afraid that the master, Dr. Thompson, would start selling them. She said that Doc Thompson no longer permitted any of them to hire their time. The woman nodded her head, clucked to the horse, and drove off, murmuring, “If you ever need any help—”

The slaves were right about Dr. Thompson's **intention**. He began selling slaves almost immediately. Among the first ones sold were two of Harriet Tubman's sisters. They went South with the chain gang on a Saturday.





When Harriet heard of the sale of her sisters, she knew that the time had finally come when she must leave the plantation. She was reluctant to attempt the long trip North alone, not because of John Tubman's threat to betray her, but because she was afraid she might fall asleep somewhere along the way and so would be caught immediately.

She persuaded three of her brothers to go with her. Having made certain that John was asleep, she left the cabin quietly, and met her brothers at the edge of the plantation. They agreed that she was to lead the way, for she was more familiar with the woods than the others. The three men followed her, crashing through the underbrush, frightening themselves, stopping constantly to say, "What was that?" or "Someone's coming."

She thought of Ben and how he had said, "Any old body can go through a woods crashing and mashing things down like a cow." She said sharply, "Can't you boys go quieter? Watch where you're going!"

One of them grumbled, "Can't see in the dark. Ain't got cat's eyes like you."

“You don’t need cat’s eyes,” she **retorted**. “On a night like this, with all the stars out, it’s not black dark. Use your own eyes.”

She supposed they were doing the best they could but they moved very slowly. She kept getting so far ahead of them that she had to stop and wait for them to catch up with her, lest they lose their way. Their progress was slow, uncertain. Their feet got tangled in every vine. They tripped over fallen logs, and once one of them fell flat on his face. They jumped, startled, at the most ordinary sounds: the murmur of the wind in the branches of the trees, the twittering of a bird. They kept turning around, looking back.

They had not gone more than a mile when she became aware that they had stopped. She turned and went back to them. She could hear them whispering. One of them called out, “Hat!”

“What’s the matter? We haven’t got time to keep stopping like this.”

“We’re going back.”

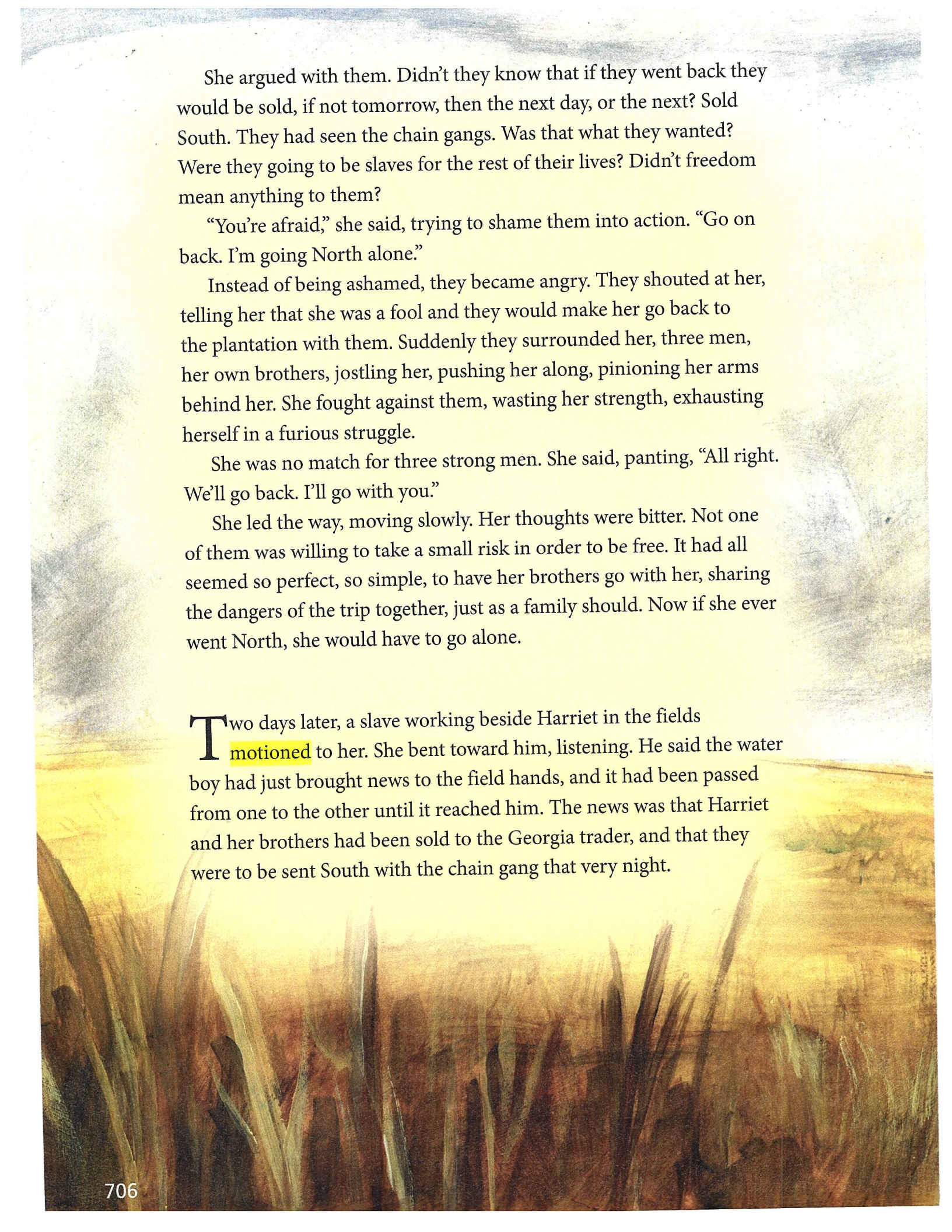
“No,” she said firmly. “We’ve got a good start. If we move fast and move quiet—”

Then all three spoke at once. They said the same thing, over and over, in frantic hurried whispers, all talking at once:

They told her that they had changed their minds. Running away was too dangerous. Someone would surely see them and recognize them. By morning the master would know they had “took off.” Then the handbills advertising them would be posted all over Dorchester County. The patterrollers would search for them. Even if they were lucky enough to elude the patrol, they could not possibly hide from the bloodhounds. The hounds would be baying after them, snuffing through the swamps and the underbrush, zigzagging through the deepest woods. The bloodhounds would surely find them. And everyone knew what happened to a runaway who was caught and brought back alive.

ANALYZE THE TEXT

Variations of English Where does the author use nonstandard English on page 704? Why does the author use this type of language here? Restate the sentences using formal English.



She argued with them. Didn't they know that if they went back they would be sold, if not tomorrow, then the next day, or the next? Sold South. They had seen the chain gangs. Was that what they wanted? Were they going to be slaves for the rest of their lives? Didn't freedom mean anything to them?

"You're afraid," she said, trying to shame them into action. "Go on back. I'm going North alone."

Instead of being ashamed, they became angry. They shouted at her, telling her that she was a fool and they would make her go back to the plantation with them. Suddenly they surrounded her, three men, her own brothers, jostling her, pushing her along, pinioning her arms behind her. She fought against them, wasting her strength, exhausting herself in a furious struggle.

She was no match for three strong men. She said, panting, "All right. We'll go back. I'll go with you."

She led the way, moving slowly. Her thoughts were bitter. Not one of them was willing to take a small risk in order to be free. It had all seemed so perfect, so simple, to have her brothers go with her, sharing the dangers of the trip together, just as a family should. Now if she ever went North, she would have to go alone.

Two days later, a slave working beside Harriet in the fields **motioned** to her. She bent toward him, listening. He said the water boy had just brought news to the field hands, and it had been passed from one to the other until it reached him. The news was that Harriet and her brothers had been sold to the Georgia trader, and that they were to be sent South with the chain gang that very night.

Harriet went on working but she knew a moment of panic. She would have to go North alone. She would have to start as soon as it was dark. She could not go with the chain gang. She might die on the way, because of those inexplicable sleeping seizures. But then she—how could she run away? She might fall asleep in plain view along the road.

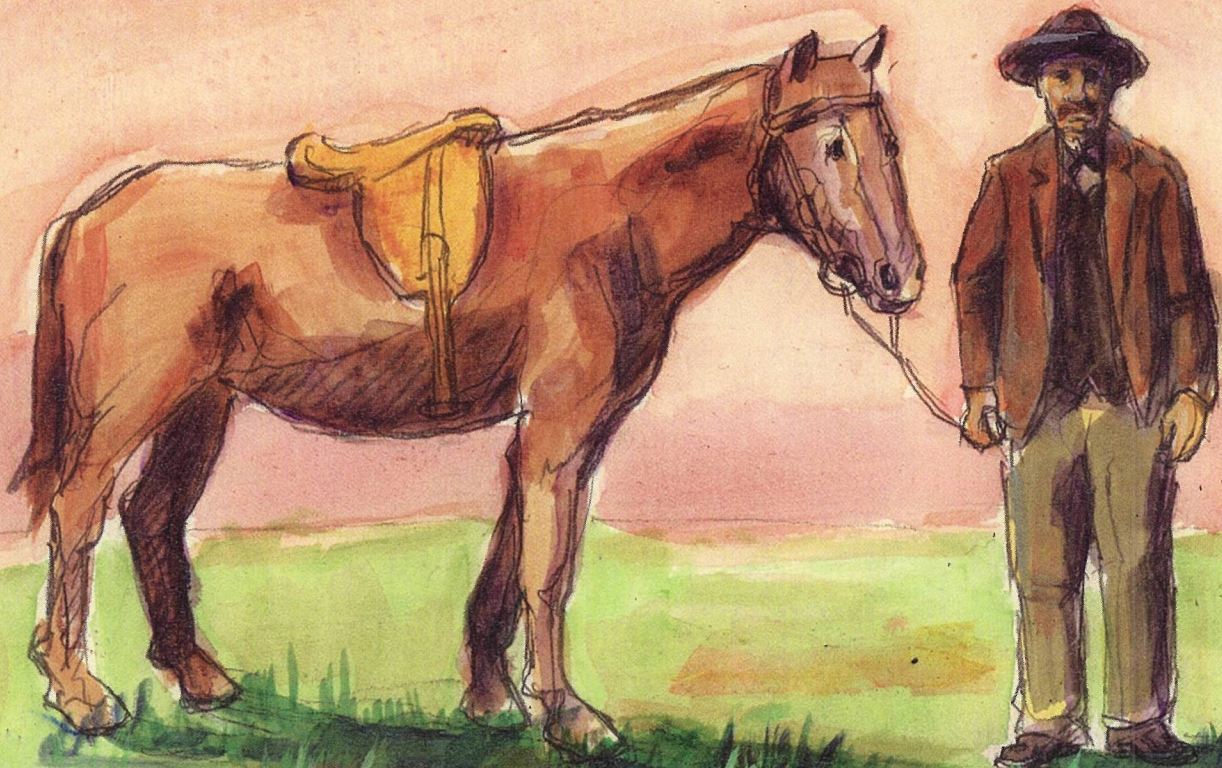
But even if she fell asleep, she thought, the Lord would take care of her. She murmured a prayer, “Lord, I’m going to hold steady on to You and You’ve got to see me through.”

Afterward, she explained her decision to run the risk of going North alone, in these words: “I had reasoned this out in my mind; there was one of two things I had a right to, liberty or death; if I could not have one, I would have the other; for no man should take me alive; I should fight for my liberty as long as my strength lasted, and when the time came for me to go, the Lord would let them take me.”



At dusk, when the work in the fields was over, she started toward the Big House. She had to let someone know that she was going North, someone she could trust. She no longer trusted John Tubman and it gave her a lost, lonesome feeling. Her sister Mary worked in the Big House, and she planned to tell Mary that she was going to run away, so someone would know. As she went toward the house, she saw the master, Doc Thompson, riding up the drive on his horse. She turned aside and went toward the quarter. A field hand had no legitimate reason for entering the kitchen of the Big House—and yet—there must be some way she could leave word so that afterward someone would think about it and know that she had left a message.

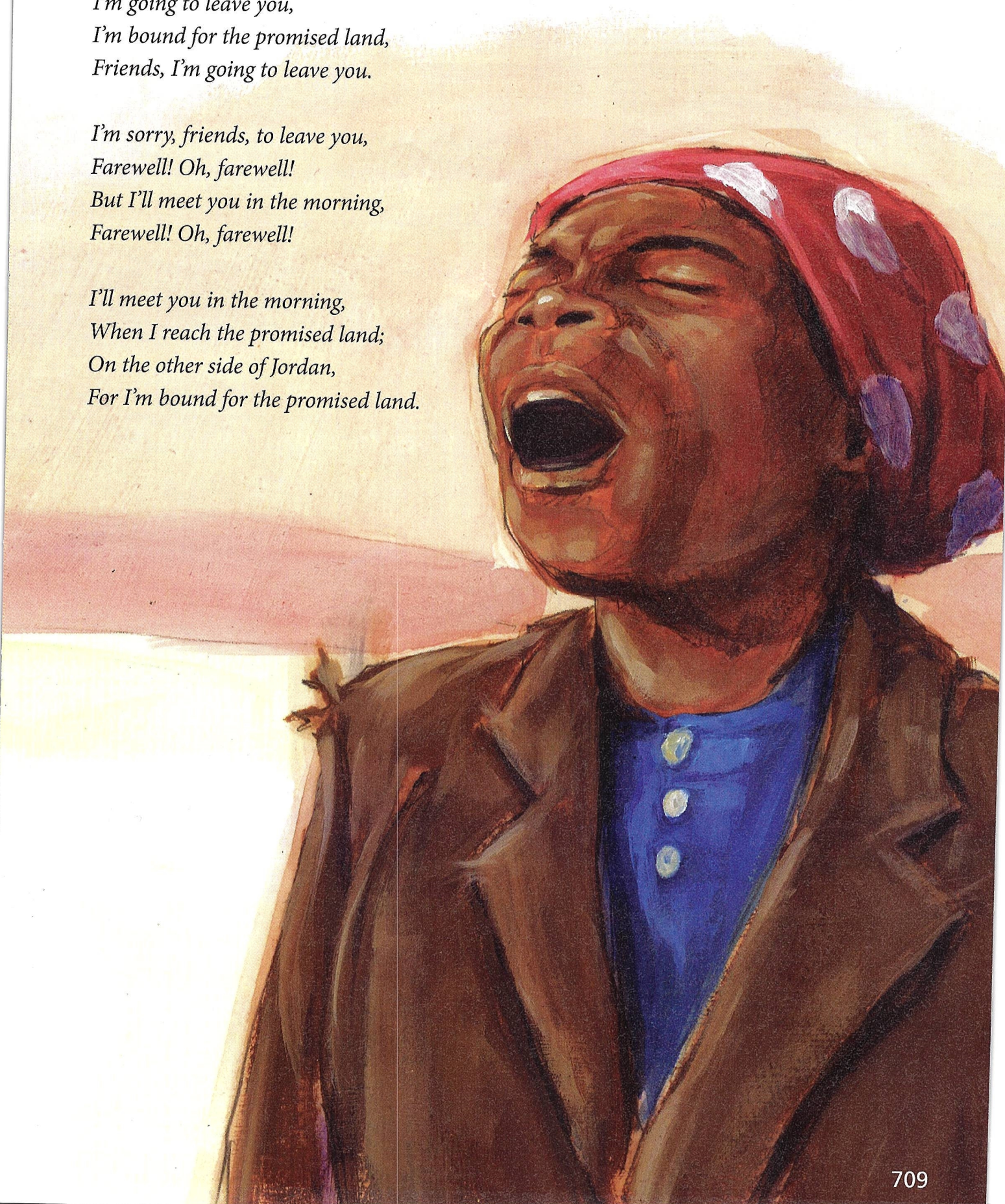
As she went toward the quarter she began to sing. Dr. Thompson reined in his horse, turned around and looked at her. It was not the beauty of her voice that made him turn and watch her, frowning, it was the words of the song that she was singing, and something defiant in her manner, that disturbed and puzzled him.



*When that old chariot comes,
I'm going to leave you,
I'm bound for the promised land,
Friends, I'm going to leave you.*

*I'm sorry, friends, to leave you,
Farewell! Oh, farewell!
But I'll meet you in the morning,
Farewell! Oh, farewell!*

*I'll meet you in the morning,
When I reach the promised land;
On the other side of Jordan,
For I'm bound for the promised land.*



That night when John Tubman was asleep, and the fire had died down in the cabin, she took the ashcake that had been baked for their breakfast, and a good-sized piece of salt herring, and tied them together in an old bandanna. By **hoarding** this small stock of food, she could make it last a long time, and with the berries and edible roots she could find in the woods, she wouldn't starve.

She decided that she would take the quilt with her, too. Her hands lingered over it. It felt soft and warm to her touch. Even in the dark, she thought she could tell one color from another, because she knew its pattern and design so well.

Then John stirred in his sleep, and she left the cabin quickly, carrying the quilt carefully folded under her arm.

Once she was off the plantation, she took to the woods, not following the North Star, not even looking for it, going instead toward Bucktown. She needed help. She was going to ask the white woman who had stopped to talk to her so often if she would help her. Perhaps she wouldn't. But she would soon find out.

When she came to the farmhouse where the woman lived, she approached it cautiously, circling around it. It was so quiet. There was no sound at all, not even a dog barking, or the sound of voices. Nothing.

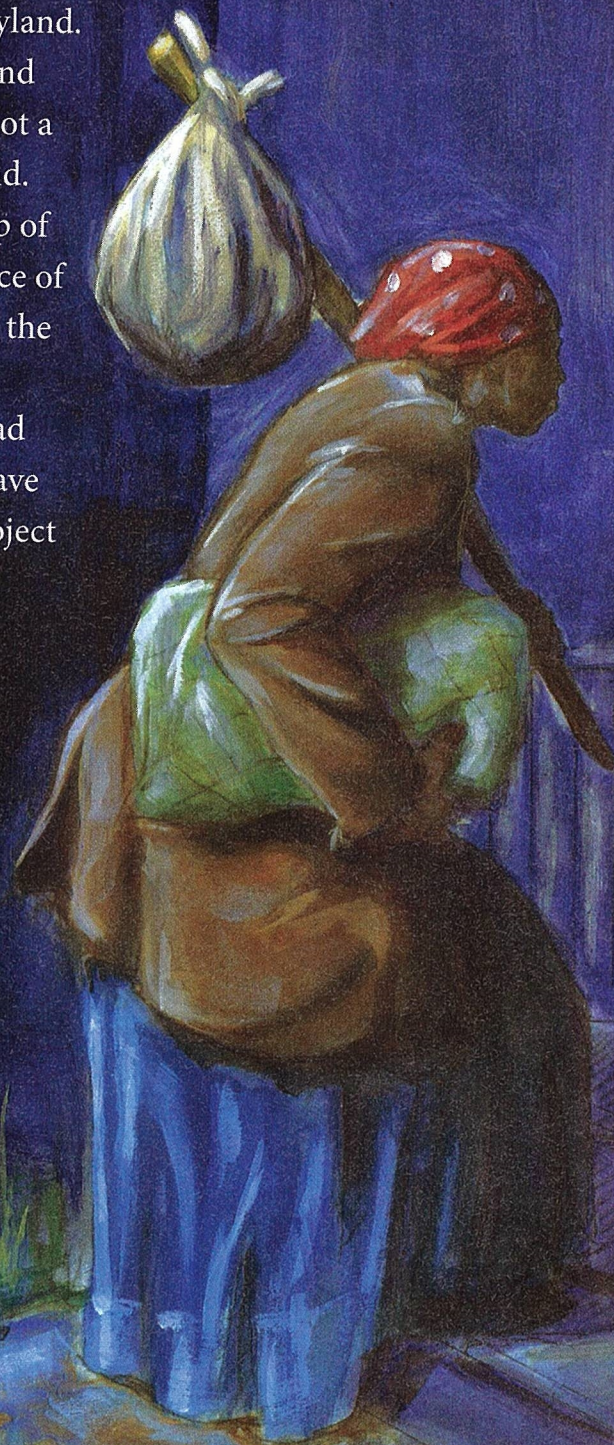
She tapped on the door, gently. A voice said, "Who's there?" She answered, "Harriet, from Dr. Thompson's place."

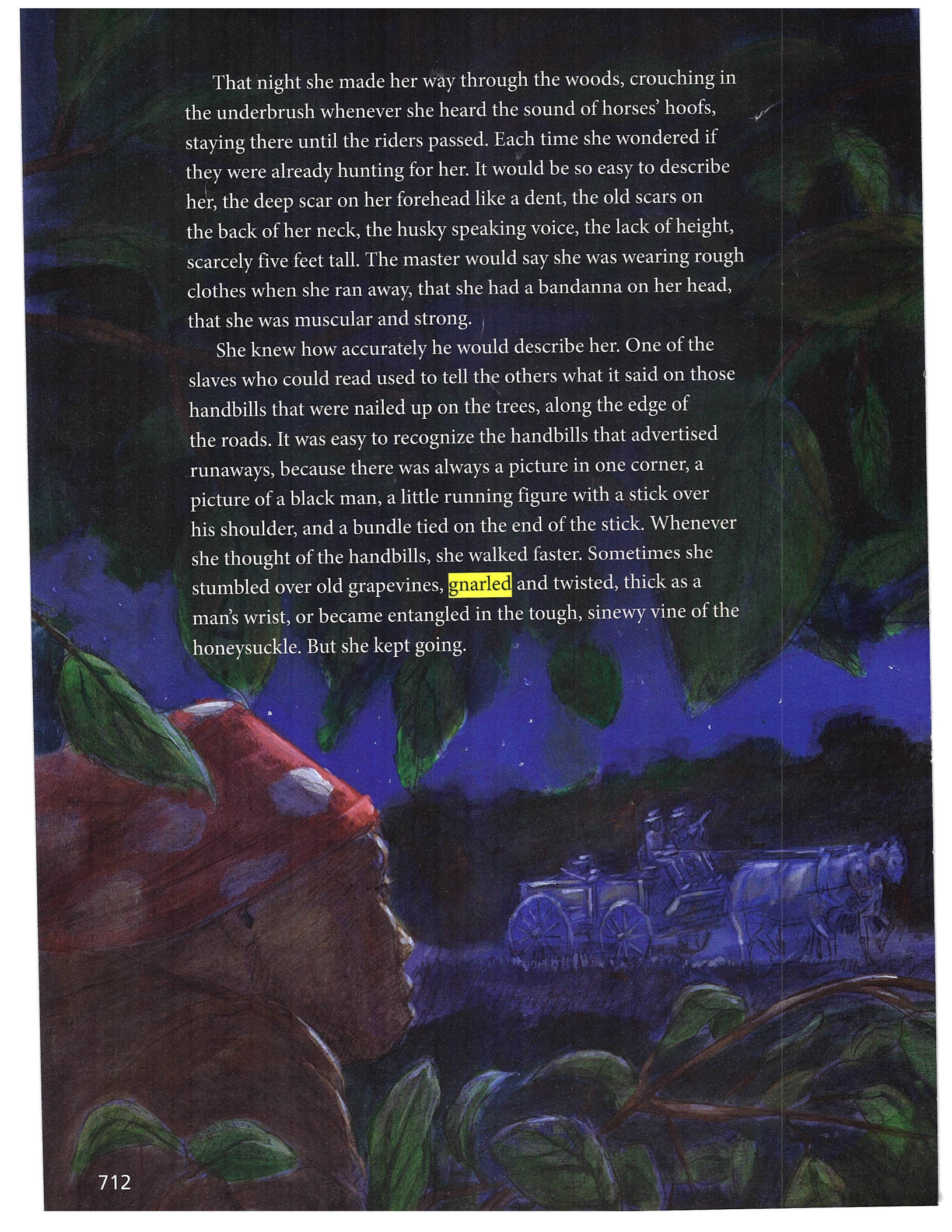
When the woman opened the door she did not seem at all surprised to see her. She glanced at the little bundle that Harriet was carrying, at the quilt, and invited her in. Then she sat down at the kitchen table, and wrote two names on a slip of paper, and handed the paper to Harriet.

She said that those were the next places where it was safe for Harriet to stop. The first place was a farm where there was a gate with big white posts and round knobs on top of them. The people there would feed her, and when they thought it was safe for her to go on, they would tell her how to get to the next house, or take her there. For these were the first two stops on the Underground Railroad—going North, from the Eastern Shore of Maryland.

Thus Harriet learned that the Underground Railroad that ran straight to the North was not a railroad at all. Neither did it run underground. It was composed of a loosely organized group of people who offered food and shelter, or a place of concealment, to fugitives who had set out on the long road to the North and freedom.

Harriet wanted to pay this woman who had befriended her. But she had no money. She gave her the patchwork quilt, the only beautiful object she had ever owned.





That night she made her way through the woods, crouching in the underbrush whenever she heard the sound of horses' hoofs, staying there until the riders passed. Each time she wondered if they were already hunting for her. It would be so easy to describe her, the deep scar on her forehead like a dent, the old scars on the back of her neck, the husky speaking voice, the lack of height, scarcely five feet tall. The master would say she was wearing rough clothes when she ran away, that she had a bandanna on her head, that she was muscular and strong.

She knew how accurately he would describe her. One of the slaves who could read used to tell the others what it said on those handbills that were nailed up on the trees, along the edge of the roads. It was easy to recognize the handbills that advertised runaways, because there was always a picture in one corner, a picture of a black man, a little running figure with a stick over his shoulder, and a bundle tied on the end of the stick. Whenever she thought of the handbills, she walked faster. Sometimes she stumbled over old grapevines, gnarled and twisted, thick as a man's wrist, or became entangled in the tough, sinewy vine of the honeysuckle. But she kept going.

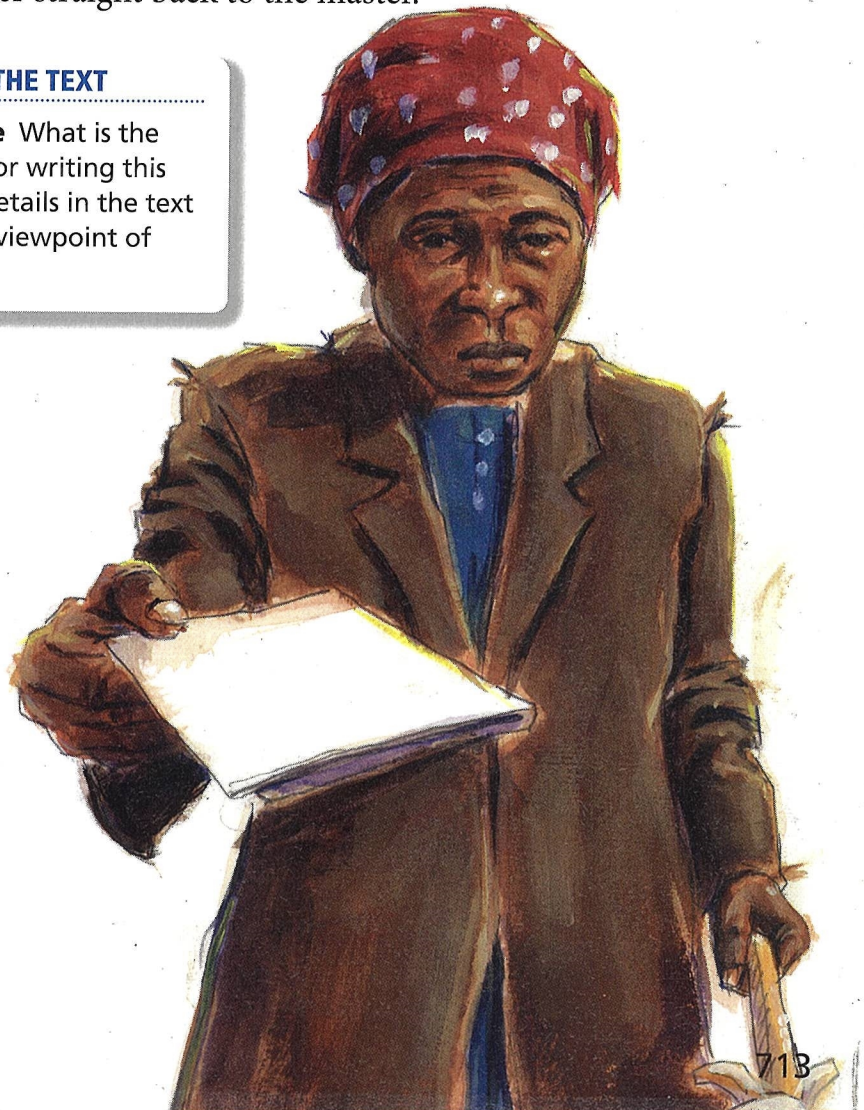
In the morning, she came to the house where her friend had said she was to stop. She showed the slip of paper that she carried to the woman who answered her knock at the back door of the farmhouse. The woman fed her, and then handed her a broom and told her to sweep the yard.

Harriet hesitated, suddenly suspicious. Then she decided that with a broom in her hand, working in the yard, she would look as though she belonged on the place, certainly no one would suspect that she was a runaway.

That night the woman's husband, a farmer, loaded a wagon with produce. Harriet climbed in. He threw some blankets over her, and the wagon started. It was dark under the blankets, and not exactly comfortable. But Harriet decided that riding was better than walking. She was surprised at her own lack of fear, wondered how it was that she so readily trusted these strangers who might betray her. For all she knew, the man driving the wagon might be taking her straight back to the master.

ANALYZE THE TEXT

Author's Purpose What is the author's purpose for writing this selection? What details in the text show the author's viewpoint of Harriet Tubman?



She thought of those other rides in wagons, when she was a child, the same clop-clop of the horses' feet, creak of the wagon, and the feeling of being lost because she did not know where she was going. She did not know her **destination** this time either, but she was not alarmed. She thought of John Tubman. By this time he must have told the master that she was gone. Then she thought of the plantation and how the land rolled gently down toward the river, thought of Ben and Old Rit, and that Old Rit would be **inconsolable** because her favorite daughter was missing. "Lord," she prayed, "I'm going to hold steady onto You. You've got to see me through." Then she went to sleep.

The next morning when the stars were still visible in the sky, the farmer stopped the wagon. Harriet was instantly awake.

He told her to follow the river, to keep following it to reach the next place where people would take her in and feed her. He said that she must travel only at night, and she must stay off the roads because the patrol would be hunting for her. Harriet climbed out of the wagon. "Thank you," she said simply, thinking how amazing it was that there should be white people who were willing to go to such lengths to help a slave get to the North.

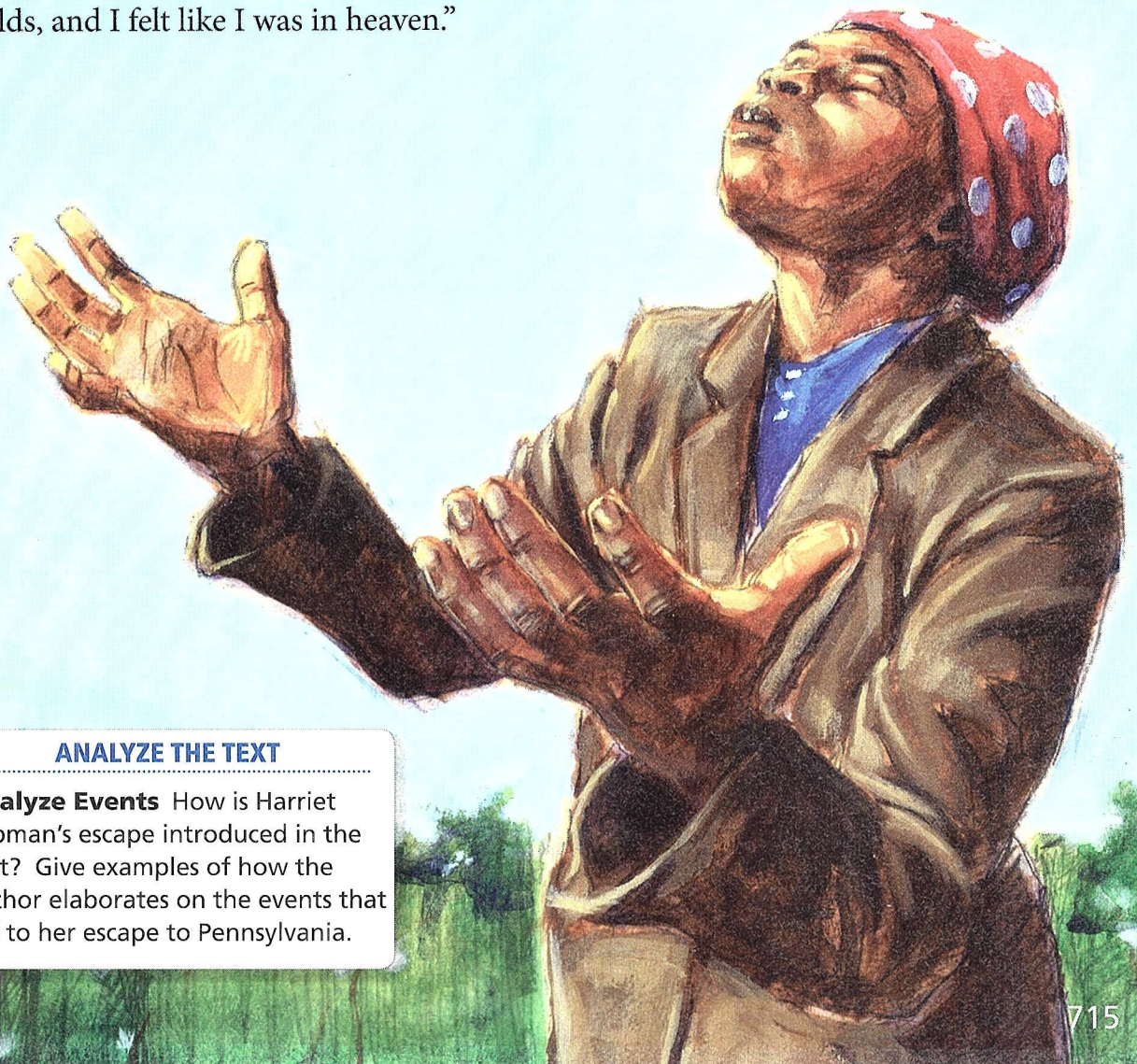


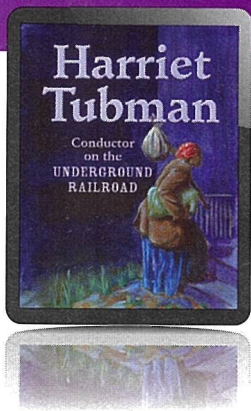
When she finally arrived in Pennsylvania, she had traveled roughly ninety miles from Dorchester County. She had slept on the ground outdoors at night. She had been rowed for miles up the Choptank River by a man she had never seen before. She had been concealed in a haycock, and had, at one point, spent a week hidden in a potato hole in a cabin which belonged to a family of free Negroes. She had been hidden in the attic of the home of a Quaker. She had been befriended by stout German farmers, whose guttural speech surprised her and whose well-kept farms astonished her. She had never before seen barns and fences, farmhouses and outbuildings, so carefully painted. The cattle and horses were so clean they looked as though they had been scrubbed.

When she crossed the line into the free state of Pennsylvania, the sun was coming up. She said, "I looked at my hands to see if I was the same person now I was free. There was such a glory over everything, the sun came like gold through the trees, and over the fields, and I felt like I was in heaven."

ANALYZE THE TEXT

Analyze Events How is Harriet Tubman's escape introduced in the text? Give examples of how the author elaborates on the events that led to her escape to Pennsylvania.





Dig Deeper

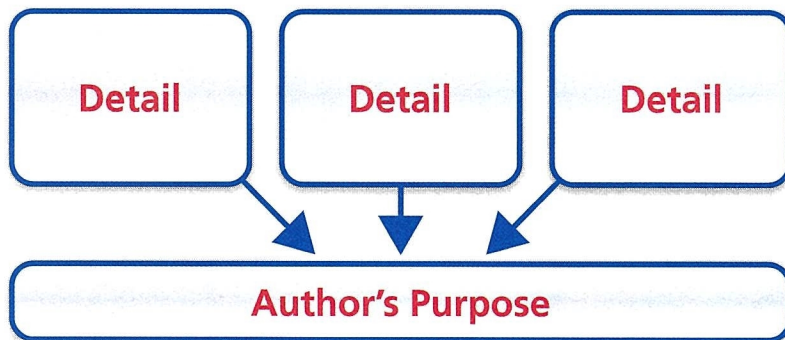
Use Clues to Analyze the Text

Use these pages to learn about Author's Purpose, Variations of English, and how to Analyze Events. Then read "Harriet Tubman: Conductor on the Underground Railroad" again to apply what you learned.

Author's Purpose

In "Harriet Tubman: Conductor on the Underground Railroad," author Ann Petry includes many details about Harriet Tubman's life, her persistence, and her courage. Through Petry's choice of genre, organization, and words, she reveals her **purpose for writing**. By analyzing these choices, you can also infer the author's viewpoint toward her subject.

Look back at pages 704–706 of the selection. The author tells of Tubman's failed escape attempt with her brothers. What is the author's viewpoint toward Tubman's brothers? How can you tell?



Variations of English

Sometimes authors of historical text include dialogue representing speakers from different times in history. The dialogue may contain words or expressions that are not used in **standard English**. Nonstandard English can contain grammatical errors, such as those in "I haven't never gone nowhere with him." It can also contain words and expressions no longer used, such as "I am beholden to you." Recognizing variations from standard English can help you make improvements in your own writing.

Mont. Royal, June 6th 1850.

Sir

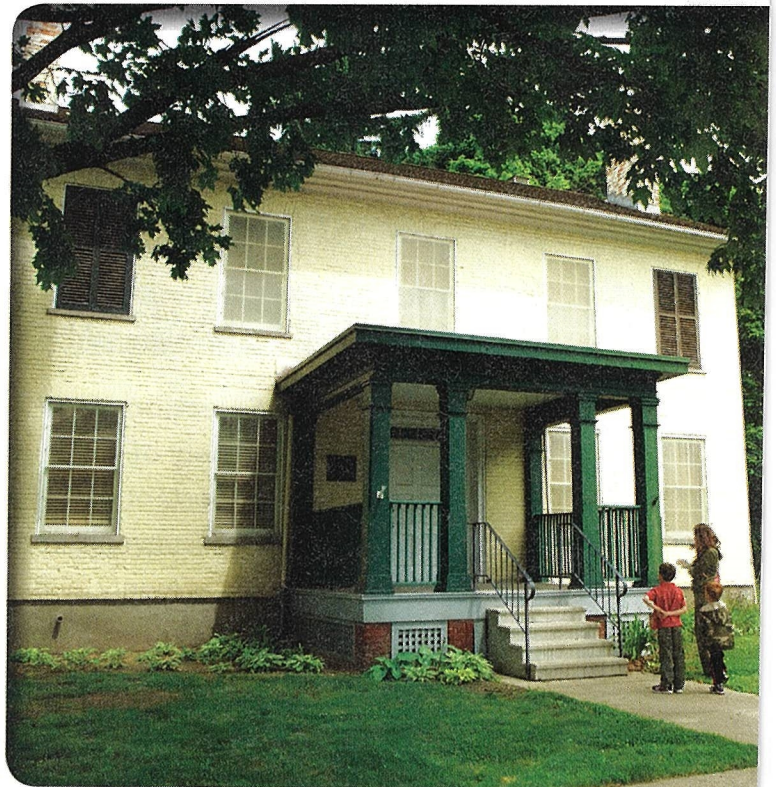
I received your letter on the 28. and it gave me g
leasure to hear that you were all well. I received the
back you sent me. & if I can sell my furniture I will
make it convenient to come in November I am not
satisfied where I was living as there is another family
there and the man is very very bad. and if it
not. so that I would have written to you sooner I
thankful for your kindness in sending me the
please write back as soon as this comes to hand
let me know how you all are if I had received
letter last February I would have been out there
when you write back you will please let me know
Miss Maria is and also Nancy

No more but I remain your affec
Friend

Analyze Events

Literary nonfiction tells a true story about an event or a person. Ann Petry focuses on one event, Harriet Tubman's escape north to freedom. To help readers understand a major event like this, authors often introduce the events leading up to the main one. They also elaborate by including other text evidence to further expand the story. To **analyze an event** in literary nonfiction, look for how and where the event is introduced and how it is elaborated.

A house on the Underground Railroad



Your Turn

RETURN TO THE ESSENTIAL QUESTION



Review the selection with a partner to prepare to discuss this question: *How have people in history worked hard to achieve their goals?* As you discuss, include text evidence when you pose and respond to questions. Make comments and share opinions.



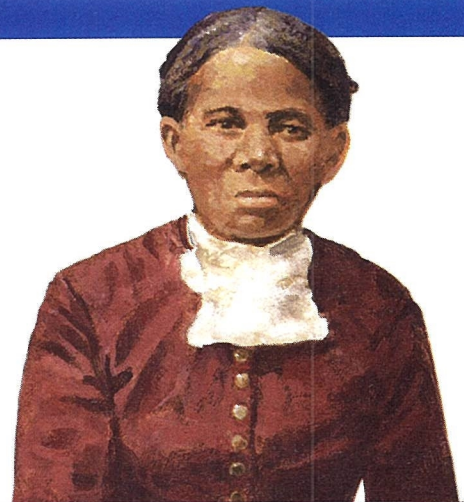
Classroom Conversation

Continue your discussion of the selection by using text evidence to explain your answers to these questions:

- 1 What do you think Harriet Tubman learned from her experience?
- 2 Judging from the title "Harriet Tubman: Conductor on the Underground Railroad," what became of Harriet after she reached freedom?
- 3 Why were people willing to help slaves who sought their freedom? Considering the risks, what did they have to gain?

WHAT DOES IT MEAN?

Summarize the Selection Work with a partner to plan an oral summary of the selection. Make a list of the most important ideas from the selection. Be sure to list events in the correct order. Remember to use only evidence from the text, not personal opinions. Then present your summary orally to another pair of partners.



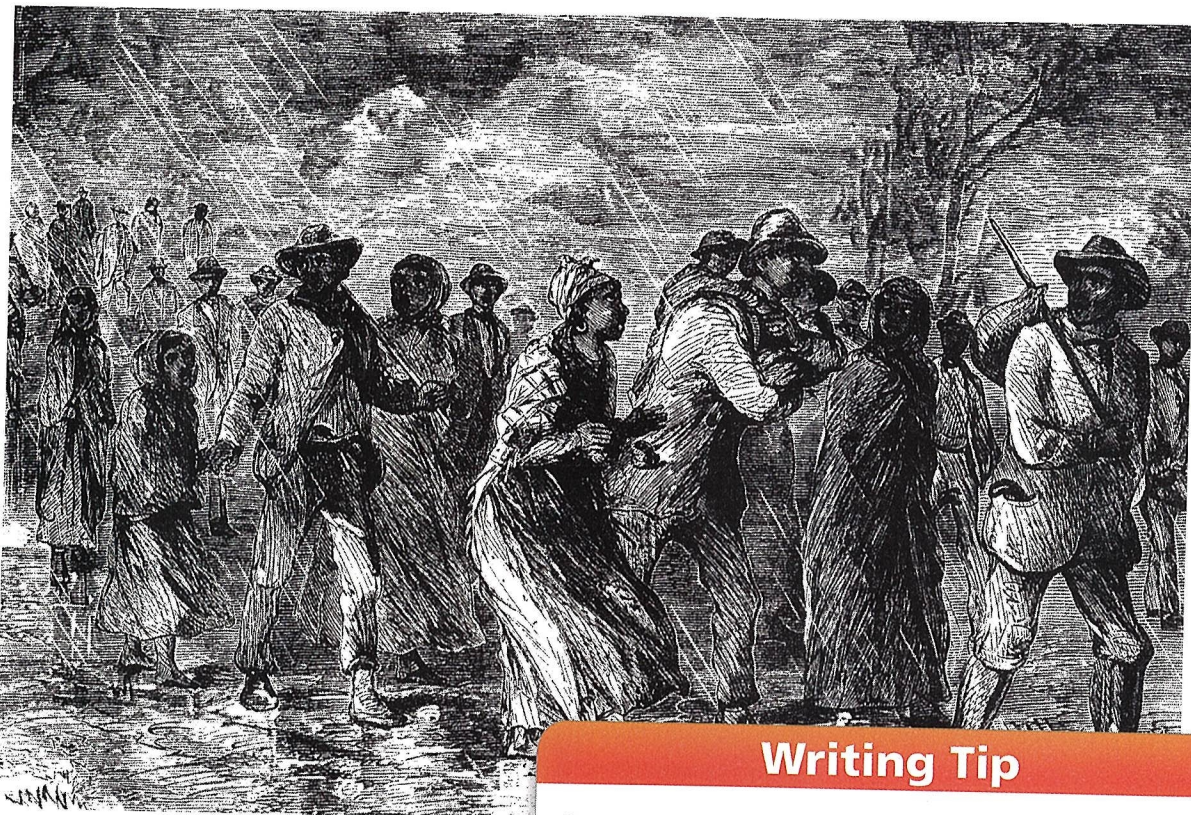
Harriet Tubman

Performance Task

WRITE ABOUT READING



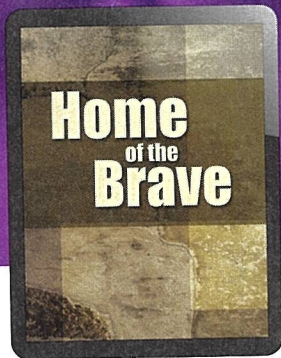
Response Did Harriet Tubman risk too much? Write a paragraph expressing your argument about Tubman's second attempt to escape to the free North. Introduce the paragraph with your claim. Support your claim with the reasons why you feel as you do and with evidence from the text. End with a concluding statement.



Writing Tip

State your claim at the beginning of your paragraph. Use correct capitalization and punctuation in your writing.

POETRY



✓ GENRE

Poetry uses the sound and rhythm of words to suggest images and express feelings in a variety of forms.

✓ TEXT FOCUS

A **stanza** is a section of a poem in which the lines work together. A poem may have one or more stanzas.

Home of the Brave

What represents bravery to you? Maybe it is a person who has achieved status for helping others. Maybe it is an emotion, like the feeling of pride in overcoming a fear. These two poets each conceive of bravery in a different way. As you read, compare their ideas of bravery with your own. Then use your ideas to write your own poem about bravery.

I, Too

by Langston Hughes

I, too, sing America.

I am the darker brother.
They send me to eat in the
kitchen

When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll sit at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed —

I, too, am America.



Who Could Tell?

by Carmen T. Bernier-Grand

¡Híjole!

Who could tell?

Who could tell
that Cesario Estrada Chávez,
the shy American
wearing a checkered shirt,
walking with a cane to ease his back
from the burden of the fields,
could organize so many people
to march for La Causa, The Cause?

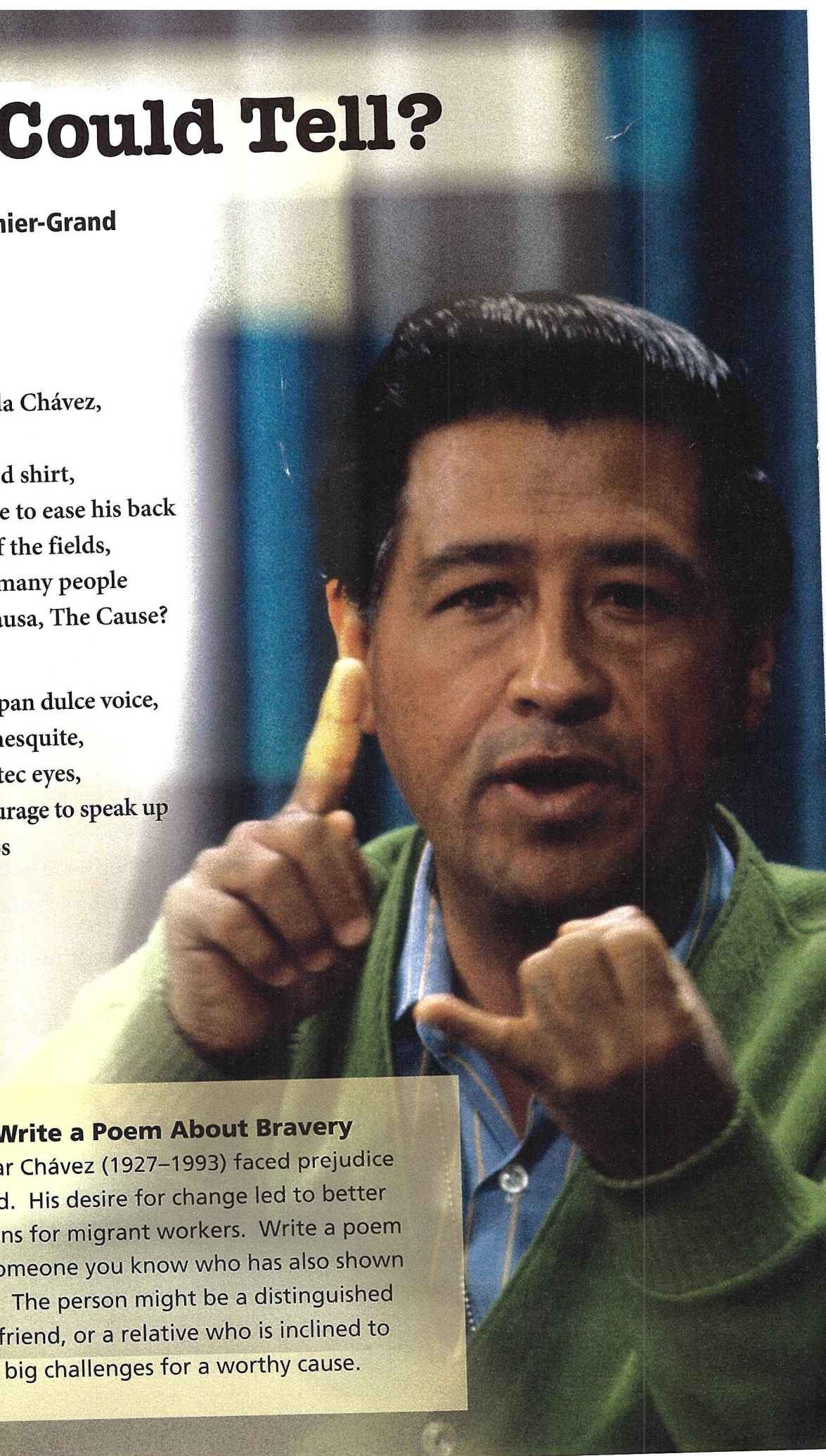
Who could tell
that he with a soft pan dulce voice,
hair the color of mesquite,
and downcast, Aztec eyes,
would have the courage to speak up
for the campesinos
to get better pay,
better housing,
better health?

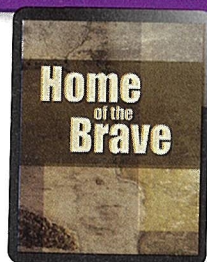
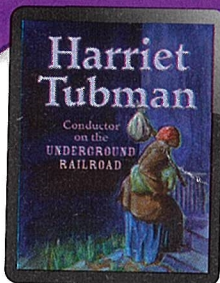
¡Híjole!

Who could tell?

Write a Poem About Bravery

César Chávez (1927–1993) faced prejudice as a child. His desire for change led to better conditions for migrant workers. Write a poem about someone you know who has also shown bravery. The person might be a distinguished hero, a friend, or a relative who is inclined to take on big challenges for a worthy cause.





Compare Texts

TEXT TO TEXT

Compare Presentations Compare “Harriet Tubman: Conductor on the Underground Railroad” to the poetry in “Home of the Brave.” Compare how all of the selections tell about bravery. Contrast the selections, based on how the idea of bravery is presented in the true story and in each poem.



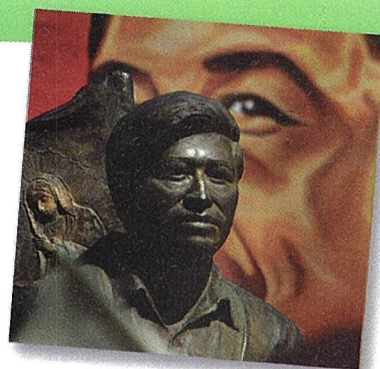
TEXT TO SELF

Write About an Experience Harriet Tubman received help from a friend as well as many strangers on her journey to freedom. Write a paragraph about a time when someone helped you, even when you didn’t expect it.



TEXT TO WORLD

Give a News Report Think about how the actions of Harriet Tubman and César Chávez continue to have an impact on people today. Then write a news report about a person—from the present day or from history—who has made an impact on your life. Keep in mind your purpose for writing, and organize your report to suit the purpose. Share your report with members of a small group.



Grammar

Making Comparisons A **comparative adjective** compares two persons, places, or things. To form the comparative, add *-er* to a short adjective and use *more* before a long adjective. A **superlative adjective** compares more than two persons, places, or things. To form the superlative, add *-est* to a short adjective and use *most* before a long adjective. Add *more* in front of most adverbs to form the **comparative** and *most* to form the **superlative**. The adjectives *good* and *bad* and the adverb *well* have special comparative and superlative forms.

Adjectives and Adverbs	Comparatives	Superlatives
simple (short adjective)	simpler	simplest
powerful (long adjective)	more powerful	most powerful
good (adjective)	better	best
bad (adjective)	worse	worst
joyfully (adverb)	more joyfully	most joyfully
well (adverb)	better	best

Try This!

With a partner, read aloud each sentence below. Identify each comparative adjective, superlative adjective, comparative adverb, and superlative adverb.

- 1 Leaving the plantation was Harriet Tubman's bravest act.
- 2 Harriet was a more determined person than her husband.
- 3 Who helped Harriet Tubman as she most eagerly sought freedom?
- 4 Harriet's younger brother discouraged her more vigorously than anyone.

When you compare two persons, things, or actions in your writing, be sure to use the comparative form. When you compare three or more, use the superlative form. When writing forms of *good* and *bad*, use their unique forms.



Incorrect Forms

Ben is the best of the two poets.
He writes gooder than the other.

Correct Forms

Ben is the better of the two poets.
He writes better than the other.

Connect Grammar to Writing

Making comparisons can help readers better understand the importance of your claim and the reasons that support it. As you revise your argument next week, make sure you have used comparatives and superlatives correctly.

▶ Writing as a Process: Plan and Draft

▶ Writing Arguments: Support Your Claim

my WriteSmart

Reading-Writing Workshop: Prewrite

Argument Writing

Evidence When you plan an argument, be aware of any objections that your audience might have. Think of convincing responses that will persuade your readers to agree with you. Then collect evidence—facts and examples—to support these responses.

Orlando wanted to convince readers that cell phones have improved people's lives. As part of his planning on this topic, he explored possible objections and responses to them. Later, he included this information in a persuasion chart to help organize his writing.

Exploring a Topic

Writing Process Checklist

▶ Prewrite

- Did I choose a position or goal I feel strongly about?
- Did I include strong reasons that will appeal to my audience?
- Did I give facts and examples to support each reason?
- Did I plan how to address possible objections?
- Did I arrange my reasons in a persuasive order?

Draft

Revise

Edit

Publish and Share

Possible Objection	My Response
<ul style="list-style-type: none"> • People annoy others when they talk on the phone. • Talking on cell phones distracts drivers, causing accidents. 	<p>Ask</p> <ul style="list-style-type: none"> • Tell users to move to another area to talk on the phone. • Cell phone use can be regulated.

Persuasion Chart

Topic:

Cell phones have improved people's lives.

Reason: Families need to communicate.

Details: Kids might need permission to go somewhere after school.

Reason: Cell phones are good for emergencies.

Details: Few pay phones are available.
People can call for help right away.

Objection: People who talk on their cell phones annoy others.

Response: Ask users to move to another area to talk.

Objection: Talking on cell phones distracts drivers, causing accidents.

Response: Cell phone use can be regulated.

Reading as a Writer

Which of Orlando's two responses is more convincing? What possible objections and responses can you add to your own chart? Can you support your responses with facts and examples?

When I planned my argument, I included my own answers to possible objections from readers.

