

UNIT 7

Style as Substance

Part 1: Introduction and Conclusions

Part 2: Qualifying Claims

Part 3: Sentences

Part 4: Clarity

ENDURING UNDERSTANDINGS AND SKILLS: Unit Seven

Part 1

Understand

Individuals write within a particular situation and make strategic writing choices based on that situation. (RHS-1)

Demonstrate

Identify and describe components of the rhetorical situation: the exigence, audience, writer, purpose, context, and message. (Reading 1.A)

Write introductions and conclusions appropriate to the purpose and context of the rhetorical situation. (Writing 2.A)

Part 2

Understand

Writers make claims about subjects, rely on evidence that supports the reasoning that justifies the claim, and often acknowledge or respond to other, possibly opposing, arguments. (CLE-1)

Demonstrate

Explain ways claims are qualified through modifiers, counterarguments, and alternative perspectives. (Reading 3.C)

Qualify a claim using modifiers, counterarguments, or alternative perspectives. (Writing 4.C)

Part 3

Understand

The rhetorical situation informs the strategic stylistic choices that writers make. (STL-1)

Demonstrate

Explain how writers create, combine, and place independent and dependent clauses to show relationships between and among ideas. (Reading 7.B)

(Note: Students should be able to read and analyze these complexities but are not expected to write with them on timed essays.)

Write sentences that clearly convey ideas and arguments. (Writing 8.B)

(continued)

Part 4

Understand

The rhetorical situation informs the strategic stylistic choices that writers make. (STL-1)

Demonstrate

Explain how grammar and mechanics contribute to the clarity and effectiveness of an argument. (Reading 7.C)

Use established conventions of grammar and mechanics to communicate clearly and effectively. (Writing 8.C)

Source: AP® English Language and Composition Course and Exam Description

Unit 7 Overview

On-camera actors learn to control their facial expressions so they can express not only the seven basic universally recognized facial expressions—happiness, sadness, contempt, fear, disgust, anger, and surprise—but also the nearly limitless range of smaller and subtle expressions that shade the basic emotions into more complex feelings. Actors develop the skills to express the universal as well as the detailed and nuanced feelings to serve their main purpose: deception. Although the word *deception* often has negative connotations, the audience willingly gives the actors permission to practice this deception; the audience members know they are witnessing a pretense for their entertainment. When viewing a movie or play, people put aside their disbelief for the sake of enjoying an interesting story and becoming invested in the characters. The goal of an actor is to be skilled enough to convince the audience that the feelings being portrayed are the genuine emotions of a real character. Furthermore, if the actors are truly convincing, they may make viewers reflect on their own lives and characters; people often see movies not only to be entertained, but to learn something about life.



Source: Wikimedia Commons

Can you identify each of the seven universally recognized facial expressions?



Writers use similar skills for achieving their goals. When writers have mastered the essential skills of narrowing topics and making claims that can be defended with reasoning and evidence, they may move on to more complex expressions as their writing skills advance. Author Pawan Mishra says that as writers improve, the writing becomes more difficult. Writers often start wanting more information and paying closer attention to ideas they may not have thought much about before. They might begin to seek out other perspectives, knowing that their ideas fit somewhere within that larger conversation. They frequently become more thoughtful about the words they choose or the way they organize a sentence, spending time moving ideas and words around within a sentence to make it clearer or to emphasize certain points, just as actors work to perfect the clear expression of complex emotions. While the actor's goal is to master deception to fool a willing audience, often a writer's goal is to master transparent, clear, and engaging reasoning to convince a sometimes unwilling or wary audience.

Actors and writers can make similar mistakes. Actors' overuse of certain facial expressions, especially with eyebrows, can ruin the deceit through overacting: suddenly the audience becomes more aware of the actor than the character. Writers can also "overwrite"—they can use obscure words when common words will do and use more words than necessary. Suddenly the reader is more aware of the author than the message.



Source: Bradford Veley, cartoonstock.com

As a writer, don't try to sound smart or flashy—be smart and be yourself.

When you write clearly, you show readers that you are aware of the time and effort close reading requires. Using precise words and concise sentences can help you achieve a clear style that effectively and thoughtfully engages your reader in the conversation. This unit explores a variety of ways to move beyond the basics of writing and to put your style to work in supporting and clarifying complex ideas.

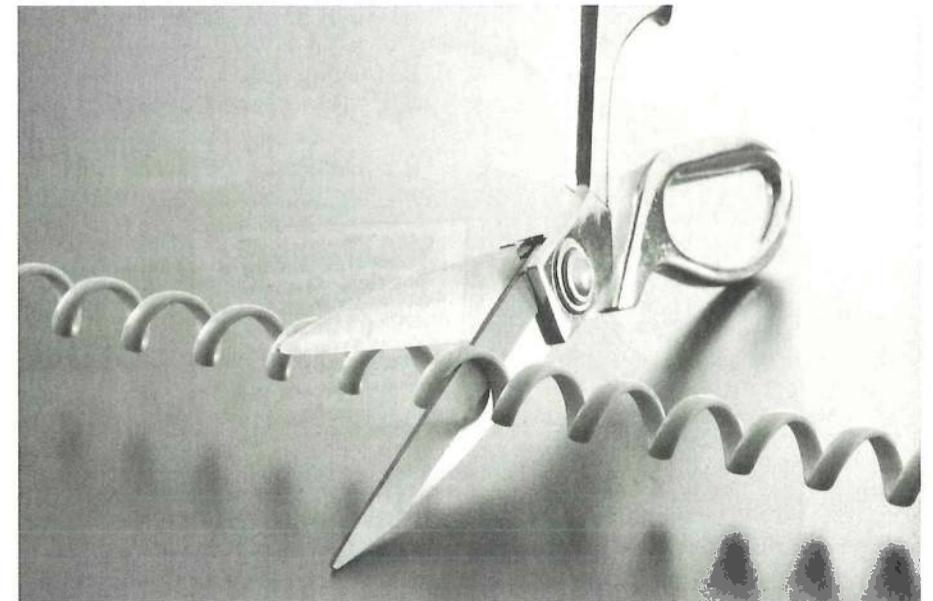


Close Reading: Professional Text
"How the Loss of the Landline Is Changing Family Life" by Julia Cho

Source A

Cho, Julia. "How the Loss of the Landline
Is Changing Family Life."
The Atlantic, 12 December 2019.

A writer from New Jersey, Julia Cho describes her work as focused on "themes of love and loss, time and memory, faith and doubt, intuition and synchronicity, and hope as a way of knowing." Her work has appeared in a number of major newspapers and magazines across the United States. This article was originally published in the December 12, 2019 issue of *The Atlantic*, a magazine that the *Chicago Tribune* newspaper called "a gracefully aging . . . 150-year-old granddaddy of periodicals." In the article, Cho discusses the effects that the growth of mobile phone use across family generations has on family relationships.



Source: Getty Images

The shared phone was a space of spontaneous connection for the entire household.

1 My tween will never know the sound of me calling her name from another room after the phone rings. She'll never sit on our kitchen floor, refrigerator humming in the background, twisting a cord around her finger while talking to her best friend. *I'll get it, He's not here right now, and It's for you* are all phrases that are on their way out of the modern domestic vernacular. According to the federal government, the majority of American homes now use cellphones exclusively. "We don't even have a landline anymore," people began to say proudly as the new millennium progressed. But this came with a quieter, secondary loss—the loss of the shared social space of the family landline.

2 "The shared family phone served as an anchor for home," says Luke Fernandez, a visiting computer-science professor at Weber State University and a co-author of *Bored, Lonely, Angry, Stupid: Feelings About Technology, From the Telegraph to Twitter*. "Home is where you could be reached, and where you needed to go to pick up your messages." With smartphones, Fernandez says, "we have gained mobility and privacy. But the value of the home has been diminished, as has its capacity to guide and monitor family behavior and perhaps bind families more closely together."

3 The home telephone was a communal invention from the outset. "When the telephone rang, friends and family gathered 'round, as mesmerized by its magic flow of electrons as they would later be by the radio," according to *Once Upon a Telephone*, a lighthearted 1994 social history of the technology. After the advent of the telephone, in the late 19th century, and through the mid-20th century, callers relied on switchboard operators who knew their customers' voices, party lines were shared by neighbors (who would often eavesdrop on one another's conversations), and phone books functioned as a sort of map of a community.

4 The early telephone's bulky size and fixed location in the home made a phone call an occasion—often referred to in early advertisements as a "visit" by the person initiating the call. (One woman quoted in *Once Upon a Telephone* recalls the phone as having the "stature of a Shinto shrine" in her childhood home.) There was phone furniture—wooden vanities that housed phones in hallways of homes, and benches built for the speaker to sit on so they could give their full attention to the call. Even as people were defying time and space by speaking with someone miles away, they were firmly grounded in the space of the home, where the phone was attached to the wall.

5 Over the course of the 20th century, phones grew smaller, easier to use, and therefore less mystical and remarkable in their household presence. And with the spread of cordless phones in the 1980s, calls became more private. But even then, when making a call to another household's landline, you never knew who would pick up. For those of us who grew up with a shared family phone, calling friends usually meant first speaking with their parents, and answering calls meant speaking with any number of our parents' acquaintances on a regular basis. With practice, I was capable of addressing everyone from a telemarketer to my

mother's boss to my older brother's friend—not to mention any relative who happened to call. Beyond developing conversational skills, the family phone asked its users to be patient and participate in one another's lives.

6 Cellphones, which came on the market in the '80s and gained popularity in the '90s, rendered all of this obsolete as they displaced landlines. When kids today call "home," they may actually be calling one parent and bypassing the other; friends and bosses and telemarketers (if they get through) usually reach exactly the person they are hoping to speak with. Who will be on the other end of the line is no longer a mystery.

7 What's more, the calls, texts, and emails that pass through cellphones (and computers and tablets) can now be kept private from family members. "It keeps everybody separate in their own little techno-cocoons," says Larry Rosen, a retired psychology professor at California State University at Dominguez Hills and a co-author of *The Distracted Mind: Ancient Brains in a High-Tech World*. Whereas early landlines united family members gathered in a single room, cellphones now silo them.

8 Cheryl Muller, a 59-year-old artist living in Brooklyn, raised her two sons, now 30 and 27, during the transition from landline to cellphone. "I do remember the shift from calling out 'It's for you,' and being aware of their friends calling, and then asking them what the call was about, to pretty much . . . silence," she says. Caroline Coleman, 54, a writer in New York City whose children grew up during the same transition, recalls how at age 10 her son got a call from a man with a deep voice. "I was horrified. I asked who it was—and it was his first classmate whose voice had changed," she said. "When you get cells, you lose that connection."

9 These days, this dynamic is also often reversed. A shared family phone meant that kids overheard some of their parents' conversations, providing a window into their relationships, but today, children frequently see a parent silently staring at a screen, fingers tapping, occasionally frowning a brow or chuckling. "Sometimes there are people that I've never even heard of that you're texting," my 11-year old once told me. Sherry Turkle, a professor at MIT and the author of *Reclaiming Conversation: The Power of Talk in a Digital Age*, has described this as "the new silences of family life."

10 Central to the smartphone's pull is the fact that it is not just a phone. The original telephone was designed exclusively for the back-and-forth rhythm of speaking and listening, while today's phones perform that function and so many others. "When it was just a phone, you could only have one conversation at a time," says Mary Ellen Love, a teacher in New Jersey who raised two sons—22 and 24—during the landline era, and is now raising an 11-year-old daughter named Grace. "Now Grace can look at [her phone] and be involved in five conversations in a second."

11 "Nobody had separation-anxiety issues when they walked out of the house without their [landline] phone," says Catherine Steiner-Adair, a clinical psychologist and a co-author of *The Big Disconnect: Protecting Childhood and Family Relationships in the Digital Age*. "Nobody used to say that their princess phone was their life. It's not your phone—it's the

news, it's YouTube, it's your bank account, it's shopping . . . You can engage in every aspect of your life, and some of that is wonderful."

12 Meanwhile, the physical medium of communication has shifted from telephone poles, visually linking individual homes, to the elusive air. The environment of each call has shifted from a living room or a kitchen to anywhere, and as a result, callers spend time placing each other: In the early days of the phone, they often asked, "Are you there?," but now they have graduated to "Where are you?" When people look up after whiling away time in their virtual homes—their homepages, their home screens—they must adjust back to their physical surroundings. "You don't lose yourself in the same way when you're talking on the phone on the wall," says Steiner-Adair. "You don't lose your sense of where you are in time and space."

13 Plenty of people don't lament the passing of the family phone. Michael Muller, the 27-year-old son of Cheryl, the artist in Brooklyn, says he enjoys the constant proximity of a cellphone and prefers texting over calling, which he says people only use when they want to "extract an answer." "Text is so much easier to take as much time as you want to think about it," he told me. If he has kids, he's not sure he'll get a landline for his family to share.

14 Even in its infancy, the telephone wasn't always celebrated. Its rise prompted a London editor in the late 19th century to ask, "What will become of the privacy of life? What will become of the sanctity of the domestic hearth?" Some viewed the phone as supernatural (they struggled to understand how sound could travel through wire) or impractical (aboveground phone lines in the early days were often highly obtrusive). When people first shouted into phones, they felt awkward, as though they were performing.

15 Even as the family phone recedes into history a century and a half later, we can preserve the togetherness it promoted in other ways. Rosen, the psychology professor, says that "creating special family time is really critical," and Turkle writes of the importance of device-free "sacred" spaces in the home. The family phone was hardly a necessary ingredient for family bonding.

16 And perhaps the spirit of the family phone can live on. Margaret Klein, an educational researcher living in New Jersey and a mother of three girls, ages 6, 9, and 11, has tried to ease into giving her daughters their own phones. Her girls share a stripped-down cellphone with *no* internet access, and call it "the family phone." When her oldest went to a ballet program in Manhattan this summer, she brought it. Klein's 9-year-old has used it a few times to text her camp friends. But "it always goes back and lives in its place at the end of the day," she tells me—right next to their landline in the living room.

17 Indeed, even as smartphones have taken over, some people stand by their landlines. "I mainly want to keep it because it works when there is no power," says Peter Eavis, a New York City-based journalist in his 50s and a

father of two. "And as a veteran of 9/11, an actual NYC blackout, Hurricane Irene, and Superstorm Sandy, it gives me comfort"

18 But Eavis's landline is on its way to being an anomaly, and a generation of children who never had one are coming of age. Eventually, for those who enjoyed—or at least grew accustomed to—the sound of a communal phone ringing in their homes, a moment of silence will be in order.

Composing on Your Own

Respond to the ideas in Cho's article by writing your own thoughts on technology and family. Consider the effects of technology on your family and in what ways they are positive and what ways they are negative. You will develop these ideas throughout this unit. To help you focus, you may adapt any of the following contexts, audiences, and purposes for your writing or create a rhetorical situation of your own. Write down your choices and begin drafting your initial ideas. Save your work for future use.

Contexts/ Formats	<ul style="list-style-type: none">▪ Blog for a website titled "Unplug"▪ Speech on technology and family closeness▪ Letter to the editor
Audiences	<ul style="list-style-type: none">▪ Young adults▪ Members of your faith community▪ Adult readers
Purposes	<ul style="list-style-type: none">▪ Warn about the dangers of dependence on technology▪ Argue for increasing family activities▪ Persuade people to use cell phones in more socially meaningful ways



Evaluating Writing: Student Draft
The Amish and Technology Use

Following is the anchor text you will use in this unit to practice evaluating and editing writing. A student wrote it as part of a school-wide initiative that is examining the impact of technology on the lives of families. This draft still needs work. As you read it, think about what it contributes to the conversation about technology and compare it to the ideas you wrote down. Later you will have an opportunity to suggest ways the writing might be improved.

[1] The Amish¹ people first came to the United States in the early part of the 18th century. [2] Today, most people think of the Amish as people in horse drawn buggies who wear plain clothes and refuse use of any modern technology. [3] They reject most technology that they feel will separate family or community members from one another. [4] The Amish reflect a desperate need that many other Americans have today—the need to

¹ **Amish:** a division of Christianity arising in the 16th century and advocating church membership of adult believers only, nonresistance, and the separation of church and state

explore how technology affects our relationships with people. [5] Amish communities ask themselves one question. [6] How will this new thing affect our relationships with one another?

[7] A study conducted between 2015 and 2019 by the Pew Research Center shows the percentage of Americans with a positive view of technology companies plummeted from 71% to 50%. [8] Meanwhile, a 2015 article from the Open Technology Institute and republished by the World Economic Forum expressed the concern of “researchers, policymakers, popular pundits, and journalists” that newer digital technologies have disrupted our personal and family relationships while exposing people to things to which they would rather not be exposed. [9] However, outright rejection of emerging technologies cannot be the answer. [10] Luddites² trying to work in today’s economy will certainly suffer as more jobs require online interaction, smartphone communication, and other digitally-based activities.

[11] Jeff Smith, author of *Becoming Amish: A Family’s Search for Faith, Community and Purpose*, offers a few anecdotes to illustrate what he calls the Amish “humane practice of technology.” [12] One such story tells of a farmer who wanted to buy a machine to roll hay into bales—one that he would be able to use alone—in order to make his farming more efficient. [13] The families living in his community came together to discuss the request. [14] “The conversation centers on how a device will strengthen or weaken relationships within the community and within families,” Smith explains. [15] Despite the obvious benefits the machine would offer, his request was denied. [16] The “social cohesion” created by working together to bale hay was not worth the risk of allowing the machine. [17] Another example, offered by Smith, involves an Amish family who wanted to run propane gas to every room in their house. [18] (The Amish do not use public electrical services and only allow propane lights in the kitchen and living room.) [19] What if night fell and the members of the family could all more easily separate into their own rooms instead of gathering in the living room? [20] Community members discussed if this would negatively affect the family’s relationships. [21] It certainly would negatively affect the family, the community decided, and voted against allowing it.

[22] Both of these circumstances have related examples in the rest of the United States that isn’t Amish. [23] Think about the effect of installing televisions in every child’s room in a house and of allowing every family member to have a smartphone during a meal. [24] Each of these situations, and others like them, creates circumstances where family members spend less time together because of the adoption of some kind of technology.

[25] This is not to say that we should consider the Amish way of life for all Americans. [26] That would leave behind our growing global and technological community. [27] It is to say that the Amish provide an example of how we should consider the effects of technology as we learn to use it.

2 Luddite: A person opposed to new technology or ways of working



What Do You Know?

CLOSE READING: PROFESSIONAL TEXT

In the rest of this unit, you will read about ways writers engage readers in introductions and conclusions, develop nuanced positions, and style their writing to stress the relationship of their ideas. You may know some of these techniques already. Try to answer the following questions about the anchor text by Julia Cho and the student draft on technology. Don't worry if you have trouble with some of the terms and ideas—you will have a clearer understanding of them by the end of the unit. Answering questions on subjects before formally studying them is a proven way to learn.

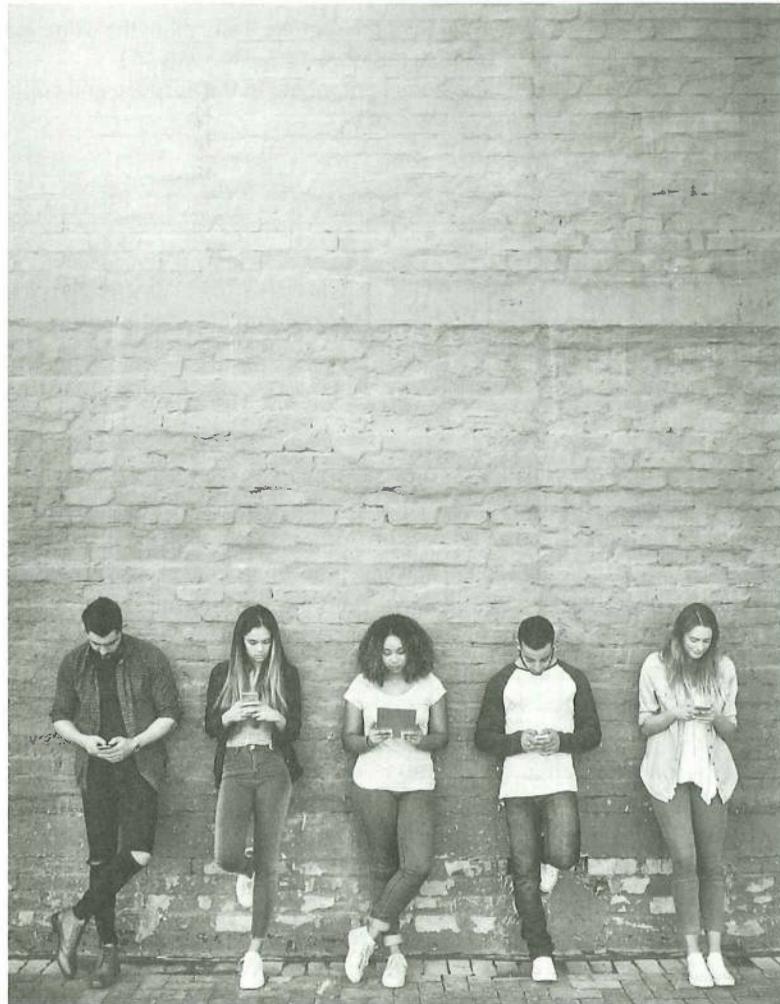
1. How does Cho orient the reader to the topic and claims of this article?
2. Does Cho claim that the loss of the landline has had largely positive or negative effects? In your answer, briefly summarize Cho's main argument.
3. Why would Cho use a semicolon to combine the two independent sentences into a single sentence (from paragraph 6, reproduced below)? What might be the larger idea she is trying to communicate?

When kids today call "home," they may actually be calling one parent and bypassing the other; friends and bosses and telemarketers (if they get through) usually reach exactly the person they are hoping to speak with.

4. Cho uses dashes throughout her article; how does this punctuation mark help her organize information in a way that contributes to her argument?

EVALUATING WRITING: STUDENT DRAFT

1. What words and phrases in the student draft might you add or change to better qualify the argument? Consider words that could help emphasize, clarify, or temper the writer's statements.
2. According to the conclusion of the student draft, what course of action or change in attitude does the writer hope to motivate in the reader?
3. Would rearranging or deleting any sentences in paragraph 1 of the student draft (sentences 1–6) help clarify the logic of the paragraph?



Source: Getty Images

Framing an Argument

Enduring Understanding and Skills

Part 1

Understand

Individuals write within a particular situation and make strategic writing choices based on that situation. (RHS-1)

Demonstrate

Identify and describe components of the rhetorical situation: the exigence, audience, writer, purpose, context, and message. (Reading 1.A)

Write introductions and conclusions appropriate to the purpose and context of the rhetorical situation. (Writing 2.A)

(See also Unit 4)

Source: AP® English Language and Composition Course and Exam Description

Essential Question: What are good strategies for engaging your audience at the beginning of your writing and for providing a unified end?

Actors are trained to “claim the stage” at the beginning of a performance, to immediately engage the audience in the drama from their first step onto the stage. All the tools of the theater support that effort—the actors’ placement and movement on the stage, props, sets, and maybe even a spotlight. If all participants play their parts well, the audience remains under the spell of the actors and production crew until the last line of the play is uttered and the storyline first introduced in Act I wraps up. The audience comes back to reality, ideally somewhat changed from the experience—more inspired, more angry, more comforted—depending on the nature of the play.

In the same way, effective writers “claim the stage” of their rhetorical situation, engaging their audience using all the tools at their disposal. Clear in their purpose and tuned into their audience, they grab the attention of their readers, carry them along a well-reasoned argument, and return full circle to create a sense of completeness. Ideally at the end of the essay, readers, like audience members in the theater, are somewhat changed from the experience. Maybe they are now motivated to think in a different way or take action they may not otherwise have taken.