

# BAKERSFIELD COLLEGE – KCCD - 2011-2012 ACADEMIC CALENDAR

MONTHS OF INSTRUCTION	SUN	MON	TUE	WED	THU	FRI	SAT	NOTATIONS
<b>AUGUST</b>		1	2	3	4	5	6	
9 days of instruction	7	8	9	10	11	12	13	
2 flex days	14	15	16	17	<del>18</del>	<del>19</del>	20	Aug. 18-19– Flex Days
	21	22	23	24	25	26	27	Aug. 22 – Instruction Begins, Fall
	28	29	30	31				
<b>SEPTEMBER</b>					1	2	3	
25 days of instruction	4	<del>5</del>	6	7	8	9	10	Sept. 5 – Labor Day Holiday
	11	12	13	14	15	16	17	
	18	19	20	21	22	23	24	
	25	26	27	28	29	30		
<b>OCTOBER</b>							1	
26 days of instruction	2	3	4	5	6	7	8	
	9	10	11	12	13	14	15	
	16	17	18	19	20	21	22	
	23	24	25	26	27	28	29	
	30	31						
<b>NOVEMBER</b>			1	2	3	4	5	
23 days of instruction	6	7	8	9	10	<del>11</del>	12	Nov. 11 – Veterans' Day Holiday
	13	14	15	16	17	18	19	
	20	21	22	23	<del>24</del>	<del>25</del>	26	Nov. 24-25 – Thanksgiving Holidays
	27	28	29	30				
<b>DECEMBER</b>					1	2	3	Dec. 5-10 – Final Exams, Fall
9 days of instruction	4	5	6	7	8	9	10	Dec. 10 – End of Fall Semester
92 total semester days – Fall	11	12	13	14	15	16	17	Dec. 11-Jan. 15 – Winter Recess
2 flex days	18	19	20	21	22	23	24	Dec. 26-27 – Christmas Recess
94 total semester days – Fall	25	<del>26</del>	<del>27</del>	28	29	30	31	
<b>JANUARY</b>	1	<del>2</del>	3	4	5	6	7	Jan. 2 – New Year's Day Observance
14 days of instruction	8	9	10	11	12	<del>13</del>	14	Jan. 13 – Flex Day
1 flex day	15	<del>16</del>	17	18	19	20	21	Jan. 16 – Martin Luther King, Jr. Day Holiday
	22	23	24	25	26	27	28	Jan. 16 – Instruction Begins, Spring
	29	30	31					

MONTHS OF INSTRUCTION	SUN	MON	TUE	WED	THU	FRI	SAT	NOTATIONS
<b>FEBRUARY</b>				1	2	3	4	
23 days of instruction	5	6	7	8	9	10	11	
	12	13	14	15	16	<del>17</del>	18	Feb. 17 – Lincoln Day Holiday
	19	<del>20</del>	21	22	23	24	25	Feb. 20 – Washington Day Holiday
	26	27	28	29				
<b>MARCH</b>					1	2	3	
27 days of instruction	4	5	6	7	8	9	10	
	11	12	13	14	15	16	17	
	18	19	20	21	22	23	24	
	25	26	27	28	29	30	31	
<b>APRIL</b>	1	2	3	4	5	6	7	April 2-6 – Spring Recess
19 days of instruction	8	9	10	11	12	13	14	
	15	16	17	18	19	20	21	
	22	23	24	25	26	27	28	
	29	30						
<b>MAY – 11 days of instruction</b>			1	2	3	4	5	May 7- May 12 – Final Exams, Spring
1 flex day - Spring	6	7	8	9	10	11	12	May 12 – End of Spring Semester
94 total days of instruction – Spring	13	14	15	16	17	18	19	May 11 – Commencement
95 total semester days – Spring	20	21	22	23	24	25	26	May 21 – Instruction Begins, Summer
189 total days – (2011-12)	27	<del>28</del>	29	30	31			May 28 – Memorial Day Holiday
8 days of instruction, Summer								
<b>JUNE</b>						1	2	
21 days of instruction	3	4	5	6	7	8	9	
	10	11	12	13	14	15	16	
	17	18	19	20	21	22	23	
	24	25	26	27	28	29	30	
<b>JULY</b>	1	2	3	<del>4</del>	5	6	7	July 4 – Independence Day Holiday
19 days of instruction	8	9	10	11	12	13	14	
	15	16	17	18	19	20	21	
48 total days of instruction, Summer	22	23	24	25	26	27	28	July 27 – Summer Session Ends

# Academic Honesty

Academic Honesty is essential in college. It leads to authentic learning and scholarly inquiry. It sets the stage for honest decision-making on the job and in other areas of life. It's the right thing to do.

Penn State's web site explains why plagiarism is wrong. It says that when you copy work that is not yours (without citing it), you hurt both yourself and others. You lower your self-esteem because deep down you know that you are doing something wrong. You deny yourself the chance to get feedback on your ideas because the ideas were not yours. You don't get to practice proper citation techniques that might be needed in other classes or on a job. You also take someone else's thoughts without giving credit for their work, and you show your classmates and instructor disrespect because they are not worth your honest efforts. In short, it shows everyone that you are a fraud. ("Why Plagiarism is Wrong." *Teaching and Learning with Technology*. The Pennsylvania State University; 13 Feb 2009; 9 Jan 2011.)

In this class you will learn how to properly cite both word-for-word and paraphrased selections. Plagiarism is unacceptable and will be detected if it occurs. To avoid plagiarism, "cite it right". Review the policy on plagiarism in the B.C. catalog, and follow the MLA (Modern Language Association) guidelines available in various locations: printed in your ACDV B50 Packet, posted on the BC Library web site, and printed on the handout from the BC Library. If you need help citing something properly, ask your Professor, a Librarian, or another faculty member at BC; we're here to help you.

If any part of an assignment shows evidence of academic dishonesty, you will receive an "F" for the assignment. You may also be referred for further disciplinary action. Dishonesty includes work that is:

- plagiarized (copied or used without giving credit to the author),
- copied (as in copied from a classmate's work),
- created with a classmate, unless directed to do so,
- written or substantially revised by a friend,
- purchased,
- re-used (such as submitting a project you wrote for another class),
- downloaded from the Internet,
- or otherwise dishonestly submitted or prepared.

For examples of plagiarism (and proper citation techniques to avoid plagiarism), see the web site by Indiana University's Professor Frick:

<https://www.indiana.edu/~istd/examples.html> or

Google: "Plagiarism Examples" and select

[www.indiana.edu/~istd/example1paraphrasing.html](http://www.indiana.edu/~istd/example1paraphrasing.html) or  
<http://www.tft.psu.edu/plagiarism/tutorial>

# YOUR PERSONAL READING HISTORY

Name: \_\_\_\_\_ Class: \_\_\_\_\_

## STUDENT:

Which type of work do you like to read? – Fiction (novels, stories) or Non Fiction (histories, biographies) Why?

From what medium (books, journals, magazines, and web) do you do most of your reading?

What was the last book that you read? Was it for pleasure or required?

What is your all time favorite book? Why?

Who or what supported your reading development? How? Did anyone or anything discourage your reading development?

Write about some key moments or events in your development as a reader. What experiences stand out for you?

## PAIRS:

- Share some highlights of your reading history with a partner.
- Each of you should read or tell your story uninterrupted before you respond to what you've heard.
- After you have both shared and discussed, talk about what you learned from each other. What are the similarities? What are the differences?

## WHOLE CLASS:

- Share highlights and insights.

# **The Four Learning Styles In the Diablo Valley College (DVC) Survey**

**The Visual/ Verbal Learning Style**  
**The Visual/ Nonverbal Learning Style**  
**The Tactile/ Kinesthetic Learning Style**  
**The Auditory/ Verbal Learning Style**

## **The Visual/ Verbal Learning Style**

You learn best when information is presented visually and in a written language format. In a classroom setting, you benefit from instructors who use the blackboard (or overhead projector) to list the essential points of a lecture, or who provide you with an outline to follow along with during lecture. You benefit from information obtained from textbooks and class notes. You tend to like to study by yourself in a quiet room. You often see information "in your mind's eye" when you are trying to remember something.

### **Learning Strategies for the Visual/ Verbal Learner:**

To aid recall, make use of "color coding" when studying new information in your textbook or notes. Using highlighter pens, highlight different kinds of information in contrasting colors.

Write out sentences and phrases that summarize key information obtained from your textbook and lecture.

Make flashcards of vocabulary words and concepts that need to be memorized. Use highlighter pens to emphasize key points on the cards. Limit the amount of information per card so your mind can take a mental "picture" of the information.

When learning information presented in diagrams or illustrations, write out explanations for the information.

When learning mathematical or technical information, write out in sentences and key phrases your understanding of the material. When a problem involves a sequence of steps, write out in detail how to do each step.

Make use of computer word processing. Copy key information from your notes and textbook into a computer. Use the print-outs for visual review.

Before an exam, make yourself visual reminders of information that must be memorized. Make "stick it" notes containing key words and concepts and place them in highly visible places --on your mirror, notebook, car dashboard, etc.

## **The Visual/ Nonverbal Learning Style**

You learn best when information is presented visually and in a picture or design format. In a classroom setting, you benefit from instructors who use visual aids such as film, video, maps and charts. You benefit from information obtained from the pictures and diagrams in textbooks. You tend to like to work in a quiet room and may not like to work in study groups. When trying to remember something, you can often visualize a picture of it in your mind. You may have an artistic side that enjoys activities having to do with visual art and design.

### **Learning Strategies for the Visual/ Nonverbal Learner:**

Make flashcards of key information that needs to be memorized. Draw symbols and pictures on the cards to facilitate recall. Use highlighter pens to highlight key words and pictures on the flashcards. Limit the amount of information per card, so your mind can take a mental "picture" of the information.

Mark up the margins of your textbook with key words, symbols, and diagrams that help you remember the text. Use highlighter pens of contrasting colors to "color code" the information.

When learning mathematical or technical information, make charts to organize the information. When a mathematical problem involves a sequence of steps, draw a series of boxes, each containing the appropriate bit of information in sequence.

Use large square graph paper to assist in creating charts and diagrams that illustrate key concepts.

Use the computer to assist in organizing material that needs to be memorized. Using word processing, create tables and charts with graphics that help you to understand and retain course material. Use spreadsheet and database software to further organize material that needs to be learned.

As much as possible, translate words and ideas into symbols, pictures, and diagrams.

## **The Tactile/ Kinesthetic Learning Style**

You learn best when physically engaged in a "hands on" activity. In the classroom, you benefit from a lab setting where you can manipulate materials to learn new information. You learn best when you can be physically active in the learning environment. You benefit from instructors who encourage in-class demonstrations, "hands on" student learning experiences, and field work outside the classroom.

### **Strategies for the Tactile/ Kinesthetic Learner:**

To help you stay focused on class lecture, sit near the front of the room and take notes throughout the class period. Don't worry about correct spelling or writing in complete sentences. Jot down key words and draw pictures or make charts to help you remember the information you are hearing.

When studying, walk back and forth with textbook, notes, or flashcards in hand and read the information out loud.

Think of ways to make your learning tangible, i.e. something you can put your hands on. For example, make a model that illustrates a key concept. Spend extra time in a lab setting to learn an important procedure. Spend time in the field (e.g. a museum, historical site, or job site) to gain first-hand experience of your subject matter.

To learn a sequence of steps, make 3'x 5' flashcards for each step. Arrange the cards on a table top to represent the correct sequence. Put words, symbols, or pictures on your flashcards -- anything that helps you remember the information. Use highlighter pens in contrasting colors to emphasize important points. Limit the amount of information per card to aid recall. Practice putting the cards in order until the sequence becomes automatic.

When reviewing new information, copy key points onto a chalkboard, easel board, or other large writing surface.

Make use of the computer to reinforce learning through the sense of touch. Using word processing software, copy essential information from your notes and textbook. Use graphics, tables, and spreadsheets to further organize material that must be learned.

Listen to audio tapes on a Walkman tape player while exercising. Make your own tapes containing important course information.

## **The Auditory/ Verbal Learning Style**

You learn best when information is presented auditory in an oral language format. In a classroom setting, you benefit from listening to lecture and participating in group discussions. You also benefit from obtaining information from audio tape. When trying to remember something, you can often "hear" the way someone told you the information, or the way you previously repeated it out loud. You learn best when interacting with others in a listening/speaking exchange .

### **Strategies for the Auditory/ Verbal Learner:**

Join a study group to assist you in learning course material. Or, work with a "study buddy" on an ongoing basis to review key information and prepare for exams.

When studying by yourself, talk out loud to aid recall. Get yourself in a room where you won't be bothering anyone and read your notes and textbook out loud.

Tape record your lectures. Use the 'pause' button to avoid taping irrelevant information. Use a tape recorder equipped with a 3-digit counter. At the beginning of each lecture, set your counter to '000.' If a concept discussed during lecture seems particularly confusing, glance at the counter number and jot it down in your notes. Later, you can fast forward to that number to review the material that confused you during lecture. Making use of a counter and pause button while tape recording allows you to avoid the tedious task of having to listen to hours and hours of lecture tape.

Use audio tapes such as commercial books on tape to aid recall. Or, create your own audio tapes by reading notes and textbook information into a tape recorder. When preparing for an exam, review the tapes on your car tape player or on a "Walkman" player whenever you can.

When learning mathematical or technical information, "talk your way" through the new information. State the problem in your own words. Reason through solutions to problems by talking out loud to yourself or with a study partner. To learn a sequence of steps, write them out in sentence form and read them out loud.

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*Web Version of the Learning Styles Survey © Copyright 2000 by Suzanne Miller,  
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# LEARNING STYLES AND STRATEGIES

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## ACTIVE AND REFLECTIVE LEARNERS

- Active learners tend to retain and understand information best by doing something active with it--discussing or applying it or explaining it to others. Reflective learners prefer to think about it quietly first.
- "Let's try it out and see how it works" is an active learner's phrase; "Let's think it through first" is the reflective learner's response.
- Active learners tend to like group work more than reflective learners, who prefer working alone.
- Sitting through lectures without getting to do anything physical but take notes is hard for both learning types, but particularly hard for active learners.

Everybody is active sometimes and reflective sometimes. Your preference for one category or the other may be strong, moderate, or mild. A balance of the two is desirable. If you always act before reflecting you can jump into things prematurely and get into trouble, while if you spend too much time reflecting you may never get anything done.

### How can active learners help themselves?

If you are an active learner in a class that allows little or no class time for discussion or problem-solving activities, you should try to compensate for these lacks when you study. Study in a group in which the members take turns explaining different topics to each other. Work with others to guess what you will be asked on the next test and figure out how you will answer. You will always retain information better if you find ways to do something with it.

### How can reflective learners help themselves?

If you are a reflective learner in a class that allows little or no class time for thinking about new information, you should try to compensate for this lack when you study. Don't simply read or memorize the material; stop periodically to review what you have read and to think of possible questions or applications. You might find it helpful to write short summaries of readings or class notes in your own words. Doing so may take extra time but will enable you to retain the material more effectively.

## **SENSING AND INTUITIVE LEARNERS**

- Sensing learners tend to like learning facts, intuitive learners often prefer discovering possibilities and relationships.
- Sensors often like solving problems by well-established methods and dislike complications and surprises; intuitors like innovation and dislike repetition. Sensors are more likely than intuitors to resent being tested on material that has not been explicitly covered in class.
- Sensors tend to be patient with details and good at memorizing facts and doing hands-on (laboratory) work; intuitors may be better at grasping new concepts and are often more comfortable than sensors with abstractions and mathematical formulations.
- Sensors tend to be more practical and careful than intuitors; intuitors tend to work faster and to be more innovative than sensors.
- Sensors don't like courses that have no apparent connection to the real world; intuitors don't like "plug-and-chug" courses that involve a lot of memorization and routine calculations.

Everybody is sensing sometimes and intuitive sometimes. Your preference for one or the other may be strong, moderate, or mild. To be effective as a learner and problem solver, you need to be able to function both ways. If you overemphasize intuition, you may miss important details or make careless mistakes in calculations or hands-on work; if you overemphasize sensing, you may rely too much on memorization and familiar methods and not concentrate enough on understanding and innovative thinking.

### **How can sensing learners help themselves?**

Sensors remember and understand information best if they can see how it connects to the real world. If you are in a class where most of the material is abstract and theoretical, you may have difficulty. Ask your instructor for specific examples of concepts and procedures, and find out how the concepts apply in practice. If the teacher does not provide enough specifics, try to find some in your course text or other references or by brainstorming with friends or classmates.

### **How can intuitive learners help themselves?**

Many college lecture classes are aimed at intuitors. However, if you are an intuitor and you happen to be in a class that deals primarily with memorization and rote substitution in formulas, you may have trouble with boredom. Ask your instructor for interpretations or theories that link the facts, or try to find the connections yourself. You may also be prone to careless mistakes on test because you are impatient with details and don't like repetition (as in checking your completed solutions). Take time to read the entire question before you start answering and be sure to check your results

## **VISUAL AND VERBAL LEARNERS**

Visual learners remember best what they see--pictures, diagrams, flow charts, time lines, films, and demonstrations. Verbal learners get more out of words--written and spoken explanations. Everyone learns more when information is presented both visually and verbally.

In most college classes very little visual information is presented: students mainly listen to lectures and read material written on chalkboards and in textbooks and handouts. Unfortunately, most people are visual learners, which means that most students do not get nearly as much as they would if more visual presentation were used in class. Good learners are capable of processing information presented either visually or verbally.

### **How can visual learners help themselves?**

If you are a visual learner, try to find diagrams, sketches, schematics, photographs, flow charts, or any other visual representation of course material that is predominantly verbal. Ask your instructor, consult reference books, and see if any videotapes or CD-ROM displays of the course material are available. Prepare a concept map by listing key points, enclosing them in boxes or circles, and drawing lines with arrows between concepts to show connections. Color-code your notes with a highlighter so that everything relating to one topic is the same color.

### **How can verbal learners help themselves?**

Write summaries or outlines of course material in your own words. Working in groups can be particularly effective: you gain understanding of material by hearing classmates' explanations and you learn even more when you do the explaining.

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## **SEQUENTIAL AND GLOBAL LEARNERS**

- Sequential learners tend to gain understanding in linear steps, with each step following logically from the previous one. Global learners tend to learn in large jumps, absorbing material almost randomly without seeing connections, and then suddenly "getting it."
- Sequential learners tend to follow logical stepwise paths in finding solutions; global learners may be able to solve complex problems quickly or put things together in novel ways once they have grasped the big picture, but they may have difficulty explaining how they did it.

Many people who read this description may conclude incorrectly that they are global, since everyone has experienced bewilderment followed by a sudden flash of understanding. What makes you global or not is what happens before the light bulb goes on. Sequential learners may not fully understand the material but they can nevertheless do something with it (like solve the homework problems or pass the test) since the pieces they have absorbed are logically connected. Strongly global learners

who lack good sequential thinking abilities, on the other hand, may have serious difficulties until they have the big picture. Even after they have it, they may be fuzzy about the details of the subject, while sequential learners may know a lot about specific aspects of a subject but may have trouble relating them to different aspects of the same subject or to different subjects.

### **How can sequential learners help themselves?**

Most college courses are taught in a sequential manner. However, if you are a sequential learner and you have an instructor who jumps around from topic to topic or skips steps, you may have difficulty following and remembering. Ask the instructor to fill in the skipped steps, or fill them in yourself by consulting references. When you are studying, take the time to outline the lecture material for yourself in logical order. In the long run doing so will save you time. You might also try to strengthen your global thinking skills by relating each new topic you study to things you already know. The more you can do so, the deeper your understanding of the topic is likely to be.

### **How can global learners help themselves?**

If you are a global learner, it can be helpful for you to realize that you need the big picture of a subject before you can master details. If your instructor plunges directly into new topics without bothering to explain how they relate to what you already know, it can cause problems for you. Fortunately, there are steps you can take that may help you get the big picture more rapidly. Before you begin to study the first section of a chapter in a text, skim through the entire chapter to get an overview. Doing so may be time-consuming initially but it may save you from going over and over individual parts later. Instead of spending a short time on every subject every night, you might find it more productive to immerse yourself in individual subjects for large blocks. Try to relate the subject to things you already know, either by asking the instructor to help you see connections or by consulting references. Above all, don't lose faith in yourself; you will eventually understand the new material, and once you do your understanding of how it connects to other topics and disciplines may enable you to apply it in ways that most sequential thinkers would never dream of.

Name

Date/Time

## Reading Strategies: Understanding Learning Styles

For this assignment, you will take **two** inventories to help you identify and understand your own personal style of learning.

### FIRST INVENTORY

1. Go to Diablo Valley College: <http://www.metamath.com/lsweb/dvclearn.htm>
2. Complete the Learning Styles Survey on line and **print** the results.
3. Read the learning styles information on the web site or in your packet: "The Four Learning Styles in the DVC Survey".
4. **Identify your top learning style from the survey and write 5 study strategies for your learning styles. Connect each strategy to your style! Attach both inventory printouts to your strategies.**

Your Learning Styles	Study Strategies for this Style
Diablo Valley Survey  _____  _____	1.  2.  3.  4.  5.

## SECOND INVENTORY

1. Go to N. Carolina State: <http://www.engr.ncsu.edu/learningstyles/ilsweb.html>
2. Complete the Index of Learning Styles Questionnaire and **print** the results.
3. Read “Learning Styles and Strategies” (N. Carolina State pages in packet)
4. **Identify your top learning style from the survey and write 5 study strategies for your learning styles. Connect each strategy to your style! Attach both inventory printouts to your strategies.**

Your Learning Styles	Study Strategies for this Style
<p><b>N. Carolina State Survey</b></p> <hr style="border: none; border-top: 1px solid black; margin-bottom: 5px;"/> / <hr style="border: none; border-top: 1px solid black; margin-bottom: 5px;"/> / <hr style="border: none; border-top: 1px solid black; margin-bottom: 5px;"/> / <hr style="border: none; border-top: 1px solid black; margin-bottom: 5px;"/>	<p>1.</p>   <p>2.</p>   <p>3.</p>   <p>4.</p>   <p>5.</p>

# PERIODICAL ARTICLES ONLINE WORKSHEET ASSIGNMENT

## Purpose

### *Periodical Articles Online*

To learn how to access articles in magazines and journals that are valuable to use for college level research.

### *Creation of a worksheet about periodical database access*

To use evaluation and synthesis skills in the creation of a tool that aids in the locating of articles in periodical databases.

## Set-up

Imagine that a student is absent for the library workshop. She/he needs to know the information that we are learning. You will ultimately help create a class checklist so that this student can access a periodical article.

## Assignment

Take notes during the library workshop about how to access periodical articles using databases.

Bring your notes to class on \_\_\_\_\_.

## Future Application

Your group will consolidate your ideas with its own to represent your group to the class. The class will ultimately create a worksheet synthesized from the small groups that everyone can use. Your instructor will photocopy the checklist sheet, so you can use it throughout the semester. You may also use this worksheet whenever you need to evaluate the reliability and appropriateness of periodical source material.

# Dialectical Journal

A dialectical journal is a place in which you can work out issues, record and reflect on information, and make connections to your life experiences (what you have experienced, read about, and thought).

In column one, write quotations (use quotation marks.), vocabulary, details, facts, et cetera. Include the page number referenced and the date you write the entry.

In column two, write reactions, connections, comments, and questions.

- Each time you begin a new chapter, begin a new piece of paper.
- Write only on the front side of your papers.
- Write as many entries as you need to maintain a dialogue with yourself about the reading. You should plan to write at least a page for each chapter covered.

○	<i>CHILDREN OF THE DUSTBOWL_ JOURNAL</i> CHAPTER: INTRODUCTION [COLUMN 1]	NAME ACDV 50 CLASS DAYS & TIME [COLUMN 2]      DUE DATE
Date worked	What does it say? (Quotations, vocabulary, details, facts, etc.)	What does it mean? (Reactions, connections, comments, questions)
Page #	Explicit	Implicit
	Factual	Imaginary
New page #	Denotative	Connotative
○	[Like in this example, leave no more than one space between entries.]	[Since entries might differ in length, line up the first lines, like here.]
New date worked/ new page #	[Fill this column with information from the book.]	[Respond in this column to what you wrote in the other column, item for item.]
○	[Have entries to the bottom of the page.]	[When you make an entry in column 1, make one here, too.]



## Dialectical Journal Grading Guidelines

Following the directions on this sheet, write at least a full, one-page dialectical journal for each chapter reported on; the journal must cover the entire chapter; pages from throughout the chapter must be represented in the journal. Use this sheet as a guide for your journals rather than as a form to fill out; write on other sheets of paper. Point values possible are in parentheses; journals that are too short or have not covered the entire chapter will lose points proportionally. You don't need to attach the chapter to the journal because it is hoped you will have given the citation information requested.

### Points will be earned according to the following:

Identify the book and chapter covered. **(2 points)**

Show the date(s) you work on the journal next to your left column entries each time the date you're working changes. **(1 point)**

Page numbers referred to by left column entries must be shown each time a new page is cited. **(2 points)**

The left-hand column must be information from the book, though it doesn't have to be quoted. If you quote, use quotation marks. You don't have to write complete sentences; think of this as taking shorthand notes on the chapter (but please don't write in shorthand!); use English. **(4 points)**

Make sure the due date is shown in your labeling. Have you accurately evaluated and marked up (graded) your own paper? **(1 point)**

Adapted from the San Joaquin Valley Writing Project and Sheridan Blau

# Writing a Book Summary

Step 1. Write the thesis of the book.

What is the subject? \_\_\_\_\_

What generally is the author saying about the subject?

\_\_\_\_\_

Write the thesis in the form of a complete sentence:

\_\_\_\_\_

\_\_\_\_\_

Step 2. List the most important points from each chapter:

Introduction:

1.

2.

3.

4.

5.

6.

7.

8.

9.

Write a concluding sentence or sentences:

\_\_\_\_\_

\_\_\_\_\_

# Reading Strategies – Making Connections

Connections help readers call on their background knowledge. The more connections a reader makes to the text, the better his or her comprehension is.

Make connections between the text and your life, your knowledge of the world, or another text.

## 1. **Text to self:**

Some pieces remind the reader of his or her own life. Connections can be made between the text and the reader's experiences and memories. The more experiences and memories a reader has about a topic, the easier the material is to read.

## 2. **Text to world:**

Some pieces are beyond the reader's personal experience; they are about different times, people, or settings than the reader already knows. They require some awareness of history or people in general. The writing requires connections the reader makes between the text and what he or she knows about the world (facts and information). Some pieces are designed to introduce the reader to new or different aspects of the world.

## 3. **Text to text:**

Some writers refer to other texts either directly or indirectly. The reader is asked to make connections between two or more types of texts. Other texts might be movies, songs, stories, poems, newspaper articles, or television shows. The reader may make connections about content, characters, structure, style, ideas, etc. If the author makes reference to outside materials that are unfamiliar, sometimes it helps to briefly research the background material; other times, the reference serves to broaden the reader's base knowledge and continue reading.

# Reading Strategies – Questioning

## Literal, Inferential, Critical Thinking

### Levels of Questions:

- **Literal** Level Questions: Questions that are answered in the text
- **Inferential** Level Question:
  - Questions whose answers can be inferred from the text because the author leaves clues
  - Questions that are answered from background knowledge
- **Critical** Level Questions:
  - Questions whose answers go beyond the text. Questions that include other places, times, or people (perhaps yourself) in “what if” scenarios

---

### **Literal** Level Questions:

- Questions that are answered in the text – can point to the answer
- FACTS
- Usually will answer who, what, when, where
- Most readers will agree on the answer because it’s in the text.
- **Read the lines.**

**Example: What materials did the three pigs use to build their houses?**

---

### **Inferential** Level Questions:

- Questions whose answers can be understood from the text because the author leaves clues
- We infer a lot in everyday life
- There is not always one right answer
- Answers are not found in the text, but can be supported by information given in the text
- Questions that are answered from background knowledge (schema) without use of own opinions to affect meaning intended by author
- Inferential questions are directed by the author
- Answers “why” or “how”
- **Read between the lines**

**Example: Why did the 1<sup>st</sup> little pig build his house with straw?**

---

### **Critical** Level Questions:

- Questions whose answers go beyond the text. Questions that include other places, times, or people (perhaps yourself) in “what if” scenarios
- Reader uses prior knowledge and applies it to what is read to formulate new ideas beyond what the author intended
- Reader will not find answer in the text
- It requires an opinion
- Answers “what if” or “should”
- **Read beyond the lines**

**Example: Should the wolf be punished for his bad deeds?**

---

## Developing Good Questions

- Be specific
  - List names and avoid pronouns
  - Include subject and verb
- Anticipate an answer
- Critical application requires an opinion

Most tests in school are literal or inferential. But advanced students take the next step in their reading and develop Critical Thinking questions.

Use all three types of questions to:

- enhance your learning,
- check your comprehension, and
- develop your critical thinking skills.

**Short Story: Avery delighted in the crunch and crackle of the red, orange and yellow leaves under her feet as she walked home from school, but she failed to look both ways before crossing the street.**

1. A **literal** question can be answered solely by referencing the text itself.  
**"What colors were the leaves?"** (Red, orange and yellow).

2. An **inferential** question cannot be answered by looking at the text itself, but can be answered by inference or reference to some outside information. An example from the above text is,  
**"What season was it?"** (Autumn).

Or **"What happened to Avery when she crossed the street?"** (?)

3. A **critical** evaluative question seeks a judgment by the answerer, such as the value, worth, or truth of the text or its contents. An example question from the above text is,  
**"What if Avery had just come from a safety class; would she have used more caution?"**

Or **"What if you saw Avery beginning to cross the street; what would you have done or felt?"**

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# Active Reading Strategies

## **Predict**

In the next part I think . . .

## **Visualize**

I can see . . .

## **Connect**

This reminds me of . . .

This makes me think of . . .

## **Question**

I wonder why . . .

I'll read to find out . . .

## **Identify problems**

I got confused when . . .

I'm not sure of . . .

## **Use fix up strategies**

I'll keep reading to see if it makes more sense.

or

I think I'll have to go back, set a purpose, and read this part again.

## **Comprehend**

The main idea of this part is . . .

or

The importance of this part is . . .

# LEVELS OF READING COMPREHENSION

Three categories of skills required for comprehensions:

1. Literal
2. Interpretive
3. Critical (or applied)

Reader's task

1. Determine purpose for a particular reading task
2. Select the type or level of comprehension needed to sure his/her purpose
3. Adjust the speed accordingly

LITERAL COMPREHENSION – Read the lines

- Grasp basic information in the text – understand vocabulary and quote text in responding to questions – or objectively rephrase the information without changing or interpreting the ideas
- Usually answer who, what, where, when, and how

INTERPRETIVE COMPREHENSION – Read between the lines

- Answers are not found in the text but can be supported by information given in the text
- Ideas must be formulated based on relationships understood at the literal level
- Compare or contrast two or more concepts from the passage to draw a conclusion – or note implications produced by the relationships given by the author
- Must objectively utilize prior knowledge or basis for perceiving relationships WITHOUT allowing own opinions to affect the meaning intended by the author

CRITICAL (APPLIED) COMPREHENSION – Read beyond the lines

- Reader uses prior knowledge and applies it to what he/she reads to formulate new ideas. This may involve:
  1. tying the message to a theme or universal
  2. transferring ideas to a new situation
  3. using critical evaluation
  4. being creative in nature
- Readers can combined ideas of the author with his/her own to generate a concept that is unlike either – utilizing the message in a manner beyond that which the author intended

## Practice in Scaffolding QAR for Students

In this activity, you will practice QAR with a content area text and engage in a learning experience that helps you use questioning to support in-depth comprehension.

### Directions:

- Individually read your text. Based on your reading, write one of each type of question in the QAR model. (10 min)

- ~ Literal
- ~ Inferential
- ~ Critical

- In your small group (4-5 people), choose two questions from each type and write them under the question category names on a poster. Use the marker color assigned to you. Your poster should have 6 questions; 2 under each category. When you have finished, hang your poster on the wall. (15 min.)

- With your small group, move to the poster to the right of yours. Take your copy of the text with you. Consult the text, and read the questions. Then use your assigned marker to mark the questions as follows: (5-7 min.)

- ~ Put a “+” to the left of the question if you think it is categorized correctly
- ~ Put a “-“ to the left of the question if you think it is categorized incorrectly.
- ~ Put a “?” to the left of the question if you are not sure

- Move to the next poster and repeat the process. This time, begin your discussion and marking of the questions at the bottom (with the “Critical” questions) and move up. (5-7 min.)

- Return to your own small group’s poster. Briefly report on questions that have a “-“ or a “?”. Say what you are noticing about the wording of questions.

- Whole group discussion: Brief answers to questions can be shared, if they weren’t already in the small group work. Focus now on what you notice about how certain questions will drive a particular ways of reading and thinking. What seems to make a good question? (15 min.)



**“Right There”**  
“Right There” questions require you to go back to the passage and find the correct information to answer the question. These are sometimes called literal questions because the correct answer can be found somewhere in the passage. “Right There” questions sometimes include the words “According to the passage...” “How many...” “Who is...” “where is...” “what is...”

**“Think and Search”**  
“Think and Search” questions usually require you to think about how ideas or information in the passage relate to each other. You will need to look back at the passage, find the information that the question refers to, and then think about how the information or ideas fit together. “Think and Search” questions sometimes include the words “The main idea of the passage...” “What caused...” “Compare/Contrast”

**Question-Answer Relationships**

**“On My Own”**  
“On My Own” questions can be answered using your background knowledge on a topic. This type of questions does not usually appear on tests of reading comprehension because it does not require you to refer to the passage. “On My Own” questions sometimes include the words “In your opinion...” “Based on your experience...” “Think about someone/something you know...”

**“Author and You”**  
“Author and You” questions require you to use ideas and information that is not stated directly in the passage to answer the question. These questions require you to think about what you have read and formulate your own ideas and opinions. “Author and You” questions sometimes include the words “The author implies...” “The passage suggests...” “The speaker’s attitude...”

# Reading Strategies – Questioning

## Literal, Inferential, Critical Thinking

Name: \_\_\_\_\_ Class: \_\_\_\_\_

After you have read (or while you are reading), write 5 questions about the text.

- 2 Literal Question (fact-based: who, what, when, where)

- 2 Inferential Questions (“why” or “how”)

- 1 Critical Level Questions (“what if”)

# Reading Strategies – Questioning

## Literal, Inferential, Critical Thinking

Name: \_\_\_\_\_ Class: \_\_\_\_\_

Write 5 questions for Children of the Dustbowl Ch. 1-4

- 2 Literal Question (fact-based: who, what, when, where)

- 2 Inferential Questions (“why” or “how”)

- 1 Critical Level Questions (“what if”)

# Reading Strategies – Questioning

## Literal, Inferential, Critical Thinking

Name: \_\_\_\_\_ Class: \_\_\_\_\_

Write 5 questions for Children of the Dustbowl Ch. 5-9

- 2 Literal Question (fact-based: who, what, when, where)

- 2 Inferential Questions (“why” or “how”)

- 1 Critical Level Questions (“what if”)

# Reading Strategies – How to Read a Book, v4.0

Paul N. Edwards  
School of Information  
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How can you learn the most from a book — or any other piece of writing — when you're reading for information, rather than for pleasure?

It's satisfying to start at the beginning and read straight through to the end. Some books, such as novels, *have* to be read this way, since a basic principle of fiction is to hold the reader in suspense. Your whole purpose in reading fiction is to follow the writer's lead, allowing him or her to spin a story bit by bit.

But many of the books, articles, and other documents you'll read during your undergraduate and graduate years, and possibly during the rest of your professional life, won't be novels. Instead, they'll be non-fiction: textbooks, manuals, journal articles, histories, academic studies, and so on.

The purpose of reading things like this is to gain, and retain, information. Here, finding out what happens — as quickly and easily as possible — is your main goal. So unless you're stuck in prison with nothing else to do, NEVER read a non-fiction book or article from beginning to end.

Instead, when you're reading for information, you should ALWAYS jump ahead, skip around, and use every available strategy to **discover**, then to **understand**, and finally to **remember** what the writer has to say. This is how you'll get the most out of a book in the smallest amount of time.

Using the methods described here, you should be able to read a 300-page book in six to eight hours. Of course, the more time you spend, the more you'll learn and the better you'll understand the book. But your time is limited.

Here are some strategies to help you do this effectively. Most of these can be applied not only to books, but also to any other kind of non-fiction reading, from articles to websites. Table 1, on the next page, summarizes the techniques, and the following pages explain them in more detail.

**Table 1. Summary of reading strategies and techniques**

<b><i>Strategies and techniques</i></b>	<b><i>Rationale</i></b>
<b><i>Read the whole thing</i></b>	Major arguments and evidence matter more than details. Grasping the structure of the whole is more important than reading every word.
<b><i>Decide how much time you will spend</i></b>	Real-world time is limited. If you know exactly how long you can actually spend on reading, you can plan how much time to devote to each item.
<b><i>Have a purpose and a strategy</i></b>	You'll enjoy reading more, and remember it better, if you know exactly why you're reading.
<b><i>Read actively</i></b>	Never rely on the author's structures alone. Move around in the text, following your own goals.
<b><i>Read it three times</i></b>	First time for overview and discovery. Second time for detail and understanding. Third time for note-taking in your own words.
<b><i>Focus on parts with high information content</i></b>	Tables of contents, pictures, charts, headings, and other elements contain more information than body text.
<b><i>Use PTML (personal text markup language)</i></b>	Mark up your reading with your own notes. This helps you learn and also helps you find important passages later.
<b><i>Know the author(s) and organizations</i></b>	Authors are people with backgrounds and biases. They work in organizations that give them context and depth.
<b><i>Know the intellectual context</i></b>	Most academic writing is part of an ongoing intellectual conversation, with debates, key figures, and paradigmatic concepts.
<b><i>Use your unconscious mind</i></b>	Leave time between reading sessions for your mind to process the material.
<b><i>Rehearse, and use multiple modes</i></b>	Talking, visualizing, or writing about what you've read helps you remember it.

### **Read the whole thing!**

In reading to learn, your goal should always be to get all the way through the assignment. It's much more important to have a general grasp of the arguments or hypotheses, evidence, and conclusions than to understand every detail. In fact, no matter how carefully you read, you won't remember most of the details anyway.

What you can do is remember *and record* the main points. And if you remember those, you know enough to find the material again if you ever do need to recall the details.

### **Decide how much time you will spend**

If you know in advance that you have only six hours to read, it'll be easier to pace yourself. Remember, you're going to read the whole book (or the whole assignment).

In fact, the more directly and realistically you confront your limits, the more effective you will be at practically everything. Setting time limits and keeping to them (while accomplishing your goals) is one of the most important life skills you can learn. So never start to read without planning when to stop.

## Have a purpose and a strategy

Before you begin, figure out **why** you are reading this particular book, and **how** you are going to read it. If you don't have reasons and strategies of your own — not just those of your teacher — you won't learn as much.

As soon as you start to read, begin trying to find out four things:

- Who is the author?
- What are the book's arguments?
- What is the evidence that supports these?
- What are the book's conclusions?

Once you've got a grip on these, start trying to determine:

- What are the weaknesses of these arguments, evidence, and conclusions?
- What do you think about the arguments, evidence, and conclusions?
- How does (or how could) the author respond to these weaknesses, and to your own criticisms?

Keep coming back to these questions as you read. By the time you finish, you should be able to answer them all. Three good ways to think about this are:

- a) Imagine that you're going to review the book for a magazine.
- b) Imagine that you're having a conversation, or a formal debate, with the author.
- c) Imagine an examination on the book. What would the questions be, and how would you answer them?

## Read actively

Don't wait for the author to hammer you over the head. Instead, from the very beginning, constantly generate hypotheses ("the main point of the book is that...") and questions ("How does the author know that...?") about the book.

Making brief notes about these can help. As you read, try to confirm your hypotheses and answer your questions. Once you finish, review these.

## Read it three times

**This is the key technique.** You'll get the most out of the book if you read it three times — each time for a different purpose.

### a) Overview: discovery (5-10 percent of total time)

Here you read very quickly, following the principle (described below) of reading for high information content. Your goal is to **discover** the book. You want a quick-and-dirty, unsophisticated, general picture of the writer's purpose, methods, and conclusions.

Mark — *without reading carefully* — headings, passages, and phrases that seem important (you'll read these more closely the second time around.) Generate questions to answer on your second reading: what does term or phrase X mean? Why doesn't the author cover subject Y? Who is Z?

**b) Detail: understanding (60-70 percent of total time)**

Within your time constraints, read the book a second time. This time, your goal is understanding: to get a careful, critical, thoughtful grasp of the key points, and to evaluate the author's evidence for his/her points.

Focus especially on the beginnings and ends of chapters and major sections. Pay special attention to the passages you marked on the first round. Try to answer any questions you generated on the first round.

**c) Notes: recall and note-taking (20-30 percent of total time)**

The purpose of your third and final reading is to commit to memory the most important elements of the book. This time, make brief notes about the arguments, evidence, and conclusions. *This is not at all the same thing as text markup*; your goal here is to process the material by translating into your own mental framework, which means using your own words as much as possible. Cutting and pasting segments of text from the book will not do as much for you as summarizing very briefly in your own words. Include the bare minimum of detail to let you remember and re-locate the most important things. 3-5 pages of notes per 100 pages of text is a good goal to shoot for; more than that is often too much. Use some system that lets you easily find places in the book (e.g., start each note with a page number.)

Notebooks, typed pages, handwritten sheets tucked into the book, can all work. However, notes will be useless unless you can easily find them again. A very good system — the one I use — is to type notes directly into bibliography entries using software such as Endnote or Bookends (for Mac). This way the notes and the citation information always remain together; over time you accumulate a library of notes you can easily consult, even when away from your paper files. You can also keep URLs and PDFs in these programs.

**On time and timing.**

First, because human attention fades after about an hour, you'll get more out of three one-hour readings than you could ever get out of one three-hour reading. But be careful: to get one full hour of effective reading, you need to set aside at least one hour and fifteen minutes, since distraction is inevitable at the beginning (settling in) and end (re-arousal for your next task) of any reading period.

Second, make a realistic plan that includes how much time you will devote to each of the three stages. For a 250-page book, I might spend 15 minutes on overview, 4 hours on detailed reading, and 1 hour on taking notes, but I'd adjust these periods up or down depending on how difficult the text is, how important it is to me, and how much time I have.

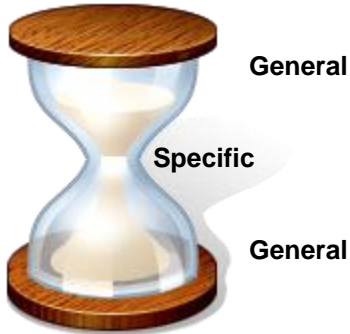
**Focus on the parts with high information content**

Non-fiction books very often have an "hourglass" structure that is repeated at several levels of organization. More general (broader) information is typically presented at the beginnings and ends of:

- the book or article as a whole (abstract, introduction, conclusion)
- each chapter
- each section within a chapter
- each paragraph



More specific (narrower) information (supporting evidence, details, etc.) then appears in the middle of the hourglass.



### ***The Hourglass Information Structure***

Once you know this, you can make the structure work for you. Focus on the following elements, in more or less the following order:

- **Cover**
- **Table of contents**
- **Index:** scan this to see which are the most important terms
- **Bibliography:** tells you about the book's sources and intellectual context
- **Preface** and/or **Introduction** and/or
- **Abstract**
- **Conclusion**
- **Pictures, graphs, tables, figures:** images contain more information than text
- **Section headings:** help you understand the book's structure
- **Special type or formatting:** boldface, italics, numbered items, lists

### **Use PTML (personal text markup language)**

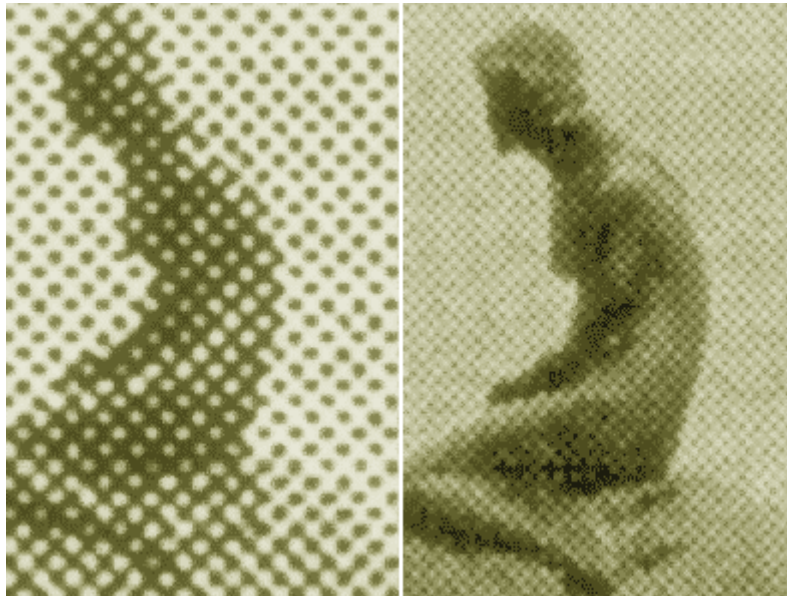
Always mark up your reading. Underlining and making notes in the margins is a very important part of active reading. Do this from the very beginning — even on your first, overview reading. When you come back to the book later, your marks reduce the amount you have to look at and help you see what's most significant.

**Don't mark too much.** This defeats the purpose of markup; when you consult your notes later, it will force you to re-read unimportant information. As a rule, you should average no more than two or three short marks per page. Rather than underline whole sentences, underline words or short phrases that capture what you most need to remember. The whole point of this exercise is to distill, reduce, eliminate the unnecessary. Write words and phrases in the margins that tell you what paragraphs or sections are about. Use your own words.

### **Page vs. screen**

Printed material has far higher resolution (~600 dpi) than even the best computer screens (~72 dpi). For this reason you will read more accurately, and with less fatigue, if you stick with the

paper version. Still, the advantages of portability and high-volume storage mean that we inevitably read much more screen-based material now.



**Figure 1. 300 dpi (left) vs. 600 dpi.**

**Using PTML on the screen:** It is still quite difficult to mark up screen-based materials effectively; the extra steps involved are often distracting, as is the temptation to interrupt reading to check email or web-surf. However, if you're disciplined, the most recent versions of Adobe Acrobat, Apple Preview, and a few shareware PDF handlers such as PDFpen allow you to add comments and highlighting to PDFs. If you don't want to resort to printing everything, I suggest investing in the (expensive) Acrobat software, but even that is far from perfect. For example, even Acrobat still (2008) will not allow you to print your marked-up text in any really usable way.

It remains far easier to mark up a printed copy. An awkward but workable solution might be to print; mark up the text; then scan it back in.

**Note-taking on the screen:** When taking notes about something you're reading (as opposed to marking up the text), you'll be tempted to cut and paste the original text in lieu of making your own notes in your own words. Cut and paste *can* sometimes work well, especially for things you might want to quote later.

**However:** in general it defeats the two main purposes of note-taking:

- a) learning and remembering (by rephrasing in your own terms), and
- b) condensing into a very short form.

The same is true of hyperlinks: though useful for keeping track of sources, keeping a URL will not *by itself* help you remember or understand what's there, even though it may feel that way.

## Know the author(s) and organizations

Knowing who wrote a book helps you judge its quality and understand its full significance.

Authors are people. Like anyone else, their views are shaped by their educations, their jobs, their early lives, and the rest of their experiences. Also like anyone else, they have prejudices, blind spots, desperate moments, failings, and desires — as well as insights, brilliance, objectivity, and successes. Notice all of it.

Most authors belong to organizations: universities, corporations, governments, newspapers, magazines. These organizations each have cultures, hierarchies of power, and social norms. Organizations shape both how a work is written and the content of what it says. For example, university professors are expected to write books and/or journal articles in order to get tenure. These pieces of writing must meet certain standards of quality, defined chiefly by other professors; for them, content usually matters more than good writing. Journalists, by contrast, are often driven by deadlines and the need to please large audiences. Because of this, their standards of quality are often directed more toward clear and engaging writing than toward unimpeachable content; their sources are usually oral rather than written.

The more you know about the author and his/her organization, the better you will be able to evaluate what you read. Try to answer questions like these: What shaped the author's intellectual perspective? What is his or her profession? Is the author an academic, a journalist, a professional (doctor, lawyer, industrial scientist, etc.)? Expertise? Other books and articles? Intellectual network(s)? Gender? Race? Class? Political affiliation? Why did the author decide to write this book? When? For what audience(s)? Who paid for the research work (private foundations, government grant agencies, industrial sponsors, etc.)? Who wrote "jacket blurbs" in support of the book?

You can often (though not always) learn about much of this from the acknowledgments, the bibliography, and the author's biographical statement.

## Know the intellectual context

Knowing the author and his/her organization also helps you understand the book's intellectual context. This includes the academic discipline(s) from which it draws, schools of thought within that discipline, and others who agree with or oppose the author's viewpoint.

A book is almost always partly a response to other writers, so you'll understand a book much better if you can figure out what, and whom, it is *answering*. Pay special attention to points where the author tells you directly that s/he is disagreeing with others: "Conventional wisdom holds that x, but I argue instead that y." (Is x really conventional wisdom? Among what group of people?) "Famous Jane Scholar says that x, but I will show that y." (Who's Famous Jane, and why do other people believe her? How plausible are x and y? Is the author straining to find something original to say, or has s/he genuinely convinced you that Famous Jane is wrong?) Equally important are the people and writings the author cites in support of his/her arguments.

## Use your unconscious mind

An awful lot of thinking and mental processing goes on when you're not aware of it. Just as with writing or any other creative thought process, full understanding of a book takes time to develop.

Like the body, the mind suffers from fatigue when doing just one thing for many hours. Your ability to comprehend and retain what you read drops off dramatically after an hour or so. *Therefore, you should read a book in several short sessions of one to two hours apiece, rather than one long marathon.*

In between, your unconscious mind will process some of what you've read. When you come back for the next session, start by asking yourself what you remember from your previous reading, what you think of it so far, and what you still need to learn.

## Rehearse, and use multiple modes

Reading is exactly like martial arts, baseball, or cooking in the sense that **learning and memory depend crucially on rehearsal.**

So — after you've read the book, rehearse what you've learned. Quiz yourself on its contents. Argue with the author. Imagine how you would defend the author's position in your own writing.

Reading, writing, speaking, listening, and visualizing all engage different parts of the brain. For this reason, the best forms of rehearsal use **multiple modes** of thinking and action. Don't just contemplate privately. Instead, talk about the book with others. Bring it up in classes. Write about it. Visualize anything that can be visualized about its contents. All of this helps fix your memory and integrate your new learning into the rest of your knowledge.

## ***Hang in there!***

When I give presentations on these ideas, students often tell me a few weeks later that they "tried it a few times and just couldn't do it," so they stopped. **You will have to practice** these techniques for a considerable length of time — at least a few months — before they come to seem natural, and they will never be easier than the comfortable, passive way we've all been reading for many years.

But hang in there. The rewards of these techniques are great. Learning to read like this can be key to a successful career as a student, scholar, or professional in almost any field.

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***Assignment: On separate paper identify the two most useful textbook reading strategies for you (from this article) and why they will be good for you.***

# Reading Strategies – Reading a Textbook

1. Preview: Look for all the learning and study aids the textbook/chapter contains (see preview form on next page).
2. Question: Turn the headings and other features into questions.
3. Read:
  - a. Chunk the text into small sections. Read and summarize each section. See if your questions from step two are getting answered.
  - b. Annotate: Mark the text or make notes on separate paper as you read.
4. Study:
  - a. Use memory techniques (also called “mnemonics”) as you study.
  - b. Combine your textbook notes with your in-class notes. Use sticky notes.
  - c. Make flash cards, number lines, charts, graphs, etc.
  - d. Recite key terms or concepts into a tape recorder.
  - e. Meet with a study partner or group.
  - f. Quiz: Create a quiz either for yourself or for your study partners (write the correct answers and page numbers on separate paper). If you are in a study group, exchange quizzes, try to complete the quiz without looking back at your notes, check answers, discuss areas of concern with the group.
5. Review: After a classroom test, review your study notes and strategies. Modify your technique as needed for the next test.

# Textbook Preview Form

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Name of History Textbook: \_\_\_\_\_

Chapter Number: \_\_\_\_\_ Chapter Title: \_\_\_\_\_

X	Textbook Contains	X	Textbook Contains
	Book title		Pictures
	Table of contents		Captions for pictures
	Index (list of terms with page #s)		Graphs/charts/figures
	Glossary (definitions)		Legend for graphs/charts/figures
	References/works cited		Caption for graph/charts/figures
	Web/Internet links for more info		Inserted text box (sometimes grey)
	CD-ROM		Cartoons/illustrations
	Header/Footer on each page		Explanation of cartoons/illustrations
	Tips/hints		Tables (with columns and rows)
	Chapter introduction or preview		Caption/explanation of tables
	Questions at beginning of chapters		Maps
	Questions within the chapters		Caption for maps
	Questions at end of chapters		Bold print
	Exercises/Activities		Italics
	Answer key for questions/exercises		Bullet lists
	Chapter outlines		Number lists
	Chapter subsections		Sidebars or margin notes
	Other:		Tutorials (step-by-step guides)
	Other:		Other:

1. Use this form to preview Chapter 25 regarding “The Great Depression” in *Reading for Academic Success*.
2. Write a list of the 6 most useful aids for you when you are reading textbooks.
 

1.	4.
2.	5.
3.	6.

Choose 3 different Section Headings in Chapter 25. Turn each heading into a question. Your questions must include 1 literal, 1 inferential, and 1 critical thinking level question. You may write your questions on the back of this page or attach a separate sheet of paper.

## Reading Strategies – Chunking Text

***When text is difficult or uninteresting, experienced readers stop frequently and check their comprehension. A reader can do this by chunking the text. The harder the text, the smaller the chunks should be.***

*To check your comprehension see if you can:*

- Remember something you've read
- Ask a question
- Make a connection to something you know
- Give your opinion
- Retell what you have read

***If you can, continue reading the next chunk.***

***If you can't do any of the above, try rereading with a purpose in mind.***

Rereading the same way you read in the first place won't help. Chunking makes the rereading shorter and by giving yourself a purpose to reread, you will be able to focus on your reading.

***Some reading is so voluminous that it needs to be broken down. Each person in a small work group is responsible for reading one chunk and carefully summarizing it for the rest of the group. Everyone learns the main points from every chunk, but only reads and summarizes one part. This practice is common in law school, politics, and other high-content fields.***

# Chunking Text Worksheet

**Title of Chapter or Subsection:** \_\_\_\_\_

In small groups, read your assigned chunk of text from *Reading For Academic Success* (pages 10 – 14). Briefly summarize your chunk of text after you read it. List questions you still have, too. Don't write in complete sentences. As other groups share their chunks, fill in the chart.

Chunk #1	Chunk #2
Chunk #3	Chunk #4
Chunk #5	Chunk #6



## Critical Readers

- Reflect  
They are willing to spend time thinking about the ideas presented in their reading assignments rather than merely compiling a set of facts to be memorized.
- Connect  
They make an effort to see connections between topics and use knowledge from other area of their lives to enhance their reading and learning experiences.
- Analyze  
Critical readers are able to identify the key elements of arguments and issues and then base their judgments on ideas and evidence.
- Wonder  
They ask questions to understand and evaluate ideas.
- Explore  
They seek alternative views on a topic and are open to new ideas that may not necessarily agree with their previous thought on a topic.
- Evaluate  
They are willing to reassess their views when new evidence is introduced and evaluated.

## Guide for Collaboration

1. No hitchhiking. **Everyone participates.**
2. Be critical of ideas, not people. Disagreement is necessary and can be healthy.
3. IF there are two sides to an issue, try to understand both sides.
4. **Listen** to everyone's ideas, even if you do not agree with them. It often takes more skill to listen than it doe to share.
5. Restate what someone said if it is not clear.

# Reading Strategies – Clarifying Confusion

**How do you know you're stuck? How do you know when your understanding is breaking down?**

- The voice inside your head stops its conversation with the text, and you only hear your voice pronouncing the words.
- The camera inside your head shuts off, and you can no longer visualize what is happening as you read.
- Your mind begins to wander, and you catch yourself thinking about something far removed from the text.
- You cannot remember or retell what you have read.
- You are not getting your questions answered.

## **CONSTRUCTING MEANING: Fix-up Strategies**

When you are confused or do not understand what you are reading, you have several choices:

- Ignore what you don't understand and read on if you know enough to keep going.
- Make an educated guess and check your hypothesis from context clues.
- Keep reading to see if the meaning gets clearer.
- Reread what is unclear.
- Get outside help (look it up, ask someone, etc.)
- Abandon the piece if it is too difficult (requires more background knowledge or vocabulary than you have or can acquire), uninteresting (not all writing is equally good), or doesn't meet your needs.

When you decide to reread, **reread with a purpose!**

- Try to connect the unclear part to something you already know or have read before.
- Ask yourself a question and read to answer it.
- Visualize.

# Reading Strategies – Annotation

## Annotation: How to Mark a Book or Article

by Mortimer J. Adler

From *The Saturday Review of Literature*, July 6, 1941.

There are many ways to mark a book intelligently. Here are a few of the more common techniques to help you make a book *yours*!

## Underline

|| Vertical Lines in the margin



Star



Exclamation Mark



Fold page corner or use sticky note



① ② ③ - Number key ideas

# Numbers of other pages

See page #123

Circle key words

Write in the margin

Write notes  
in margin

ANANSI Academic Advancement Program: The Office of Black Student Affairs  
<http://www.cuc.claremont.edu/obsa/howtomarkabook.pdf>

# Reading Genre: Speeches

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Franklin Delano Roosevelt (FDR)

### *First Inaugural Address*

Delivered 4 March 1933



President Hoover, Mr. Chief Justice, my friends:

This is a day of national consecration. And I am certain that on this day my fellow Americans expect that on my induction into the Presidency, I will address them with a candor and a decision which the present situation of our people impels. This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation will endure, as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself -- nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance. In every dark hour of our national life, a leadership of frankness and of vigor has met with that understanding and support of the people themselves which is essential to victory. And I am convinced that you will again give that support to leadership in these critical days.

In such a spirit on my part and on yours we face our common difficulties. They concern, thank God, only material things. Values have shrunk to fantastic levels; taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves of industrial enterprise lie on every side; farmers find no markets for their produce; and the savings of many years in thousands of families are gone. More important, a host of unemployed citizens face the grim problem of existence, and an equally great number toil with little return. Only a foolish optimist can deny the dark realities of the moment.

And yet our distress comes from no failure of substance. We are stricken by no plague of locusts. Compared with the perils which our forefathers conquered, because they believed and were not afraid, we have still much to be thankful for. Nature still offers her bounty and human efforts have multiplied it. Plenty is at our doorstep, but a generous use of it languishes in the very sight of the supply.



Primarily, this is because the rulers of the exchange of mankind's goods have failed, through their own stubbornness and their own incompetence, have admitted their failure, and have abdicated. Practices of the unscrupulous money changers stand indicted in the court of public opinion, rejected by the hearts and minds of men.

True, they have tried. But their efforts have been cast in the pattern of an outworn tradition. Faced by failure of credit, they have proposed only the lending of more money. Stripped of the lure of profit by which to induce our people to follow their false leadership, they have resorted to exhortations, pleading tearfully for restored confidence. They only know the rules of a generation of self-seekers. They have no vision, and when there is no vision the people perish.

Yes, the money changers have fled from their high seats in the temple of our civilization. We may now restore that temple to the ancient truths. The measure of that restoration lies in the extent to which we apply social values more noble than mere monetary profit.

Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort. The joy, the moral stimulation of work no longer must be forgotten in the mad chase of evanescent profits. These dark days, my friends, will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves, to our fellow men.

Recognition of that falsity of material wealth as the standard of success goes hand in hand with the abandonment of the false belief that public office and high political position are to be valued only by the standards of pride of place and personal profit; and there must be an end to a conduct in banking and in business which too often has given to a sacred trust the likeness of callous and selfish wrongdoing. Small wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, and on unselfish performance; without them it cannot live.

Restoration calls, however, not for changes in ethics alone. This Nation is asking for action, and action now.

Our greatest primary task is to put people to work. This is no unsolvable problem if we face it wisely and courageously. It can be accomplished in part by direct recruiting by the Government itself, treating the task as we would treat the emergency of a war, but at the same time, through this employment, accomplishing great -- greatly needed projects to stimulate and reorganize the use of our great natural resources.

Hand in hand with that we must frankly recognize the overbalance of population in our industrial centers and, by engaging on a national scale in a redistribution, endeavor to provide a better use of the land for those best fitted for the land. Yes, the task can be helped by definite efforts to raise the values of agricultural products, and with this the power to purchase the output of our cities. It can be helped by preventing realistically the tragedy of the growing loss through foreclosure of our small homes and our farms. It can be helped by insistence that the Federal, the State, and the local governments act forthwith on the demand that their cost be drastically reduced. It can be helped by the unifying of relief activities which today are often scattered, uneconomical, unequal. It can be helped by national planning for and supervision of all forms of transportation and of communications and other utilities that have a definitely public character. There are many ways in which it can be helped, but it can never be helped by merely talking about it.

We must act. We must act quickly. And finally, in our progress towards a resumption of work, we require two safeguards against a return of the evils of the old order. There must be a strict supervision of all banking and credits and investments. There must be

an end to speculation with other people's money. And there must be provision for an adequate but sound currency.

These, my friends, are the lines of attack. I shall presently urge upon a new Congress in special session detailed measures for their fulfillment, and I shall seek the immediate assistance of the 48 States.

Through this program of action we address ourselves to putting our own national house in order and making income balance outgo. Our international trade relations, though vastly important, are in point of time, and necessity, secondary to the establishment of a sound national economy. I favor, as a practical policy, the putting of first things first. I shall spare no effort to restore world trade by international economic readjustment; but the emergency at home cannot wait on that accomplishment.

The basic thought that guides these specific means of national recovery is not nationally -- narrowly nationalistic. It is the insistence, as a first consideration, upon the interdependence of the various elements in and parts of the United States of America -- a recognition of the old and permanently important manifestation of the American spirit of the pioneer. It is the way to recovery. It is the immediate way. It is the strongest assurance that recovery will endure.

In the field of world policy, I would dedicate this Nation to the policy of the good neighbor: the neighbor who resolutely respects himself and, because he does so, respects the rights of others; the neighbor who respects his obligations and respects the sanctity of his agreements in and with a world of neighbors.



If I read the temper of our people correctly, we now realize, as we have never realized before, our interdependence on each other; that we can not merely take, but we must give as well; that if we are to go forward, we must move as a trained and loyal army willing to sacrifice for the good of a common discipline, because without such discipline no progress can be made, no leadership becomes effective.

We are, I know, ready and willing to submit our lives and our property to such discipline, because it makes possible a leadership which aims at the larger good. This, I propose to offer, pledging that the larger purposes will bind upon us, bind upon us all as a sacred obligation with a unity of duty hitherto evoked only in times of armed strife.

With this pledge taken, I assume unhesitatingly the leadership of this great army of our people dedicated to a disciplined attack upon our common problems.

Action in this image, action to this end is feasible under the form of government which we have inherited from our ancestors. Our Constitution is so simple, so practical that it is possible always to meet extraordinary needs by changes in emphasis and arrangement without loss of essential form. That is why our constitutional system has proved itself the most superbly enduring political mechanism the modern world has ever seen.

It has met every stress of vast expansion of territory, of foreign wars, of bitter internal strife, of world relations. And it is to be hoped that the normal balance of executive and legislative authority may be wholly equal, wholly adequate to meet the unprecedented

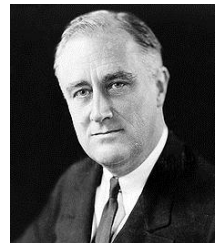
task before us. But it may be that an unprecedented demand and need for undelayed action may call for temporary departure from that normal balance of public procedure.

I am prepared under my constitutional duty to recommend the measures that a stricken nation in the midst of a stricken world may require. These measures, or such other measures as the Congress may build out of its experience and wisdom, I shall seek, within my constitutional authority, to bring to speedy adoption.

But, in the event that the Congress shall fail to take one of these two courses, in the event that the national emergency is still critical, I shall not evade the clear course of duty that will then confront me. I shall ask the Congress for the one remaining instrument to meet the crisis -- broad Executive power to wage a war against the emergency, as great as the power that would be given to me if we were in fact invaded by a foreign foe. For the trust reposed in me, I will return the courage and the devotion that befit the time. I can do no less.

We face the arduous days that lie before us in the warm courage of national unity; with the clear consciousness of seeking old and precious moral values; with the clean satisfaction that comes from the stern performance of duty by old and young alike. We aim at the assurance of a rounded, a permanent national life.

We do not distrust the -- the future of essential democracy. The people of the United States have not failed. In their need they have registered a mandate that they want direct, vigorous action. They have asked for discipline and direction under leadership. They have made me the present instrument of their wishes. In the spirit of the gift I take it.



In this dedication -- In this dedication of a Nation, we humbly ask the blessing of God. May He protect each and every one of us. May He guide me in the days to come.

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<http://www.americanrhetoric.com/speeches/fdrfirstinaugural.html>  
[http://www.youtube.com/watch?v=MX\\_v0zxM23Q](http://www.youtube.com/watch?v=MX_v0zxM23Q) **FDR**

# Reading Genre: Speeches

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Barack Obama**  
***First Inaugural Address***  
Delivered January 20, 2009



My fellow citizens: I stand here today humbled by the task before us, grateful for the trust you've bestowed, mindful of the sacrifices borne by our ancestors.

I thank President Bush for his service to our nation -- as well as the generosity and cooperation he has shown throughout this transition.

Forty-four Americans have now taken the presidential oath. The words have been spoken during rising tides of prosperity and the still waters of peace. Yet, every so often, the oath is taken amidst gathering clouds and raging storms. At these moments, America has carried on not simply because of the skill or vision of those in high office, but because we, the people, have remained faithful to the ideals of our forebears and true to our founding documents.

So it has been; so it must be with this generation of Americans.

That we are in the midst of crisis is now well understood. Our nation is at war against a far-reaching network of violence and hatred. Our economy is badly weakened, a consequence of greed and irresponsibility on the part of some, but also our collective failure to make hard choices and prepare the nation for a new age. Homes have been lost, jobs shed, businesses shuttered. Our health care is too costly, our schools fail too many -- and each day brings further evidence that the ways we use energy strengthen our adversaries and threaten our planet. These are the indicators of crisis, subject to data and statistics. Less measurable, but no less profound, is a sapping of confidence across our land; a nagging fear that America's decline is inevitable, that the next generation must lower its sights.

Today I say to you that the challenges we face are real. They are serious and they are many. They will not be met easily or in a short span of time. But know this America: They will be met.



On this day, we gather because we have chosen hope over fear, unity of purpose over conflict and discord. On this day, we come to proclaim an end to the petty grievances and false promises, the recriminations and worn-out dogmas that for far too long have strangled our politics. We remain a young nation. But in the words of Scripture, the time has come to set aside childish things. The time has come to reaffirm our enduring spirit; to choose our better history; to carry forward that precious gift, that noble idea passed on from generation to generation: the God-given promise that all are equal, all are free, and all deserve a chance to pursue their full measure of happiness.

In reaffirming the greatness of our nation we understand that greatness is never a given. It must be earned. Our journey has never been one of short-cuts or settling for less. It has not been the path for the faint-hearted, for those that prefer leisure over work, or seek only the pleasures of riches and fame. Rather, it has been the risk-takers, the doers, the makers of things -- some celebrated, but more often men and women obscure in their labor -- who have carried us up the long rugged path towards prosperity and freedom.

For us, they packed up their few worldly possessions and traveled across oceans in search of a new life. For us, they toiled in sweatshops, and settled the West, endured the lash of the whip, and plowed the hard earth. For us, they fought and died in places like Concord and Gettysburg, Normandy and Khe Sahn. Time and again these men and women struggled and sacrificed and worked till their hands were raw so that we might live a better life. They saw America as bigger than the sum of our individual ambitions, greater than all the differences of birth or wealth or faction.

This is the journey we continue today. We remain the most prosperous, powerful nation on Earth. Our workers are no less productive than when this crisis began. Our minds are no less inventive, our goods and services no less needed than they were last week, or last month, or last year. Our capacity remains undiminished. But our time of standing pat, of protecting narrow interests and putting off unpleasant decisions -- that time has surely passed. Starting today, we must pick ourselves up, dust ourselves off, and begin again the work of remaking America.

For everywhere we look, there is work to be done. The state of our economy calls for action, bold and swift. And we will act, not only to create new jobs, but to lay a new foundation for growth. We will build the roads and bridges, the electric grids and digital lines that feed our commerce and bind us together. We'll restore science to its rightful place, and wield technology's wonders to raise health care's quality and lower its cost. We will harness the sun and the winds and the soil to fuel our cars and run our factories. And we will transform our schools and colleges and universities to meet the demands of a new age. All this we can do. All this we will do.

Now, there are some who question the scale of our ambitions, who suggest that our system cannot tolerate too many big plans. Their memories are short, for they have forgotten what this country has already done, what free men and women can achieve when imagination is joined to common purpose, and necessity to courage. What the cynics fail to understand is that the ground has shifted beneath them, that the stale political arguments that have consumed us for so long no longer apply.

The question we ask today is not whether our government is too big or too small, but whether it works -- whether it helps families find jobs at a decent wage, care they can afford, a retirement that is dignified. Where the answer is yes, we intend to move forward. Where the answer is no, programs will end. And those of us who manage the public's dollars will be held to account, to spend wisely, reform bad habits, and do our business in the light of day, because only then can we restore the vital trust between a people and their government.



Nor is the question before us whether the market is a force for good or ill. Its power to generate wealth and expand freedom is unmatched. But this crisis has reminded us that without a watchful eye, the market can spin out of control. The nation cannot prosper long when it favors only the prosperous. The success of our economy has always depended not just on the size of our gross domestic product, but on the reach of our prosperity, on the ability to extend opportunity to every willing heart -- not out of charity, but because it is the surest route to our common good.

As for our common defense, we reject as false the choice between our safety and our ideals. Our Founding Fathers faced with perils that we can scarcely imagine, drafted a charter to assure the rule of law and the rights of man -- a charter expanded by the blood of generations. Those ideals still light the world, and we will not give them up for expedience sake.

And so, to all the other peoples and governments who are watching today, from the grandest capitals to the small village where my father was born, know that America is a friend of each nation, and every man, woman and child who seeks a future of peace and dignity. And we are ready to lead once more.

Recall that earlier generations faced down fascism and communism not just with missiles and tanks, but with the sturdy alliances and enduring convictions. They understood that our power alone cannot protect us, nor does it entitle us to do as we please. Instead they knew that our power grows through its prudent use; our security emanates from the justness of our cause, the force of our example, the tempering qualities of humility and restraint.

We are the keepers of this legacy. Guided by these principles once more we can meet those new threats that demand even greater effort, even greater cooperation and understanding between nations. We will begin to responsibly leave Iraq to its people and forge a hard-earned peace in Afghanistan. With old friends and former foes, we'll work tirelessly to lessen the nuclear threat, and roll back the specter of a warming planet.



We will not apologize for our way of life, nor will we waver in its defense. And for those who seek to advance their aims by inducing terror and slaughtering innocents, we say to you now that our spirit is stronger and cannot be broken -- you cannot outlast us, and we will defeat you.

For we know that our patchwork heritage is a strength, not a weakness. We are a nation of Christians and Muslims, Jews and Hindus, and non-believers. We are shaped by every language and culture, drawn from every end of this Earth; and because we

have tasted the bitter swill of civil war and segregation, and emerged from that dark chapter stronger and more united, we cannot help but believe that the old hatreds shall someday pass; that the lines of tribe shall soon dissolve; that as the world grows smaller, our common humanity shall reveal itself; and that America must play its role in ushering in a new era of peace.

To the Muslim world, we seek a new way forward, based on mutual interest and mutual respect. To those leaders around the globe who seek to sow conflict, or blame their society's ills on the West, know that your people will judge you on what you can build, not what you destroy.

To those who cling to power through corruption and deceit and the silencing of dissent, know that you are on the wrong side of history, but that we will extend a hand if you are willing to unclench your fist.

To the people of poor nations, we pledge to work alongside you to make your farms flourish and let clean waters flow; to nourish starved bodies and feed hungry minds. And to those nations like ours that enjoy relative plenty, we say we can no longer afford indifference to the suffering outside our borders, nor can we consume the world's resources without regard to effect. For the world has changed, and we must change with it.

As we consider the role that unfolds before us, we remember with humble gratitude those brave Americans who at this very hour patrol far-off deserts and distant mountains. They have something to tell us, just as the fallen heroes who lie in Arlington whisper through the ages.

We honor them not only because they are the guardians of our liberty, but because they embody the spirit of service -- a willingness to find meaning in something greater than themselves.

And yet at this moment, a moment that will define a generation, it is precisely this spirit that must inhabit us all. For as much as government can do, and must do, it is ultimately the faith and determination of the American people upon which this nation relies. It is the kindness to take in a stranger when the levees break, the selflessness of workers who would rather cut their hours than see a friend lose their job which sees us through our darkest hours. It is the firefighter's courage to storm a stairway filled with smoke, but also a parent's willingness to nurture a child that finally decides our fate.

Our challenges may be new. The instruments with which we meet them may be new. But those values upon which our success depends -- honesty and hard work, courage and fair play, tolerance and curiosity, loyalty and patriotism -- these things are old. These things are true. They have been the quiet force of progress throughout our history.

What is demanded, then, is a return to these truths. What is required of us now is a new era of responsibility -- a recognition on the part of every American that we have duties to ourselves, our nation and the world; duties that we do not grudgingly accept, but rather seize gladly, firm in the knowledge that there is nothing so satisfying to the spirit, so defining of our character than giving our all to a difficult task.

This is the price and the promise of citizenship. This is the source of our confidence -- the knowledge that God calls on us to shape an uncertain destiny. This is the meaning

of our liberty and our creed, why men and women and children of every race and every faith can join in celebration across this magnificent mall; and why a man whose father less than 60 years ago might not have been served in a local restaurant can now stand before you to take a most sacred oath.

So let us mark this day with remembrance of who we are and how far we have traveled. In the year of America's birth, in the coldest of months, a small band of patriots huddled by dying campfires on the shores of an icy river. The capital was abandoned. The enemy was advancing. The snow was stained with blood. At the moment when the outcome of our revolution was most in doubt, the father of our nation ordered these words to be read to the people:

"Let it be told to the future world...that in the depth of winter, when nothing but hope and virtue could survive... that the city and the country, alarmed at one common danger, came forth to meet [it]."

America: In the face of our common dangers, in this winter of our hardship, let us remember these timeless words. With hope and virtue, let us brave once more the icy currents, and endure what storms may come. Let it be said by our children's children that when we were tested we refused to let this journey end, that we did not turn back nor did we falter; and with eyes fixed on the horizon and God's grace upon us, we carried forth that great gift of freedom and delivered it safely to future generations.



Thank you. God bless you. And God bless the United States of America.

<http://abcnews.go.com/Video/playerIndex?id=6690067>  
<http://www.youtube.com/watch?v=VjnygQ02aW4> **Obama**

# Reading Genre: Speeches

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## **Assignment:**

- *Annotate either speech using the techniques from page 28 (highlighting doesn't count). Turn in the whole speech with your annotations.*
- *Identify and explain the similarities and differences between FDR's and Obama's speeches. You may write the associations below or use the diagram on the next page.*

1.

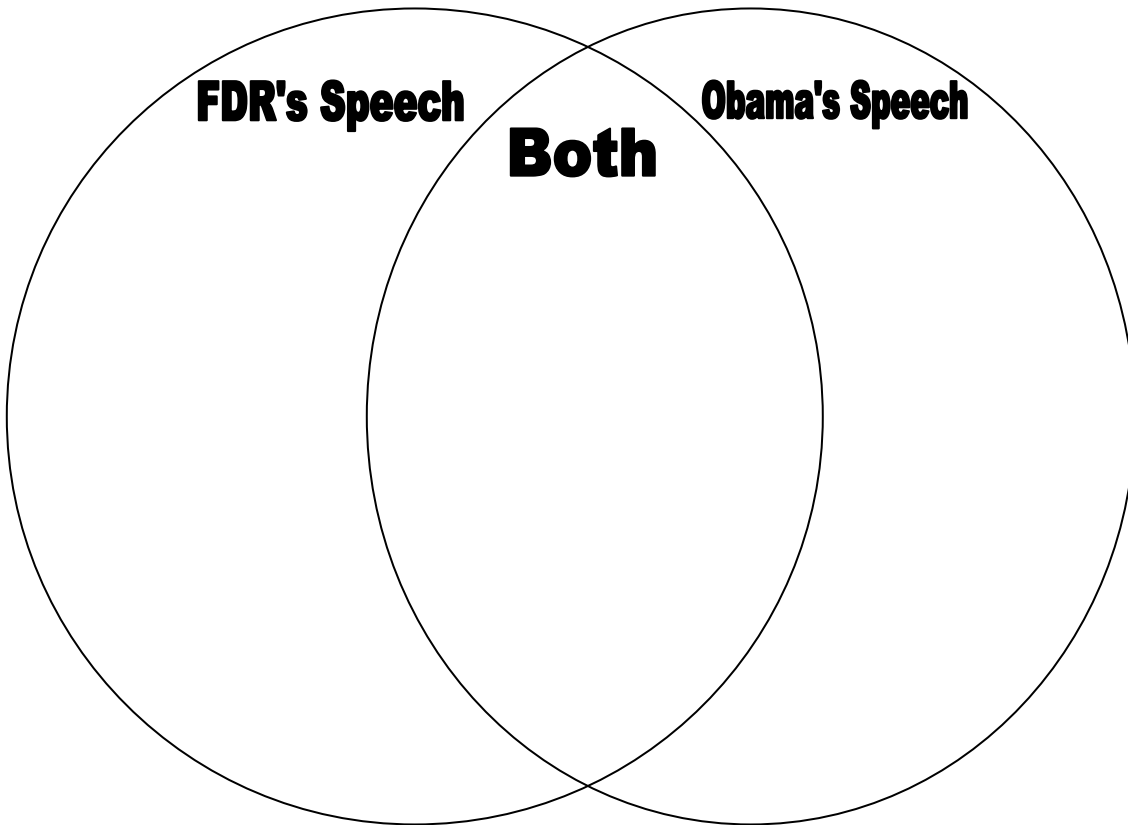
2.

# Reading Genre: Speeches

Name: \_\_\_\_\_ Date: \_\_\_\_\_

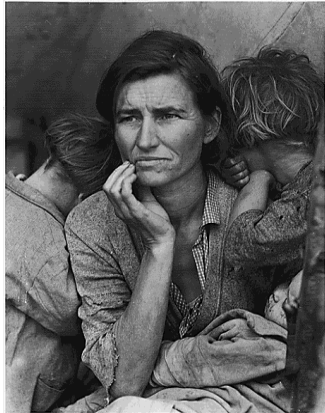
## Assignment:

- *Annotate either speech using the techniques from page 26 (highlighting doesn't count). Turn in the whole speech with your annotations.*
- *Identify and explain the differences and similarities between FDR's and Obama's speeches. You may write the associations on the previous page or use the diagram below.*



**Explain:**

## Reading Genre: Photo Essays



### Photo Essays on The Great Depression

#### Assignment:

1. Follow this link to access a photo essay of the Great Depression.  
<http://www.english.illinois.edu/maps/depression/photoessay.htm>
2. After viewing the photos and reading the narration, select 2 photos and captions (photo essays) that spoke to you. Print the two photos.
3. Describe the photos. Explain what you saw and read.
4. Write how you felt or what you thought about them. Explain how you reacted.

Photo Description (attach photos)	Your Reaction

## Reading Genre: Letters



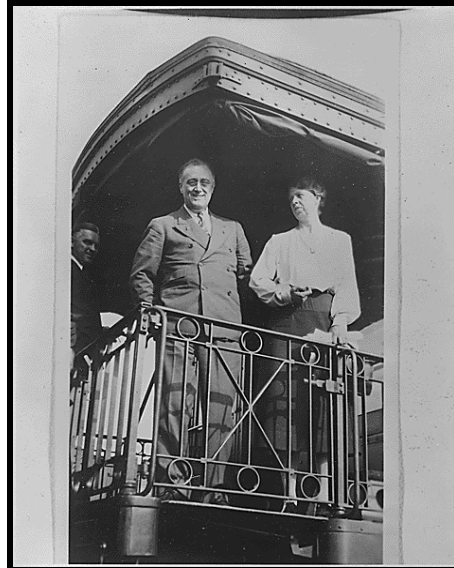
### Dear Mrs. Roosevelt,

During the Great Depression, thousands of young people wrote to First Lady Eleanor Roosevelt for help. They asked for clothing, money, and other forms of assistance.

Robert Cohen of the University of Georgia tells us the story.

**Follow the link below:**

<http://newdeal.feri.org/eleanor/index.htm>





## Reading Strategies – Using Mnemonics for Memory

Technique	Example	When to Use It
<b>Acronym</b> – an invented combination of letters with each letter acting as a cue to an idea you need to remember	<b>BRASS</b> is an acronym for how to shoot a rifle: Breathe, Relax, Aim, Sight, Squeeze	For information involving key words or lists
<b>Acrostic</b> – an invented sentence where the first letter of each word is a cue to an idea you need to remember	<b>Every Good Boy Does Fine</b> – is an acrostic to remember the order of the G-clef notes on sheet music: E, G, B, D, F	For information involving key words (if order matters, sentence will trigger sequence of key words)
<b>Rhyme Keys</b> – a 3-step memory process: 1. Memorize key words that can be associated with numbers 2. Create an image of the number-related items you need to remember 3. Associate the numbers & images with key words you need to remember	<b>Number=Image</b> One = Bun Two = Shoe Three = Tree Four = Door Five = Hive	For ordered lists
<b>Loci Method</b> – Imagine placing the items you want to remember in specific locations in a room or on your body	<b>To remember Presidents:</b> Place a dollar bill (Washington) on the door. Walk into the room and see Jefferson on a sofa and Nixon at the table. Use actual pictures.	For approximately 20 unrelated items
<b>Image-Name Technique</b> – Invent a relationship between the name and the physical characteristics or actions of the person	<b>Shirley Temple</b> – picture her curly hair around her temples (Shirley rhymes with curly)	For remembering names
<b>Chaining</b> – Create a story where each word or idea you have to remember will cue the next idea.	<b>Middle East Countries</b> – Story: Oh man (Oman)! I can't wait (Kuwait)! I ran (Iran) to Saudi Arabia to buy an eye-rag (Iraq), a Turkey with syrup (Syria), a guitar (Qatar), and an afghan (Afghanistan), to pack on a stand (Pakistan).	

Adapted from Bob Nelson at [www.iss.stthomas.edu/studyguides/memory.htm](http://www.iss.stthomas.edu/studyguides/memory.htm)

# SAVE THE LAST WORD FOR ME

## PREPARATION:

1. Actively read and annotate the text, one section at a time.
2. After you have read the article, highlight at least two of the most Important ideas from the text.
3. Bring the article to our next class.

## IN-CLASS ACTIVITY

1. Sit around a table in groups of four. Select a timekeeper who will keep careful track of the time each person talks.
2. Each person needs to be ready with one important idea from the text.
3. The first person locates **one** of his/her most important ideas in the text and then reads the quote. Then, in less than 2 minutes, this person describes why that quote is important to him or her. (For example, why does s/he agree/disagree with the quote, what questions does s/he have about the quote, what issues does it raise for him or her, what does s/he wonder in relation to that quote, etc.)
4. Continuing around the circle, in less than a minute, each person responds briefly to the first person's quote and/or what s/he said.
5. After going around the circle with each person having responded for less than one minute, the person who began has the "last word." In no more than one minute, the presenter responds to what has been said in the group. (For example, what is s/he thinking now, what is his or her reaction to what s/he has heard, etc.)
6. The next person in the circle then begins by sharing his/her most important idea. Proceed around the circle, responding to the presenter's quote in the same way as for the first presenter's quote (#s 3, 4, 5, on this worksheet).
7. Proceed in this way until each person has had a turn to share and receive comments about his/her most important ideas.

# HOW TO SUMMARIZE AN ESSAY OR ARTICLE

Write a sentence that explains the **thesis** of the essay or article. To find the thesis, ask:

What is the subject? \_\_\_\_\_

Generally, what is the author saying about the subject? \_\_\_\_\_

---

---

Reread the material to distinguish the most important points from the details.

List the key (most important) points in phrase form.

(1) \_\_\_\_\_

---

(2) \_\_\_\_\_

---

(3) \_\_\_\_\_

---

(4) \_\_\_\_\_

---

4. Write a concluding sentence.

---

---

5. Using this worksheet as your rough draft, write a final draft (computer generated, double spaced, 12 font) of your summary.

# 25 WORD ABSTRACT

Purpose:

- Practice concise summarizing
- Understand the concept of an abstract
- Reinforce preparation for class
- Collaboratively come to an understanding of a text

Procedure:

Individually as homework:

- Read article.
- Highlight unknown words.
- Put a question mark by any segment when your understanding broke down.
- Write in the margin what you decided to do.
- When you finish reading, go back and number and mark (highlight) the most important points in the article.
- Look up and write definitions for unknown words.

In your group:

- Share places where you were confused. Clarify remaining confusions.
- Share unknown words and definitions.
- Discuss the similarities and differences in your choices of main ideas, as well as how you chose what things to highlight.
- Reach agreement on essential key points.

Individually:

- Write a 25-word abstract of the article.

In your group:

- Share your individual abstracts. Create a collaborative abstract of no more than 25 words.
- Write a final copy on poster paper.
- Put the names of all group members on the back.

# Summarizing Tips

## Getting Started

Studies on children indicate that learners have better recall on summarized information and are more successful in answering questions about the text than those who were not taught to summarize. Summarizing improves comprehension, probably because readers who are asked to summarize spend more time reading and paying close attention to the text. A key feature of summarizing is identifying the main ideas in paragraphs. A main idea statement can be thought of as a one-sentence summary of a paragraph. If the main idea is not stated, you will need to infer the main idea.

## Mapping

Mapping is a good strategy for finding implied main ideas. Make a map of the paragraph, leaving the center bubble empty, and write each idea or piece of information in a separate bubble. Compose a sentence that applies to all the bubble elements and “pulls them altogether.” Write the sentence in the middle bubble.

## Questioning

Follow these three steps:

1. What is the topic of the paragraph?
2. What is the author’s purpose in writing about the subject?
  - To define, explain, or describe something?
  - To persuade the reader to agree with an opinion to take some kind of action?
  - To criticize or defend a person or action?
3. Given the purpose, what is the author trying to make the reader understand about the topic? (If the author is defining something, what is the definition? IF the author is trying to persuade, what is the primary argument?)

## Rule-based Procedure (for a paragraph):

Rule 1: Delete unnecessary material.

Rule 2: Delete redundant [repetitive] material.

Rule 3: Compose a word to replace a list of items.

Rule 4: Compose a word to replace individual parts of an action.

Rule 5: Select a topic sentence.

Rule 6: Invent a topic sentence if one is not available.

## **The Generating Interactions between Schemata and Texts (GIST) Procedure**

### **GIST Paragraphs**

1. Begin by summarizing the first sentence of a paragraph using no more than 15 words.
2. Then, read the next sentence and create a summary of the two sentences.
3. Proceed in this way with each sentence.
4. The result will be a summary of the whole paragraph using now more than 15 words.

### **GIST Passages**

1. Compose a one-sentence summary of the first paragraph.
2. Then, compose a one-sentence summary for the second paragraph.
3. Combine the two summaries into one sentence.
4. Proceed in this way with each paragraph.
5. The result will be a short summary of the entire selection.

### **Summarizing Longer Texts**

1. Skim a passage.
2. List key points.
3. Combine related points into single statements.
4. Cross out least important points.
5. Reread list.
6. Combine and cross out to condense points.
7. Number remaining points in logical order.
8. Write points into paragraph in numbered order.

## **“Tolerance” Assessment and Tutorial Assignment**

1. You will take an assessment to determine if you have any hidden biases. A bias is “a predisposed point of view (a mental position or attitude).”
2. You will also evaluate a website.

### Assessment

Go on the Internet.

Go to [www.splcenter.org](http://www.splcenter.org)

Click on the [www.tolerance.org](http://www.tolerance.org) link.

Click on “Visit Tolerance.org”

Locate “Dig Deeper.”

Click on “Explore Your Hidden Biases.”

Read “Test Yourself for Hidden Biases.”

(You will take one of the tests at the Project Implicit’s website. Then you will return to this webpage and read Tolerance.org’s tutorial to learn more.)

Click on “Demonstration”

Click on “Go to the Demonstration Tests”

Click on “I wish to proceed”

Select any one of the tests listed. (This is your choice. You must complete one test for class credit.)

Click “Continue” which takes you through the ten-minute test.

When your preference is highlighted, PRINT the page.

Return to the “Dig Deeper” page of the [www.tolerance.org](http://www.tolerance.org) website. Click on Tolerance.org’s tutorial. Print “Hidden Bias: A Primer” (there are four parts to this primer and their links are located on the left side of the page under “Take a test” – you have already taken the test.) Read, highlight what you think is important information, and write your comments/connections/reactions/thoughts in the left hand margin of each paper.

# Reading Strategy – Evaluating Web Information

*Tip: The more questions you can answer, the more reliable the web site.*

**WHO is the author of the information?**

**WHO is the host or sponsor of the web site?**

- *What information do they provide about themselves?*
- *Can you contact them? Is there an e-mail or street address?*
- *If you can't tell who is behind it...don't use it!*

**WHY was the site created? Does it have a specific purpose?**

- *Does it state a purpose or mission? What is it? To sell? To inform? To persuade? Other? (Look for an "About Us" link.)*
- *What type of site is it? (.com = commercial, .gov = government, .org = non-profit organization, .edu = educational, .net = network)*

**WHAT is the point of view?**

- *What is the bias or slant? Bias is the point of view.*
- *Are there links to other viewpoints? Does it present 2 sides of the issue?*

**HOW credible is the source?**

- *Does the author or organization have expertise on the topic? What education, degrees, or work experience does the author have?*
- *Who is the intended audience? College students? Consumers? Children?*
- *Is it scholarly—that is, written by a researcher or expert for a college or academic audience?*
- *Are the sources credited with a bibliography, works cited list, or references?*
- *Are there any obvious errors or misinformation? If so, don't use it.*
- *Is it a collaborative site such as Wikipedia to which anyone can post or edit information? If so, it should NOT be used for scholarly research.*
- *Is it a social networking site like Facebook? If so, it should NOT be used for scholarly research unless your research topic is related to social networking.*

**WHEN was it last updated?**

- *Is the information current? When was it last revised? What is the copyright date?*
- *Are there many broken links?*

**WHERE can I find more information?**

*What can you find out about the author or site using other Internet sources or library reference materials? Some suggestions are Librarians' Internet Index ([www.lli.org](http://www.lli.org)), Contemporary Authors, Gale Literature Resource Center, Encyclopedia of Associations, and Magazines for Libraries.*



# THE FIVE W'S OF WEB SITE EVALUATION

## WHO

Who wrote the pages and are they an expert?

Is a biography of the author included?

How can I find out more about the author?

## WHAT

What does the author say is the purpose of the site?

What else might the author have in mind for the site?

What makes the site easy to use?

What information is included and does this information differ from other sites?

## WHEN

When was the site created?

When was the site last updated?

## WHERE

Where does the information come from?

Where can I look to find out more about the sponsor of the site?

## WHY

Why is this information useful for my purpose?

Why should I use this information?

Why is this page better than another?

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## Scholarly and Non Scholarly Website Examples

Web Site	Evaluation
<a href="http://www.english.illinois.edu/maps/depression/depression.htm">http://www.english.illinois.edu/maps/depression/depression.htm</a>	Non-scholarly: Only shows the author; no other info
<a href="http://history1900s.about.com/od/1930s/p/greatdepression.htm">http://history1900s.about.com/od/1930s/p/greatdepression.htm</a>	Non-scholarly: Collaborative site written by anyone who wishes to contribute and be paid! Lots of ads.
<a href="http://www.42explore2.com/depresn.htm">http://www.42explore2.com/depresn.htm</a>	Non-scholarly: Website for kids by kids – not college level
<a href="http://en.wikipedia.org/wiki/Great_Depression">http://en.wikipedia.org/wiki/Great_Depression</a>	Non-scholarly: Collaborative site where anyone can add and edit (see bottom... About Wikipedia)
<a href="http://www.amatecon.com/greatdepression.html">http://www.amatecon.com/greatdepression.html</a>	Non-scholarly: Non-professional person who is interested in the Great Depression
<a href="http://www.econlib.org/library/Enc/GreatDepression.html">http://www.econlib.org/library/Enc/GreatDepression.html</a>	<b>Scholarly:</b> Answers 5 W's. Written by experts at The Library of Economics and Liberty Organization
<a href="http://www.pbs.org/wgbh/americanexperience/films/dustbowl/">http://www.pbs.org/wgbh/americanexperience/films/dustbowl/</a>	<b>Scholarly:</b> Public Broadcasting Service Organization (PBS) Investigative Report on The Dustbowl

# INTERNET EVALUATION FORM

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Evaluate 2 web sites regarding The Great Depression

1. What is the web address of the site? \_\_\_\_\_
  2. What is the mission or purpose of the site? (Look for “about us”, “contact us”, “.)  
\_\_\_\_\_  
\_\_\_\_\_
  3. Does the site show a particular bias? Explain. \_\_\_\_\_
  4. Would you use this site for scholarly research? Why or why not?  
\_\_\_\_\_
  5. When was the site last updated? \_\_\_\_\_
- 
- 

## Web Site #2

1. What is the web address of the site? \_\_\_\_\_
  2. What is the mission or purpose of the site? (Look for “about us”, “contact us”, “.)  
\_\_\_\_\_  
\_\_\_\_\_
  3. Does the site show a particular bias? Explain. \_\_\_\_\_
  4. Would you use this site for scholarly research? Why or why not?  
\_\_\_\_\_
  5. When was the site last updated? \_\_\_\_\_
-

## Summarize, Paraphrase, or Quote?

A **summary** is a relatively brief, objective account, in your own words, of the main ideas in a source passage.

**Summarize to:**

- *To condense the material.* You may have *to condense* or to reduce the source material to draw out the points that relate to your paper.
- *To omit extras from the material.* You may have *to omit* extra information from the source material to focus on the author's main points.
- *To simplify the material.* You may have *to simplify* the most important complex arguments, sentences, or vocabulary in the source material.

A **paraphrase** is a restatement, in your own words, of a passage of text. Its structure reflects the structure of the source passage. Paraphrases are sometimes the same length as the source passage, sometimes shorter. In certain cases-- particularly if the source passage is difficult to read--the paraphrase may be even longer than the original. . . . Keep in mind that only an occasional word (but not whole phrases) from the original source appears in the paraphrase, and that a paraphrase's sentence structure does not reflect that of the source. **Paraphrase to:**

- *To change the organization of ideas for emphasis.* You may have to change the organization of ideas in source material so that you can emphasize the points that are most related to your paper. You should remember to be faithful to the meaning of the source.
- *To simplify the material.* You may have *to simplify* complex arguments, sentences, or vocabulary.
- *To clarify the material.* You may have *to clarify* technical passages or specialized information into language that is appropriate for your audience.

A **quotation** uses the exact words of the original. Use Quotes to:

1. *Accuracy:* You are unable to paraphrase or summarize the source material without changing the author's intent.
2. *Authority:* You may want to use a quote to lend expert authority for your assertion or to provide source material for analysis.
3. *Conciseness:* Your attempts to paraphrase or summarize are awkward or much longer than the source material.
4. *Unforgettable language:* You believe that the words of the author are memorable or remarkable because of their effectiveness or historical flavor. Additionally, the author may have used a unique phrase or sentence, and you want to comment on words or phrases themselves.

Bell, Jim. Summarize, Paraphrase, or Quote. 2000. Learning Skills Center, UNBC. 12 Apr. 2004 <<http://www.unbc.ca/lsc/writing/Summarize,Paraphrase,orQuote.pdf>>.

Use and Integrate Sources: When to Quote, Paraphrase, and Summarize. Academic Center, University of Houston Victoria. 12 Apr. 2004 <<http://www.uhv.edu/ac/research/write/quotepdf.pdf>>.

# Food Inc. Introductory Exercises

## Objectives

The film *Food, Inc.* presents a number of complex issues surrounding the U.S. food system. The discussion questions and activities will help you:

- Think through your own perceptions, ideas, and solutions so that you are better prepared to make thoughtful choices about food.
- Make connections between ways of thinking about the food-related issues presented in the film and the big questions we face in life.
- Develop the knowledge and skills you need to participate in a meaningful public dialogue about food and food systems.
- Take action to address food-related issues in your own lives.

## Lunch Survey

Think about what you had for lunch today or yesterday. Number each of the following factors you considered when you decided what to eat for lunch in the order of most important to least important. If it was not a factor at all, leave it blank.

\_\_\_\_\_ It was fast or easy.

\_\_\_\_\_ It was what I usually eat.

\_\_\_\_\_ It was nutritious.

\_\_\_\_\_ It tasted good.

\_\_\_\_\_ It was a good price.

\_\_\_\_\_ It was in season.

\_\_\_\_\_ My friends liked it.

\_\_\_\_\_ Other factor:

---

\_\_\_\_\_ I didn't have any choice in what I ate

---

## Labels Survey

1 How often do you read the Warning or Caution labels on products you buy or use?

\_\_\_\_\_ Always \_\_\_\_\_ Sometimes \_\_\_\_\_ Never

2 Do the Warning or Caution labels affect whether you buy or how you use a certain product?

\_\_\_ Always \_\_\_ Sometimes \_\_\_ Never

3 How often do you read the Ingredients list of foods you buy or eat?

\_\_\_ Always \_\_\_ Sometimes \_\_\_ Never

4 Does the Ingredients list affect whether you buy or how much you eat a certain food?

\_\_\_ Always \_\_\_ Sometimes \_\_\_ Never

5 How often do you read the Nutrition Facts of foods you buy or eat?

\_\_\_ Always \_\_\_ Sometimes \_\_\_ Never

6 Do the Nutrition Facts affect whether you buy or how much you eat a certain food?

\_\_\_ Always \_\_\_ Sometimes \_\_\_ Never

7 How often do you think warning labels on cigarettes and alcohol keep people from using these products?

\_\_\_ Always \_\_\_ Sometimes \_\_\_ Never

8 Foods high in fat can lead to obesity, which is a major health problem. Some people think a warning label should be included on foods that are high in fat. Would a warning label like that keep you from eating high-fat foods?

\_\_\_ Always \_\_\_ Sometimes \_\_\_ Never

# INSERT SYSTEM

Readers are actively engaged with the content when they make notes as they read. Read the material and code by using post-it notes, highlighter tape, or by writing lightly in the text.

## Codes

M = Main Idea

\* = Important

√ = Understand

? = What does this mean?

! = Interesting

A = Agree

C = Confused

D = Disagree

X = Thought Differently

+ New information

# FOOD INC. SYNOPSIS AND BACKGROUND

## CHAPTER 1 – Fast Food to All Food

### Synopsis of Film Chapter

This first chapter of *Food, Inc.* opens with a brief history of the fast food industry. It depicts how fast food has transformed not only what and how people eat, but also farming practices and the entire global food system. As one example of this transformation, the chapter focuses on how the food industry has altered the way that chickens are raised, including changes in farm operations, the living conditions of chickens, and even the chickens themselves.

**RUNNING TIME: 12:52 minutes**

### Background Information

When most of us think of a farm, we imagine a place with a red barn, green pastures, and chickens running around the yard. But the reality of most farms in the United States today is far from that image. Farming has become so industrialized and mechanized that many modern farms are like factories.

The poultry industry is an example of this change to factory farms. As depicted in *Food, Inc.*, chickens today are often raised in huge metal buildings with no access to light or fresh air, confined together with thousands of birds in one building, and made to grow so quickly that often their bones cannot keep up and they can lose their ability to walk.

In this factory farming model, a single corporation may own or control all aspects of the chicken production process, from animal rearing and feed production to slaughter, packaging, and distribution. A corporation may also contract farmers in an arrangement where the corporation determines all aspects of raising the animals, while the farmer is responsible for the capital expenditures, the waste disposal, and much of the risk.

As the film depicts, the transition to factory farming took place partly in response to our society's move to fast food. As people came to expect food that was inexpensive and unvarying in quality and taste, the food industry looked for ways to produce the food as efficiently and uniformly as possible. Unfortunately, while industrially produced food appears inexpensive, the price we pay at the cash register doesn't reflect its true cost. Factory farming creates a tremendous amount of water and air pollution, can be detrimental to public health, and relies on government subsidies—all costs our society bears.

Factory farming also clearly affects the animals. In the factory farm, the animal is considered a unit of production rather than a living creature, and efficiency and earnings often outweigh animal health and welfare. People have differing views on how much comfort and freedom farm animals deserve. Some would say that to keep food inexpensive, animals should be raised in the most efficient and cost-effective way possible. Others would argue that animals should not suffer needlessly and that they should have a certain level of cleanliness and space.



## CHAPTER 2 – A Cornucopia of Choices

### Synopsis of Film Chapter

In this chapter, the film explores the pervasiveness of corn in the foods we eat today and illustrates how government subsidies of corn and other commodity crops have greatly altered the way that food is produced and consumed in the United States. As the film describes, corn is a cheap ingredient compared to other sources, and food producers have found many uses for it, including high-fructose corn syrup, saccharin, xanthan gum, and a whole range of other food additives.

**RUNNING TIME: 7:54 minutes**

### Background Information

Ask people whether they eat corn, and chances are they will picture the sweet, fresh corn on the cob that they sometimes enjoy in the summer. With that image in mind, many people will be surprised to learn that corn is a major component of the modern American diet. Most of the corn Americans eat today comes not from the cob, but by way of food ingredients and additives in processed foods and meat from corn-fed livestock.

According to the National Corn Growers Association, U.S. farmers plant about 90 million acres of corn each year, with less than 1 percent of that being sweet corn. The vast majority is field corn, bred for its high starch content and harvested when the kernels are hard and relatively dry. Field corn is the main ingredient in most livestock feed. It is also processed into a wide array of foods, such as breakfast cereals, salad dressings, margarines, syrups, and snacks, as well as products like baby powder, glue, soap, alcohol, medicine, and fuel ethanol.

The iconic American meal of a cheeseburger, fries, and shake includes several corn-based ingredients: the patty (corn-fed beef), the cheese (cornstarch), the bun (high-fructose corn syrup), the ketchup (high-fructose corn syrup and corn syrup), the fries (corn oil), and the shake (corn syrup solids and cellulose gum).

The United States is currently the number one corn-growing country in the world, with more acres devoted to corn than any other crop. In 1920, an acre cornfield yielded just 20 bushels of corn, compared to 180 bushels today. Several factors have led to both the higher yield and the greater total acreage of corn.

First, in 1930, a hybrid seed was developed that produced plants with sturdier stalks, allowing them to be grown very closely together and to resist being blown over. Then, in 1947, scientists discovered a way to convert surplus ammonium nitrate (which had been used in explosives during World War II) into a chemical fertilizer that increased soil nitrogen levels; this made it possible to grow corn from year to year without exhausting the soil. In the 1970s, a major change in the U.S. farm policy included direct payments to farmers and encouraged them to grow corn and sell it at any price; not surprisingly, this resulted in a dramatic increase in the total U.S. acreage of corn as many farmers converted their land to field corn. More recently, the federal push for corn-based ethanol production as an alternative to fossil fuels prompted farmers to convert more land to field corn.

In the 1960s and 1970s, scientists discovered how to develop a low-cost sweetener from corn known as high-fructose corn syrup. Since that time, high fructose corn syrup

and corn by-products have found their way into nearly every processed food and drink sold today. While cattle, pigs, poultry, and sheep eat about 60 percent of the corn grain that is grown each year, most of the remaining corn is processed at a wet mill, which turns it into a variety of substances. The skin of the kernel becomes vitamins and nutritional supplements; the germ is crushed for corn oils; and the rest of the kernel—the starchy endosperm—is made into acids, sugars (including high-fructose corn syrup), starches, and alcohols.

**NOTE** This film chapter shows images of a cow with a hole in its side. Researchers routinely put holes, known as fistulas, into some cows' stomachs so that they can observe the digestibility of foods in cattle. The fistula and a sealing cover, called a cannula, are inserted under anesthesia, and the process does not hurt the cow. In fact, fistulated cows actually live longer than other cows because it is easier to treat them when they have illnesses.

### Chapter 3 – Unintended Consequences

#### Synopsis of Film Chapter

This chapter of *Food, Inc.* focuses on one of the unintended consequences of our current food system: the occasional contamination of the food supply and the very real risks presented to the population. The film puts a face on this problem by interviewing the mother of a toddler who died from *E. coli* contracted from eating a hamburger. The film describes how feeding cows corn—a cheap and abundant crop because of subsidies—has increased the incidence of *E. coli*, since corn raises the level of *E. coli* in cows' guts. In light of this higher risk of contamination, the film shows meat packers taking such measures as using ammonia to cleanse meat meant for human consumption.

**RUNNING TIME: 13:56 minutes**

#### Background Information

Each year, approximately 325,000 Americans are hospitalized and 5,000 die from food-borne illness. Like two-year-old Kevin in the film, many are sickened by *Escherichia coli* (*E. coli*), a group of bacteria that live inside the intestines of humans, other mammals, and birds. While most *E. coli* are beneficial and help to break down food in the process of digestion, certain strains can cause serious infection, leading to severe stomach cramps, bloody diarrhea, kidney failure, and even death.

People can become infected with *E. coli* by consuming foods or beverages that have been contaminated with animal manure, particularly cattle manure. One of the most deadly strains, known as *E. coli* O157:H7, was first found in 1982 and has been traced to ground beef, sausages, unpasteurized milk and cheese, unpasteurized apple and orange juice, alfalfa and radish sprouts, lettuce, spinach, and drinking water. Recent research indicates that an increased presence of *E. coli* in cows' guts may be the result of their high-corn diet, which favors acid-resistant bacteria strains like *E. coli* O157:H7.

Numerous federal agencies are responsible for food safety and inspection in the United States, including the U.S. Department of Agriculture (USDA), the Food and Drug Administration (FDA), and others. However, no one agency is responsible for all foods, and agencies may split responsibility for even the same food product. With frozen pizzas, for example, the cheese is regulated by the FDA and the pepperoni by the

USDA. One drawback with this system is that potential problems can slip through the cracks. Another is that each agency has competing priorities for funding and staffing. At the FDA, for example, most of the budget funds drug regulation—not food inspection—and at the USDA, there is a chronic shortage of meat inspectors.

A wave of recent food recalls is an indication of the inadequacy of our food safety system. A recall is when consumers are asked to return potentially unsafe products for refund and usually results from an outbreak of illness. While recalls do control the immediate spread of the illness, they also underscore a systemic lack of prevention strategies.

As depicted in the film, the fragmentation of our food safety system can lead to tragic results. Barbara Kowalczyk and Patricia Buck, Kevin’s mother and grandmother, have worked for years to pass the Meat and Poultry Pathogen Reduction and Enforcement Act, or “Kevin’s Law.” This bipartisan bill was designed to increase the USDA’s authority to set and enforce food safety standards for meat and poultry. For example, if a meatpacking plant were to repeatedly fail contaminant tests, the USDA could shut it down.

Some people say that regulations like Kevin’s Law would keep consumers safer. However, others argue that such regulations are impractical and based on contaminant tests that do not give an accurate picture of meat and poultry safety. Still others believe that regulations like this are only a stop-gap measure and that a reorganization of the entire food safety system is necessary for real change.

## **CHAPTER 4 – The Dollar Menu**

### **Synopsis of Film Chapter**

This chapter of *Food, Inc.* focuses on the fact that fast food and processed foods are often less expensive than healthier foods like fruits and vegetables because many of the ingredients come from crops subsidized by the federal government. The film highlights one family’s dilemma at the grocery store: Since the father has diabetes, the family members are aware that a healthier diet with more fresh foods would be best for him, but they must choose foods they can afford. As the film suggests, people with lower incomes are more likely to eat cheaper, processed foods, and are also more likely to suffer from obesity, Type 2 diabetes, and other diet-related health problems.

**RUNNING TIME: 5:12 minutes**

### **Background Information**

U.S. farm subsidies first began during the Great Depression as a way to help farmers survive wide fluctuations in crop prices. The idea was to give farmers a guaranteed minimum price for certain crops that could be stored from year to year. When prices were low, these so-called commodity crops could be taken off the market and stored until prices recovered.

Today, the federal government spends \$35 billion each year subsidizing commodity crops in a complicated system of subsidies. Over time, these subsidies have artificially lowered the prices of certain crops, like corn and soybeans, encouraging their overproduction and making them much cheaper than other crops. Since these crops are so cheap and abundant, meat and food producers have turned them into a wide range of end uses, such as hydrogenated oils, high-fructose corn syrup, and animal feed. With

farm subsidies, the price of soft drinks—which contain high-fructose corn syrup—decreased by 23 percent between 1985 and 2000, while the price of fruits and vegetables increased by almost 40 percent.

As author Michael Pollan says, “That’s what we’ve been heavily subsidizing, encouraging farmers to grow more of, and that’s what makes fast food so cheap. Meanwhile over in the produce section, the head of broccoli costs more than a fast-food hamburger. Why is that? We do very little to encourage farmers to grow what are called specialty crops, which is actual food you can eat.”<sup>1</sup>

The lowest-cost options at the grocery store are often those made up of refined grains with added sugars and fats. The main reason these products are cheap is that they contain one or more subsidized ingredients. For example, nearly all processed foods contain high-fructose corn syrup.

This proliferation of cheap—but unhealthy—food has had the greatest impact on low-income families, who spend a larger percentage of their earnings on food. Because they must live on tight budgets, the price difference between fresh fruits and vegetables and food with subsidized ingredients forces them to consume more processed foods than they otherwise would. An unfortunate result is that income is now the most accurate predictor of obesity and Type 2 diabetes—two conditions linked to diet.

Diabetes is a condition in which the body fails to break down glucose derived from food, a process normally aided by insulin. People who have what is known as Type 2 diabetes produce insulin, but it is inadequate. This type of diabetes is directly linked to obesity: People who are obese are up to seven times more likely to develop Type 2 diabetes than those of normal weight. Studies also show a link between Type 2 diabetes and a diet of refined carbohydrates, which causes insulin spikes in the bloodstream.

Income, diet, obesity, and Type 2 diabetes are all linked, and the film suggests that our country’s farm subsidy system plays a part. Some say that food choices fall under the realm of personal responsibility; according to this view, what we buy and eat is a choice, and individuals should be responsible for making healthier food choices. Others argue that healthy food choices should be available to everyone and not just those with means; according to this view, people shouldn’t have to choose between healthful food and medicine, for example, and the farm subsidy system should be restructured to provide healthier foods for all.

<sup>1</sup>Parker-Pope, Tara (2008, October 24). “Mr. President, Let’s Talk about Food.” New York Times blog. <http://well.blogs.nytimes.com/2008/10/24/mr-president-lets-talk-about-food/?partner=rssuserland&emc=rss>.

## **CHAPTER 5 – In the Grass**

### **Synopsis of Film Chapter**

This chapter of *Food, Inc.* explores differences between smallscale farming and industrial farming, and introduces issues of workers’ rights and immigration. The chapter opens with an organic farmer comparing his farm to industrial agriculture practices. After showing the small-scale butchering of some of his chickens, the film moves to show the large-scale processing of hogs in the biggest slaughterhouse in the world. The film

portrays that while the unskilled laborers in large slaughterhouses have one of the most dangerous jobs in the U.S., they have low wages, little job security, and no union to represent them. It also describes how meatpacking companies have actively recruited workers in Mexico, where 1.5 million farm jobs have been lost since 1994, partly due to U.S. policies. The final scene of the chapter shows immigration agents arresting meatpacking workers at a trailer park.

**NOTE** This chapter of the film includes brief footage of a chicken being killed, as well as some disturbing images of a slaughterhouse kill floor. If you are sensitive to these types of things, you can close your eyes during these scenes.

**RUNNING TIME: 13:44 minutes**

### **Background Information**

Meatpacking is the wholesale packaging of meat, which includes slaughtering, gutting, skinning, butchering, and further processing such animals as cattle, pigs, chickens, turkeys, and sheep. Most meatpacking today is done in large-scale slaughterhouses that are highly mechanized for fast and efficient processing. The Smithfield plant depicted in the film, for example, processes 32,000 hogs each day, or 2,000 hogs per hour. By using machines and other technologies, companies are able to employ unskilled, low-wage laborers for many tasks, which reduces their cost. However, the risk of both accidents and meat contamination are high when so many animals are processed and workers must work at a high speed.

At the turn of the 19th century, the industry was unregulated, which meant little to no protection for workers or consumers from unsafe or unscrupulous meatpacking practices. After Upton Sinclair's *The Jungle* was published, worker conditions slowly improved through antitrust laws, labor unions, and tighter regulations. By the 1950s, meatpacking plants offered skilled jobs at a good wage.

The industry has undergone a lot of change since the 1980s, as the fast food industry has demanded more meat at cheaper prices. To cut costs, meatpacking companies lowered wages, sped up production, and had workers perform the same task again and again to increase efficiency. They moved operations from big cities to rural communities closer to feedlots and began contracting primarily with large farm operations that raise huge numbers of animals. In addition, the companies became more consolidated so that today, just five companies control over 83 percent of the beef packing market and 66 percent of the pork packing market.<sup>1</sup>

As the film portrays, these changes have had a profound impact on the workforce. Most of the jobs are low-paying ones, and an increasing number are filled by Mexican immigrants.

The film refers to the North American Free Trade Agreement (NAFTA), a treaty among Mexico, Canada, and the United States that has been in effect since January 1994. The aim of this treaty was to promote greater trade among the three countries, and, toward that end, it eliminated tariffs on goods shipped between them.

NAFTA is just one example of the ways in which our food choices can affect workers. Some argue that NAFTA has been good for Mexican workers because Mexico has seen poverty rates fall and real income rise, but others argue that it has been bad for Mexican workers because it has caused larger income disparities within that country. As the film

points out, NAFTA has caused prices to drop, thus hurting small farms with little resilience to such changes. In fact, an estimated 1.5 million farm jobs have been lost in Mexico since 1994. Although NAFTA is only one factor in this decline,<sup>2</sup> the trade agreement has forced small-time Mexican farmers to compete with U.S.-subsidized corn producers. As the film suggests, many of the displaced farmers and farmworkers are making their way across the U.S. border in search of work, some in response to active recruiting by meatpacking corporations and other companies.

<sup>1</sup> Starmer, Elanor. Hogging the market: How powerful meat packers are changing our food system and what we can do about it (Leveling the Field, Issue Brief #4). The Agribusiness Accountability Initiative.  
[http://www.ase.tufts.edu/gdae/Pubs/rp/AAI\\_Issue\\_Brief\\_4.pdf](http://www.ase.tufts.edu/gdae/Pubs/rp/AAI_Issue_Brief_4.pdf).

## **CHAPTER 6 – Hidden Costs**

### **Synopsis of Film Chapter**

This chapter takes a look at the economics of our food system and some of the market forces that influence food companies. The owner of the organic farm from the previous chapter talks about industrial food not being “honest food” because it doesn’t include the environmental, societal, and health costs associated with it. The CEO of a once-small organic yogurt producer that has been bought out by Groupe Danone (Dannon Yogurts) walks the filmmakers through the Natural Products Expo in Anaheim. He points out other small companies that have been acquired by corporations, and explains how Walmart is now selling his company’s organic yogurts.

**RUNNING TIME: 8:00 minutes**

### **Background Information**

Our modern food system is largely based on the idea that people should have access to plenty of inexpensive food, and it is designed to produce, process, and distribute enormous quantities of food as cheaply as possible. One reason for this focus on abundance is our human history of periodic famines. As recently as World War II, global food shortages cost millions of civilian lives, and American farmers were pushed to produce as much food as possible as part of the war effort. Since then, farmers have continued to maintain high levels of production, using chemical fertilizers, pesticides, and other technologies to maximize yield.

On the face of it, cheap, abundant food is a worthy goal, especially when it prevents world famine. But as the film points out, by focusing on cost and abundance, our society may be trading off safety, health, environmental quality, and other things we value, while promoting large, profit-oriented corporations at the same time.

One thing we may have traded off is the iconic family farm. While prices for commodity crops like corn and soybeans have remained constant since about 1970, costs for fuel, seed, fertilizer, and everything else a farmer needs have risen steadily with inflation. That means that it takes large quantities of capital to run a farm, a reality that has wiped out many small farms and transformed most U.S. agriculture to large businesses. As a result, the number of farms in the U.S. dropped from 7 million in 1930 to 2 million in 2000—and of those 2 million farms, just 3 percent produced 75 percent of the nation’s farm output.<sup>1</sup>

The organic food movement has been an effort to lessen the environmental trade-offs related to agriculture. It began in the 1960s and 1970s as a response to growing public concern that agricultural chemicals were polluting water and causing other environmental problems. As an alternative to these chemicals, organic farmers use natural fertilizers and traditional pest control methods. At first, organic products were primarily from small farms and represented a tiny segment of the food market. However, their popularity grew over the years, and large producers started to enter the organic market.

This chapter centers on the executive of a small organic yogurt company that was bought out by a huge multinational corporation. The yogurt company executive in the film says that being part of a corporation now gives them bargaining power with large retailers like Walmart, which could bring organic yogurt to a larger market and foster more organic farming. However, others argue that because large corporations focus on the bottom line, they may cut corners by using lower-quality ingredients or paying lower wages to boost profits.

<sup>1</sup> "Agriculture since the Industrial Revolution." Encyclopedia of Food and Culture. Ed. Solomon H. Katz. Vol. 1. Gale Cengage, 2003. eNotes.com. 2006. 23 Jun, 2009. <http://www.enotes.com/food-encyclopedia/agriculturesince-industrial-revolution>.

## **CHAPTER 7 - From Seed to the Supermarket**

### **Synopsis of Film Chapter**

This chapter of *Food, Inc.* focuses on soybean seeds that were developed through genetic modification and patented by Monsanto. It explains that farmers used to save seeds from one year's crop for the next year's planting. Since Monsanto now owns the patent on most soybean seeds used in the United States today, the company has the legal right to protect their patent and keep people from saving the seed. In the film three different farmers and the owner of a small seed cleaning company (which cleans seeds so they can be saved) describe being sued or investigated by Monsanto for alleged violations of its soybean patent. One farmer says that he doesn't plant Monsanto soybeans, but his fields have been contaminated by his neighbors' and he is still held accountable. Another says he was wrongly accused of violating the Monsanto patent but decided to settle the case because he lacked the money to fight it. The third also agreed to settle and must speak anonymously in the film as a condition of the settlement.

**RUNNING TIME: 10:07 minutes**

### **Background Information**

People have been tinkering with the genetic makeup of plants and animals since the earliest farmers recognized variations among wild plants and selected those with desirable traits to sow. However, that tinkering has been taken to a new level with molecular genetics, which has enabled scientists to pinpoint the specific gene sequence that produces a particular trait and to transfer desirable genes between species. Genetically modified organisms, or GMOs, are developed by transferring genes and their traits from one organism to another.

GMO technology offers the potential benefits of increased yield, enhanced nutrition, and increased drought resistance to help feed the world's poor. At the same time, it also raises concerns of antibiotic resistance and other human health impacts, unintended

transfer of genes through cross-pollination, loss of biodiversity, and the control of world food production by private companies.<sup>2</sup>

Genetically modified crop seeds began to be sold in the United States in 1996. By 2008, over 309 million acres—or 483,000 square miles—of GMO crops were planted worldwide.<sup>3</sup> Despite the potential for nutritional advances, most commercially available GMO crops today have been developed solely for their tolerance to a particular herbicide (weed killer). Herbicide-tolerant crops enable farmers to apply that herbicide to kill weeds without damaging the crop; for example, Monsanto's Roundup Ready soybean described in the film can tolerate the herbicide Roundup, which is also produced by Monsanto. According to a 2008 report by Friends of the Earth, over 80 percent of the world's GMO crop acreage is planted with herbicide-tolerant soybean, corn, cotton, and canola.<sup>4</sup>

As depicted in the film, companies like Monsanto can patent their genetically modified seeds.<sup>5</sup> That means that they own the specific genetic sequencing contained in the seed and can control the use of all seeds with that particular sequence. It used to be that seeds could not be patented, and that farmers were allowed to save and exchange seeds. But in 1985, the U.S. Patent and Trade Office began granting patents for genetically modified seeds. A U.S. Supreme Court decision in 2001 upheld a company's right to patent these seeds and effectively banned the saving of genetically modified seeds in the United States. As shown in the film, Monsanto and other companies have actively sued farmers for allegedly saving their patented seeds.

Some people believe that companies should have the right to patent genetic material that they spent money and resources developing. They might point out that if companies are unable to protect these patents and other forms of intellectual property, future innovations that could benefit the world will be thwarted. Others believe that genetic material is not the same as intellectual property and that patenting seeds gives companies excessive power over something that is vital for everyone. They might point to the fact that most of the world's commercial seed today is owned by a handful of agrichemical-biotech companies.

<sup>2</sup> U.S. Department of Energy (2008, November 5). "What are genetically modified (GM) foods?" Human Genome Project Information.

[http://www.ornl.gov/sci/techresources/Human\\_Genome/elsi/gmfood.shtml](http://www.ornl.gov/sci/techresources/Human_Genome/elsi/gmfood.shtml).

<sup>3</sup> GMO Compass (2009, February 12). "Rising trend: Genetically modified crops worldwide on 125 million hectares."

[http://www.gmo-compass.org/eng/agri\\_biotechnology/gmo\\_planting/257.global\\_gm\\_planting\\_2008.html](http://www.gmo-compass.org/eng/agri_biotechnology/gmo_planting/257.global_gm_planting_2008.html).

<sup>4</sup> Friends of the Earth International (2008, January). "Who benefits from GM crops?" Agriculture and Food, Issue 112. <http://www.foei.org/en/publications/food-sovereignty/publications>.

<sup>5</sup> International Center for Technology Assessment (2001, December 19). "ICTA analysis of Supreme Court decision in patent case."

<http://www.cropchoice.com/leadstrya594.html?recid=540>.

## CHAPTER 8 – The Veil



## Synopsis of Film Chapter

In this chapter, *Food, Inc.* explores why consumers are unaware of the details of how food is processed and what it contains. The film describes some of the measures taken by businesses

and lobbies to protect the image of their products, to hold onto intellectual property, and to avoid providing more detailed labels or warnings on their food products. It points out some

connections between government regulators and agribusiness and suggests that these connections affect the regulation of the food industry. It also shows the seed cleaner (introduced in the previous chapter) defending himself in a lawsuit brought by Monsanto for “inducing farmers to break the patent law” through his seed cleaning business.

**RUNNING TIME: 7:59 minutes**

## Background Information

Food is a huge industry, with Americans spending over \$1.5 trillion a year on food.<sup>1</sup> Since there is so much at stake, it is perhaps not surprising that food corporations—from agribusinesses to food processors to retailers—do everything in their power to maximize earnings. As described in other film chapters, companies may increase profitability by using lower-cost ingredients (Chapter 4), minimizing labor costs through automation and other means (Chapter 5), consolidating operations (Chapter 6), or curtailing competition (Chapter 7).

This film chapter focuses on ways in which the food industry influences laws and regulations to protect their earnings. It presents food libel laws, food labeling laws, and patent laws as specific examples.

Food libel laws, also known as food disparagement laws, have been passed in thirteen states and make it illegal to disseminate misinformation about foods. They also make it easier for food companies to sue critics. In 1999, Oprah Winfrey was famously sued by Texas beef producers for questioning the safety of hamburger meat.

Food labeling laws mandate that certain information be printed on a product’s label, such as a listing of ingredients, nutrition data, and allergy information. A new labeling law went into effect in March 2009, requiring most fresh meats and some other foods to list where they originated. The food industry tends to fight these laws as burdensome and as giving the impression of a problem.

Patent laws protect intellectual property and have been used by agribusinesses to defend the ownership of genetically modified seeds (see the Background Information of Chapter 7 for more information).

The film mentions a so-called Cheeseburger Law, which was passed by Congress in 2004. This law, formerly called the Personal Responsibility in Food Consumption Act, makes it illegal to sue food companies for obesity and other health effects of eating junk foods. Touted as preventing frivolous lawsuits against the industry, the law also enables food companies to avoid revealing possibly damning evidence about their practices, as had happened when lawsuits were brought against tobacco companies.<sup>2</sup>

One of the issues of regulation pointed out by the film is that regulatory agencies and the industry often hire employees from the same pool. Since government regulators need people knowledgeable about the industry, they may hire former industry

executives; since the industry needs people knowledgeable about regulation, they may hire former regulators. Reasonable and impartial regulation is possible under these circumstances, but it can be challenging for regulators to remain objective when they may know people in the industry.

The film portrays the food industry as intentionally drawing a “veil” to keep people in the dark about their food and how it is produced. Some would argue that keeping certain information from consumers is necessary for the smooth functioning of our food system, which is so vital to all of us. They might say that companies should be able to guard valuable trade secrets; minimize unnecessary fear in consumers, which could create panic; and keep costs down by blocking frivolous lawsuits. However, others would argue that the “veil” does more than protect the food system—it protects companies at the expense of consumers. They might say that short-term profit is valued over health, safety, and the environment, which are also necessary for a sustainable food system.

<sup>1</sup> Plunkett Research (2008). Food industry overview, 2008.  
<http://www.plunkettresearch.com/Industries/FoodBeverageTobacco/FoodBeverageTobaccoStatistics/tabid/248/Default.aspx>.

<sup>2</sup> Simon, Michele (2004, April 1). “‘Big food’ lawsuits can help trim America’s waistline,” Pacific News Service, New America Media.  
[http://news.pacificnews.org/news/view\\_article.html?article\\_id=46522d2cbbce7094682c78c8dad20704](http://news.pacificnews.org/news/view_article.html?article_id=46522d2cbbce7094682c78c8dad20704).

## **CHAPTER 9 – Shocks to the System**

### **Synopsis of Film Chapter**

In this chapter, the film touches on some of the other major issues raised by our current food system, including the possibility of a world food shortage, the tremendous amount of energy that goes into food production, and the impacts of industrialized food on our health and environment. The film points out that while the average consumer may feel powerless in the face of these issues and the vastness of the food system, the system does respond to consumer demand.

**RUNNING TIME: 7:07 minutes**

### **Background Information**

It is easy to feel overwhelmed by the enormity of issues raised by the film about our current food system. The manner in which our food is produced and marketed affects not only our personal health, but also the health of our society and our planet. This film chapter offers hope that individual and collective actions can make a difference and move us toward creating a more sustainable food system.

One way that individuals can effect change is through their food purchases. As the film makes clear, corporations can and do alter their practices based on consumer demand. One example mentioned in this chapter is Walmart switching to rBST-free milk as a result of consumer pressure. A synthetic hormone injected in cows to increase milk production, rBST or recombinant bovine somatotropin has been controversial since its approval by the FDA in 1993. While it elevates milk production, it also increases udder infections, which require the use of more antibiotics and may lead to a greater probability of antibiotic-resistant diseases.

Another example mentioned in the chapter is the recent change in public policies related to tobacco. For centuries, a major factor in the development and enforcement of tobacco policies has been the economic importance of the tobacco industry. However, scientific research, lawsuits against the government and the industry, organized education campaigns, and other efforts have led to significant progress in changing the industry and tobacco policies worldwide.

Today, policies that tax tobacco, restrict smoking in workplaces and public areas, promote education, and regulate tobacco manufacturing have all made a difference in reducing the number of smokers. As suggested by author Eric Schlosser in the film, a similar multipronged approach could bring change to our food system.

Because food is something people consume three times a day—every day—personal behaviors and choices can have an impact on the food system through a multiplicative effect. In addition to food purchases, individuals can also advocate for more healthy lunch options at school, better labeling, improved working conditions, and safer food. The film lists specific actions that individuals can take.

### **Things You Can Do**

**You can vote to change this system. Three times a day.**

- Buy from companies that treat workers, animals, and the environment with respect.
- When you go to the supermarket, choose foods that are in season. Buy foods that are organic. Know what's in your food. Read labels.
- The average meal travels 1,500 miles from the farm to the supermarket. Buy foods that are grown locally. Shop at farmers' markets. Plant a garden. (Even a small one.)
- Cook a meal with your family and eat together.
- Everyone has a right to healthy food. Make sure your farmers' market takes food stamps. Ask your school board to provide healthy school lunches.
- The FDA and USDA are supposed to protect you and your family. Tell Congress to enforce food safety standards and re-introduce Kevin's Law.
- If you say grace, ask for food that will keep us and the planet healthy. You can change the world with every bite.

**Hungry for change? Go to <http://takepart.com/foodinc> .**



# ANALYZING AN ARGUMENT

## *Asking the Right Questions – Study Guide for Chapters 1-6*

### Chapter 1

- Explain what **sponge learning** is. What are the traits of a sponge learner? What is the reading behavior of a sponge learner? What are the goals of sponge learning?
- Explain the **panning for gold** approach to learning. What are the traits of a panning for gold learner? What is the reading behavior of a panning for gold learner? What are the goals of panning for gold learning?
- What is **weak-sense** critical thinking? What is **strong-sense** critical thinking? In what ways are these two thinking modes similar? How are they different?

### Chapter 2

- How is critical thinking a social activity?
- Explain what **values** are. Give some examples of values that are important to you.
- What are the primary values of a critical thinker?

### Chapter 3

- What is an **issue**? What kinds of issues are there? How does a reader find issues?
- What is a **conclusion**? How does a reader find the author's conclusion?

### Chapter 4

- What are **reasons**? What different forms of reasons are there? What if an argument has no reasons?

### Chapter 5

- Explain what an **ambiguous** word or phrase is. How does a reader find important ambiguities? Why is it important to find them?

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### Chapter 6

- What is a **value conflict**? Give a couple of examples.
- What is a **value assumption**? Give at least one example of a value conflict and value assumption in an article that you have read recently in this class. Why is it important to determine an author's value assumption?
- What is a **descriptive assumption**? What is its role in an argument? How does a reader discover descriptive assumptions? Why is it important that the reader try to find them? Give an example of a conclusion, a reason, and a descriptive assumption that links them.

## EVALUATING AN ARGUMENT

### *Asking the Right Questions – Study Guide for Chapters 7-14*

#### Chapter 7

- Explain what a **fallacy** in the reasoning is. Name the common **types of fallacies** and give an example of each.
- Why is it important to identify fallacies in an author's argument?

#### Chapter 8

- What are some of **sources of evidence** that an author may use to support his claims?
- Why is using **intuition** as a source of evidence problematic? What should be considered when evaluating this type of evidence?
- When evaluating an **authority** that is being used as a source of evidence what three questions should you ask yourself?
- What should you consider when evaluating **personal testimonials** as a source of evidence?

#### Chapter 9

- What problems are associated with using **personal observations/eyewitness accounts** as a source of evidence?
- Would a **case study** be considered strong evidence? Why?
- What are some characteristics of a good **scientific/research study**?
- How does a critical thinker evaluate an **analogy** when it is used as evidence?

#### Chapter 10

- What is a **causal claim**? What is a **rival cause**? Give an example.
- How do you locate common rival causes?

#### Chapter 11

- What are **statistics**?
- As a critical thinker, how can you identify deceptive statistics?

#### Chapter 12

- What is **significant information**?
- Why might an author omit information?
- Name some types of typical omitted information?

#### Chapter 13

- As a critical thinker you acknowledge that the same reasons can provide support for **multiple conclusions**. Give two strategies for locating multiple conclusions.

#### Chapter 14

- What are some common obstacles to critical thinking and how can we overcome them?

## ***Asking the Right Questions – A COMPREHENSIVE EXAMPLE***

Teenagers face extremely complicated social and emotional issues. The issues are inescapable, but most teens are not prepared to rationally handle them. Because they are ill prepared, the need for effective and honest communication between teens and their parents is more vital than ever. Parent's wisdom, accumulated by their experience and study, can guide their children to the best decision. This pressing need for communication is being undermined however, by the extension of individual rights to minors.

A troubling example of minor's rights taken much too far is the federal law that permits minors to obtain an abortion without parental consent. The reasoning behind such a law is that a girl will be less likely to get the abortion she wants if she must disclose her intentions to her parents. What these supporters fail to consider is that just because a minor wants to get an abortion does not mean she should get one. Think about it. Would you want your daughter to make an impulsive decision about such an important matter? This law needs to be changed before more teenagers' lives are destroyed.

Compare the situation with that of a young child who is terribly distraught over a particular bully's constant taunting. The child may want to retort with nasty remarks or a physical fight. Only after consulting with a parent will the child realize that a confrontation yields more aggravation and possible physical harm.

Similarly, a girl who discovers she is pregnant will be overcome with emotions — regret, confusion, guilt, disappointment, and fear. With these emotions weighing upon her, she is likely to act unthinkingly. She needs the mature and rationale guidance a parent can provide to avoid making an impulsive decision.

Supporters also argue that involuntary parental consent will only damage the parent/child relationship by escalating conflict and stress. Just the opposite is the case, however. Parental consent requirements prevent disastrous scenes that will inevitably occur if parents discover their daughter has had an abortion without their consent.

Of course, some tensions may arise when the daughter reveals her pregnancy, but this initial tension is a small price to pay for an open and honest relationship. Statutes that allow abortions to be administered without parental consent prevent girls from seeking the advice of the people who care so much for them.

These anti-parental-consent laws developed out of a legitimate concern for a minor's rights, but what about the rights of the parents? Law requires parental consent when a minor is to undergo any medical procedure. A minor can be refused medical attention until one parent consents, except in emergency situations. This law even applies to a minor's wish to get their ears pierced! In such cases, the law recognizes the parents' right to know the state of their child's well being. It is a denial of this right, therefore, to permit minors to undergo the medical procedure of an abortion without parental consent. If the government considers the safety and health of a minor so important, then it should protect that safety in all instances.

Also, parents need to know if their child has had an abortion in case she suffers any physical or emotional side effects, which are nearly inevitable. In a survey of

gynecologists, 91 percent had treated patients with complications from legal abortions. These complications included uncontrollable bleeding, hemorrhaging, seizures, infections, abdominal pains, and cervical lacerations.

Equally damaging are the psychological effects, such as Post-Traumatic Stress Disorder and depression. A recent research study shows that teenage girls who have experienced abortion tend to experience depression at a much higher rate than do those who have not. Perhaps most frightening is another study showing that 60 percent of women who have post-abortion trauma have suicidal thoughts.

If parents are unaware that their daughter has undergone an abortion, then how can they be attentive to the warning signs for suicide and the other disorders? The answer is that they can't; and without proper treatment, these side effects may become more damaging to the girl's health than if they were attended to immediately.

Those who disagree with parental consent requirements often cite well-known organizations that share their view, such as Planned Parenthood. But Planned Parenthood rejects the requirements for economic reasons rather than ideological ones. The organization's caseload of teen pregnancies decreases by as much as 85 percent in states where parental consent is mandatory for an abortion by a minor. The result of a reduced caseload is a reduced cash flow. Obviously, Planned Parenthood is not going to support a practice that is not profitable for them.

Not everyone is deceived by these organizations' professed support. In several polls, over 70 percent of people surveyed were in favor of parental notification laws. Also, many religious organizations have voiced strong support for such laws. Yet, liberal courts and an unresponsive government are failing to address the public's wishes. What the courts and the government do not understand is the importance of fostering communication between children and parents on the sensitive issues of the day.



# CONTEMPORARY ISSUE PROJECT

There are many significant contemporary and controversial issues worth examining. In this final project, you will choose one particular aspect of a problem. For example, given the environmental crisis, you might explore the problem of rising sea levels for island countries. Or you might research and write about the a particular form of alternate energy. Ideally, you will choose a topic that both interests and concerns you, one you truly care about! However, you might choose a problem that is unfamiliar, that you do not understand. In any case, keep an open, questioning mind. Challenge your own attitudes and expectations.

For the final project in this class, you will conduct the following activities:

1. Select a Topic. It should be narrow and focused.
2. Research. **10 points.**  
You will investigate by finding and reading **four** sources. Identify the bias or perspective for each source.
  - a. Read newspaper, periodical, book and internet articles (at least one print source is required).
  - b. Watch television programs, videos, or blogs that report on direct experience with the problem.
  - c. Compose a series of interview questions, interview an expert in the field you have chosen, and write a summary of the interview.

**You do not have to copy these sources, but you must give a complete MLA citation for each source.**
3. Project. **50 points** (Choose one format below)
  - a. Write a 2-3 page essay, plus a works cited page. Present an oral report based on your essay (with visual aids as appropriate) to inform your classmates about your research and your point of view on the issue. (maximum 2 minutes)
  - b. Compose a letter to a responsible public official, such as the editor of a newspaper or some other appropriate recipient, expressing your opinions about the subject. Include your research and take a position regarding the problem. (maximum 2 pages + works cited page). Present it to the class.
  - c. Develop another creative project appropriate to your issue. Format must get instructor approval first.

*Choose the medium that uses your strengths. Your presentation will explain the problem, your opinion, and your proposed solution(s).*

# Contemporary Issue Project GUIDELINES

## 1. Introduction: Statement of Problem

- a. Background
- b. Definition of problem
- c. How you learned about the issue/why you are concerned

## 2. Explanation of the Problem

- a. What is the problem? Explain it.
- b. Why is it a problem? Present the impact on the environment, society, individuals, animals, etc.
- c. Causes of the problem
- d. Contributing factors.
- e. Costs

*Suggestion: **Show it.** Use your skills to illustrate your problem with words, images, graphics, art, tables, and charts so that we can see a polluted river, where a homeless person sleeps, etc.*

## 3. Possible Solutions

- a. Present a brief overview of possible solutions.

*Suggestions: Discuss past, present, and proposed solutions. What has been done? What did and did not work? Why? Is it still being tried? Why or why not? What else might be tried? What would be necessary to try it?*

## 4. Your Conclusion

- a. Present your conclusion based on your research.

*Suggestions: Explain completely. Why should it be tried? How will it work? How does this problem fit into the “big picture?” Is there any hope? What do you want us to remember about your study?*

**TOTAL POINTS FOR THE PROJECT: 50 points**

## Web sites for contemporary issues project:

<http://www.bakersfieldcollege.edu/library/>

[http://find.galegroup.com/ovrc/start.do?prodId=OVRC&userGroupName=bcgvdb1\\_main](http://find.galegroup.com/ovrc/start.do?prodId=OVRC&userGroupName=bcgvdb1_main)

<http://directory.google.com/>

<http://www.publicagenda.org/>

<http://www.pbs.org/newshour/topic/>

<http://www.democracynow.org/>

<http://www.procon.org/>

<http://globalsolutions.org>

<http://www.grist.org>

<http://www.planetforward.org/>

<http://www.salon.com/>

<http://www.npr.org/>

Other sites:



Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Contemporary Issue Project Worksheet

1. Decide on an issue or problem that interests or concerns you. Write that issue here:
  
  
  
  
  
  
  
  
  
  
2. If your topic is broad, narrow your issue to one aspect of the larger issue. (If the general issue is the environment, your focused issue might be global warming.) Write your narrowed issue here:
  
  
  
  
  
  
  
  
  
  
3. How will you proceed? What sources do you think will help you find opposing viewpoints on this topic?

**SHOW ME YOUR FOCUSED ISSUE BEFORE YOU CONTINUE!**

**Be ready to answer the question, “How will you proceed with your research?” before you bring me the worksheet**

**Instructor signature:** \_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Contemporary Issue Research: Sources & Biases

### 10 points

Find 4 or more sources for your topic. Read an internet page, periodical, or other printed-related source that explains your contemporary issue. Cite the source in MLA format, identify the bias (point of view) of the source, and summarize the information. Locate at least 3 other sources (**at least one must be a print source**). Provide the citation, identify the bias, and summarize the information.

### 4 research sources

1. Circle source: Periodical, Book, Web, Blog, Video, TV, Interview, Other: \_\_\_\_\_  
MLA Citation:

Summary & Biases:

2. Circle source: Periodical, Book, Web, Blog, Video, TV, Interview, Other: \_\_\_\_\_  
MLA Citation:

Summary & Biases:

3. Circle source: Periodical, Book, Web, Blog, Video, TV, Interview, Other: \_\_\_\_\_  
MLA Citation:

Summary & Biases:

4. Circle source: Periodical, Book, Web, Blog, Video, TV, Interview, Other: \_\_\_\_\_  
MLA Citation:

Summary & Biases:

# What's different about fiction & poetry?

Plot

What happened?

Characters

Who is involved?

Setting

Where and when?

Point of View

Who is telling the story?

Theme

What message or question about life does the story convey? (What is the subject of the story? What does the story say about the subject?)

Imagery

What do you visualize?

1. Simile

What is something "like"?  
(Or it might say *as*.)

2. Metaphor

What is something compared to, frequently using a form of the verb *be*?  
(*am, are, is, was, were*)

## **What is plot?**

1. What happens.
2. How it happens.

## **What are the parts of a plot?**

1. Exposition - introduces the reader to the setting and characters.
2. Inciting incident - this event creates the central conflict or struggle.
3. The development - part of the story where the struggle takes place.
4. The climax - the high point of interest and suspense in the story.
5. The resolution - point at which the conflict is ended, or resolved.

## **What is conflict?**

1. Conflict is the struggle between opposing forces.
2. Central Conflict - main character must fight against some force or make an important decision.
  - a. Internal conflict - take place inside a person's mind. Example - a character is torn between risking his life to save someone else.
  - b. External conflict - takes place when a person or group struggles against another person or group or against a non-human force such as a storm or a car that won't start.

## **Special Plot techniques**

1. Suspense - feeling of excitement or tension the reader experiences as the plot unfolds. Writers create suspense by raising questions in the reader's mind.
2. Foreshadowing - a hint or clue about an event that will occur later in the story.
3. Flashback - a section of the story that is interrupted to tell about an earlier event.
4. Surprise ending - an ending that catches the reader off guard with something unexpected.

# Plot Diagram

**Exposition** –setting, characters, main conflicts are introduced to the reader; this is the beginning of a novel or story and may be short or long, but is always flat (little action or emotion).

**Rising Action** - the round characters are developed, the conflicts are increased and acted out in many ways, motives are introduced, things happen; generally, the major part of a novel or story. Include at least five major events from the story

**Climax** - the "high point" of a story in which the major conflicts erupt in some kind of final showdown (fight, argument, violent or physical action, very tense emotional moment...); at the end of the climax, the "winner" will be clear (there is not always a winner!). This is the point in the story where something CHANGES.

**Falling Action** - what events immediately follow the climax; a kind of "cleaning up."

**Resolution/Denouement** - where everything ends; the reader may have some sense of "closure" or may be asked to think about what might come next; in fairy tales, the Happy Ending; in some novels, you will read about the characters many years later.





*Rising Action*

*Falling Action*

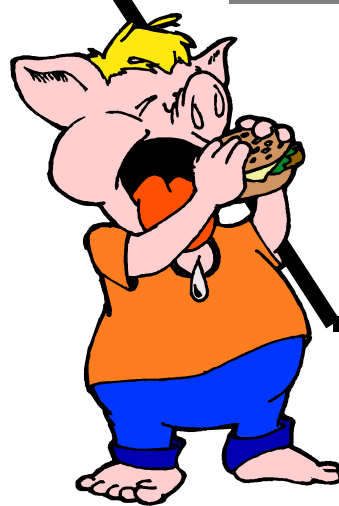


**CLIMAX:** Wolf gets frustrated and jumps down the chimney to get pig #3.



Wolf falls into boiling pot over

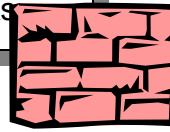
**RESOLUTION:** Pig #3 cooks and eats Big Bad Wolf for revenge.



Event #7  
Wolf tries to trick pig #3 to come out of house.

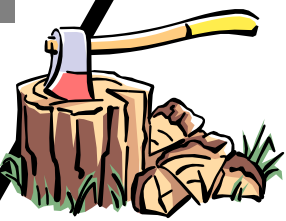
Event #6  
Big Bad Wolf can't blow down brick

Event #5  
Pig #3 builds house of bricks



Event #4  
Big Bad Wolf blows house down and eats pig #2.

Event #3  
Pig #2 builds house of wood.



Event #2  
Big Bad Wolf blows house down and eats pig #1.

Event #1  
Pig #1 builds house of straw.



**EXPOSITION:**  
Three little pigs leave home for the first time.



# PLOT DIAGRAM EXAMPLE

## *The Three Little Pigs*

# What is a character?

**A person, or animal who takes part in the action**

1. Protagonist - the main character
2. Antagonist - the protagonist struggles against this other major character in some works

## Characterization

A process of showing what a character is really like.

1. Direct characterization – the writer simply tells what the character is like. Such as “Susie felt lonely and frightened.”
2. Indirect characterization – the writer shows what a character is like by describing what the character says or does, how a character looks, or what other characters say about him or her.

### ***Elements of Character***

1. *Appearance* – looks, clothing, etc
2. *Personality* – way the character acts
3. *Background* – where is the character from? School? Experiences?
4. *Motivation* – Why do the character do what she does? What does he like or dislike? Goals, aspirations, dreams, and needs?
5. *Relationships* – Who is the character related to? How does the character relate to other people?
6. *Conflicts* – Involved in a struggle? Internal or external? Why?
7. *Change* – Does the character change, learn or grow during the work?
  - a. static character – does not change
  - b. dynamic character - changes

# Reading Strategies – Understanding Themes

**Themes** involve concepts about life, people, the human condition, and other broad, philosophical ideas. Try to pick out the concepts that the writer is discussing. Themes are stated using concept words such as *love, courage, peace, freedom, dignity, defeat, pride, survival, understanding, forgiveness, anger, sadness, hope*, etc.

Think about the following concept words:

love	courage
freedom	dignity
defeat	pride
survival	understanding
forgiveness	aggression
success	fear
peace	compassion
prejudice	discrimination
anger	sadness
hope	

Tips:

1. Choose the term you feel is the major (dominant, repeated) subject of the story.
2. What is the author saying about this idea? This is the theme or the message. Write it in the form of a sentence.
3. List 2-3 pieces of specific evidence from the story that explain why you think this is the theme (message) of the story, poem or novel.

## **What is Narration?**

The act of telling a story, or narrative.

The voice that tells the story is called the *narrator*.

## **What is Point of View?**

1. First person – example: Your grandmother telling you a story about her youth. First person pronouns like I, me, us, our. She is the character in her own story.
2. Third person – example: Your grandmother is telling you a fairy tale. Third person pronouns like she, he, his, them. She is telling the story from outside the action.

### **How to tell what the point of view is?**

1. Is the narrator a character in the story?
  - a. If they take part in the action – 1<sup>st</sup> person
  - b. If they are outside – 3<sup>rd</sup> person

### **Types of narrators**

1. *Omniscient* – “all knowing” tells about other thoughts and feelings
2. *Limited* – knows only what’s in the mind of one major or minor character
3. *Objective* – does not discuss the thoughts or feelings of the characters but reports only what they DO.

# IRONY HANDOUT

**Verbal Irony**-When something is said that is the opposite of what it meant.

Example: That is a “great” look for you.

**Situational Irony**-When the outcome turns out to be very different from what was expected.

Example: You were expecting to get a car for your 16<sup>th</sup> birthday, but your parents bought you a bike instead.

**Dramatic Irony**-When the audience is aware of what is going on or what might happen or what is being said, but the other characters are NOT aware of it. They don’t “get it.”

Example: A woman is getting into her car, and the audience knows there is a man in her back seat waiting for her.

Now it’s your turn. Read the scenarios below and decide which type of irony it represents. Be ready to explain your answers.

Scenario	Type of Irony
A 90 year old man wins the lottery.	
“What lovely weather we’re having,” said the man as the rain poured down.	
The girl ran to open the door hoping it was the police, but since we knew the killer was waiting for her, we screamed at the screen, “Don’t open the door!”	
After spending hours getting ready for the dance, my brother squirted me with the hose when I walked outside.	
The boy thanked the principal for his three day vacation when he got suspended from school.	
The boy picked up the snake but didn’t realize it was poisonous.	

# THE GIFT OF THE MAGI

BY

O. HENRY

---

ONE dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling—something just a little bit near to being worthy of the honor of being owned by Jim.

There was a pier glass between the windows of the room. Perhaps you have seen a pier glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Where she stopped the sign read: "Mme. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practised hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation—as all good things should do. It was even worthy of The Watch. As soon as she

saw it she knew that it must be Jim's. It was like him. Quietness and value—the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends—a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

“If Jim doesn't kill me,” she said to herself, “before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do—oh! what could I do with a dollar and eighty-seven cents?”

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying a little silent prayer about the simplest everyday things, and now she whispered: “Please God, make him think I am still pretty.”

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two—and to be burdened with a family! He needed a new overcoat and he was without gloves.

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him.

“Jim, darling,” she cried, “don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again—you won't mind, will you? I just had to do it. My hair grows awfully fast. Say ‘Merry Christmas!’ Jim, and let's be happy. You don't know what a nice—what a beautiful, nice gift I've got for you.”

“You've cut off your hair?” asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.



“Cut it off and sold it,” said Della. “Don’t you like me just as well, anyhow? I’m me without my hair, ain’t I?”

Jim looked about the room curiously.

“You say your hair is gone?” he said, with an air almost of idiocy.

“You needn’t look for it,” said Della. “It’s sold, I tell you—sold and gone, too. It’s Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered,” she went on with sudden serious sweetness, “but nobody could ever count my love for you. Shall I put the chops on, Jim?”

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year—what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

“Don’t make any mistake, Dell,” he said, “about me. I don’t think there’s anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you’ll unwrap that package you may see why you had me going a while at first.”

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs—the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims—just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: “My hair grows so fast, Jim!”

And then Della leaped up like a little singed cat and cried, “Oh, oh!”

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

“Isn’t it a dandy, Jim? I hunted all over town to find it. You’ll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it.”

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

“Dell,” said he, “let’s put our Christmas presents away and keep ’em a while. They’re too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on.”

The magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

PUBLIC DOMAIN: PROJECT GUTENBERG—tm

# THE LADY, OR THE TIGER?

BY

**Frank R. Stockton**

---

IN the very olden time there lived a semi-barbaric king, whose ideas, though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and untrammelled, as became the half of him which was barbaric. He was a man of exuberant fancy, and, withal, of an authority so irresistible that, at his will, he turned his varied fancies into facts. He was greatly given to self-communing, and, when he and himself agreed upon anything, the thing was done. When every member of his domestic and political systems moved smoothly in its appointed course, his nature was bland and genial; but, whenever there was a little hitch, and some of his orbs got out of their orbits, he was blander and more genial still, for nothing pleased him so much as to make the crooked straight and crush down uneven places.

Among the borrowed notions by which his barbarism had become semified was that of the public arena, in which, by exhibitions of manly and beastly valor, the minds of his subjects were refined and cultured.

But even here the exuberant and barbaric fancy asserted itself. The arena of the king was built, not to give the people an opportunity of hearing the rhapsodies of dying gladiators, nor to enable them to view the inevitable conclusion of a conflict between religious opinions and hungry jaws, but for purposes far better adapted to widen and develop the mental energies of the people. This vast amphitheater, with its encircling galleries, its mysterious vaults, and its unseen passages, was an agent of poetic justice, in which crime was punished, or virtue rewarded, by the decrees of an impartial and incorruptible chance.

When a subject was accused of a crime of sufficient importance to interest the king, public notice was given that on an appointed day the fate of the accused person would be decided in the king's arena, a structure which well deserved its name, for, although its form and plan were borrowed from afar, its purpose emanated solely from the brain of this man, who, every barleycorn a king, knew no tradition to which he owed more allegiance than pleased his fancy, and who ingrafted on every adopted form of human thought and action the rich growth of his barbaric idealism.

When all the people had assembled in the galleries, and the king, surrounded by his court, sat high up on his throne of royal state on one side of the arena, he gave a signal, a door beneath him opened, and the accused subject stepped out into the amphitheater. Directly opposite him, on the other side of the inclosed space, were two doors, exactly alike and side by side. It was the duty and the privilege of the person on trial to walk directly to these doors and open one of them. He

could open either door he pleased; he was subject to no guidance or influence but that of the aforementioned impartial and incorruptible chance. If he opened the one, there came out of it a hungry tiger, the fiercest and most cruel that could be procured, which immediately sprang upon him and tore him to pieces as a punishment for his guilt. The moment that the case of the criminal was thus decided, doleful iron bells were clanged, great wails went up from the hired mourners posted on the outer rim of the arena, and the vast audience, with bowed heads and downcast hearts, wended slowly their homeward way, mourning greatly that one so young and fair, or so old and respected, should have merited so dire a fate.

But, if the accused person opened the other door, there came forth from it a lady, the most suitable to his years and station that his majesty could select among his fair subjects, and to this lady he was immediately married, as a reward of his innocence. It mattered not that he might already possess a wife and family, or that his affections might be engaged upon an object of his own selection; the king allowed no such subordinate arrangements to interfere with his great scheme of retribution and reward. The exercises, as in the other instance, took place immediately, and in the arena. Another door opened beneath the king, and a priest, followed by a band of choristers, and dancing maidens blowing joyous airs on golden horns and treading an epithalamic measure, advanced to where the pair stood, side by side, and the wedding was promptly and cheerily solemnized. Then the gay brass bells rang forth their merry peals, the people shouted glad hurrahs, and the innocent man, preceded by children strewing flowers on his path, led his bride to his home.

This was the king's semi-barbaric method of administering justice. Its perfect fairness is obvious. The criminal could not know out of which door would come the lady; he opened either he pleased, without having the slightest idea whether, in the next instant, he was to be devoured or married. On some occasions the tiger came out of one door, and on some out of the other. The decisions of this tribunal were not only fair, they were positively determinate: the accused person was instantly punished if he found himself guilty, and, if innocent, he was rewarded on the spot, whether he liked it or not. There was no escape from the judgments of the king's arena.

The institution was a very popular one. When the people gathered together on one of the great trial days, they never knew whether they were to witness a bloody slaughter or a hilarious wedding. This element of uncertainty lent an interest to the occasion which it could not otherwise have attained. Thus, the masses were entertained and pleased, and the thinking part of the community could bring no charge of unfairness against this plan, for did not the accused person have the whole matter in his own hands?

This semi-barbaric king had a daughter as blooming as his most florid fancies, and with a soul as fervent and imperious as his own. As is usual in such cases, she was the apple of his eye, and was loved by him above all humanity. Among his courtiers was a young man of that fineness of blood and lowness of station common to the conventional heroes of romance who love royal maidens. This royal maiden was well satisfied with her lover, for he was handsome and brave to a degree unsurpassed in all this kingdom, and she loved him with an ardor that had enough of barbarism in it to make it exceedingly warm and strong. This love affair moved on happily for many months, until one day the king happened to discover its existence. He did not hesitate nor waver in regard to his duty in the premises. The youth was immediately cast into prison, and a

day was appointed for his trial in the king's arena. This, of course, was an especially important occasion, and his majesty, as well as all the people, was greatly interested in the workings and development of this trial. Never before had such a case occurred; never before had a subject dared to love the daughter of the king. In after years such things became commonplace enough, but then they were in no slight degree novel and startling.

The tiger-cages of the kingdom were searched for the most savage and relentless beasts, from which the fiercest monster might be selected for the arena; and the ranks of maiden youth and beauty throughout the land were carefully surveyed by competent judges in order that the young man might have a fitting bride in case fate did not determine for him a different destiny. Of course, everybody knew that the deed with which the accused was charged had been done. He had loved the princess, and neither he, she, nor any one else, thought of denying the fact; but the king would not think of allowing any fact of this kind to interfere with the workings of the tribunal, in which he took such great delight and satisfaction. No matter how the affair turned out, the youth would be disposed of, and the king would take an aesthetic pleasure in watching the course of events, which would determine whether or not the young man had done wrong in allowing himself to love the princess.

The appointed day arrived. From far and near the people gathered, and thronged the great galleries of the arena, and crowds, unable to gain admittance, massed themselves against its outside walls. The king and his court were in their places, opposite the twin doors, those fateful portals, so terrible in their similarity.

All was ready. The signal was given. A door beneath the royal party opened, and the lover of the princess walked into the arena. Tall, beautiful, fair, his appearance was greeted with a low hum of admiration and anxiety. Half the audience had not known so grand a youth had lived among them. No wonder the princess loved him! What a terrible thing for him to be there!

As the youth advanced into the arena he turned, as the custom was, to bow to the king, but he did not think at all of that royal personage. His eyes were fixed upon the princess, who sat to the right of her father. Had it not been for the moiety of barbarism in her nature it is probable that lady would not have been there, but her intense and fervid soul would not allow her to be absent on an occasion in which she was so terribly interested. From the moment that the decree had gone forth that her lover should decide his fate in the king's arena, she had thought of nothing, night or day, but this great event and the various subjects connected with it. Possessed of more power, influence, and force of character than any one who had ever before been interested in such a case, she had done what no other person had done,—she had possessed herself of the secret of the doors. She knew in which of the two rooms, that lay behind those doors, stood the cage of the tiger, with its open front, and in which waited the lady. Through these thick doors, heavily curtained with skins on the inside, it was impossible that any noise or suggestion should come from within to the person who should approach to raise the latch of one of them. But gold, and the power of a woman's will, had brought the secret to the princess.

And not only did she know in which room stood the lady ready to emerge, all blushing and radiant, should her door be opened, but she knew who the lady was. It was one of the fairest and loveliest of the damsels of the court who had been selected as the reward of the accused youth,

should he be proved innocent of the crime of aspiring to one so far above him; and the princess hated her. Often had she seen, or imagined that she had seen, this fair creature throwing glances of admiration upon the person of her lover, and sometimes she thought these glances were perceived, and even returned. Now and then she had seen them talking together; it was but for a moment or two, but much can be said in a brief space; it may have been on most unimportant topics, but how could she know that? The girl was lovely, but she had dared to raise her eyes to the loved one of the princess; and, with all the intensity of the savage blood transmitted to her through long lines of wholly barbaric ancestors, she hated the woman who blushed and trembled behind that silent door.

When her lover turned and looked at her, and his eye met hers as she sat there, paler and whiter than any one in the vast ocean of anxious faces about her, he saw, by that power of quick perception which is given to those whose souls are one, that she knew behind which door crouched the tiger, and behind which stood the lady. He had expected her to know it. He understood her nature, and his soul was assured that she would never rest until she had made plain to herself this thing, hidden to all other lookers-on, even to the king. The only hope for the youth in which there was any element of certainty was based upon the success of the princess in discovering this mystery; and the moment he looked upon her, he saw she had succeeded, as in his soul he knew she would succeed.

Then it was that his quick and anxious glance asked the question: "Which?" It was as plain to her as if he shouted it from where he stood. There was not an instant to be lost. The question was asked in a flash; it must be answered in another.

Her right arm lay on the cushioned parapet before her. She raised her hand, and made a slight, quick movement toward the right. No one but her lover saw her. Every eye but his was fixed on the man in the arena.

He turned, and with a firm and rapid step he walked across the empty space. Every heart stopped beating, every breath was held, every eye was fixed immovably upon that man. Without the slightest hesitation, he went to the door on the right, and opened it.

Now, the point of the story is this: Did the tiger come out of that door, or did the lady?

The more we reflect upon this question, the harder it is to answer. It involves a study of the human heart which leads us through devious mazes of passion, out of which it is difficult to find our way. Think of it, fair reader, not as if the decision of the question depended upon yourself, but upon that hot-blooded, semi-barbaric princess, her soul at a white heat beneath the combined fires of despair and jealousy. She had lost him, but who should have him?

How often, in her waking hours and in her dreams, had she started in wild horror, and covered her face with her hands as she thought of her lover opening the door on the other side of which waited the cruel fangs of the tiger!

But how much oftener had she seen him at the other door! How in her grievous reveries had she gnashed her teeth, and torn her hair, when she saw his start of rapturous delight as he opened the

door of the lady! How her soul had burned in agony when she had seen him rush to meet that woman, with her flushing cheek and sparkling eye of triumph; when she had seen him lead her forth, his whole frame kindled with the joy of recovered life; when she had heard the glad shouts from the multitude, and the wild ringing of the happy bells; when she had seen the priest, with his joyous followers, advance to the couple, and make them man and wife before her very eyes; and when she had seen them walk away together upon their path of flowers, followed by the tremendous shouts of the hilarious multitude, in which her one despairing shriek was lost and drowned!

Would it not be better for him to die at once, and go to wait for her in the blessed regions of semi-barbaric futurity?

And yet, that awful tiger, those shrieks, that blood!

Her decision had been indicated in an instant, but it had been made after days and nights of anguished deliberation. She had known she would be asked, she had decided what she would answer, and, without the slightest hesitation, she had moved her hand to the right.

The question of her decision is one not to be lightly considered, and it is not for me to presume to set myself up as the one person able to answer it. And so I leave it with all of you: Which came out of the opened door,—the lady, or the tiger?

PUBLIC DOMAIN: PROJECT GUTENBERG—tm

# Short Story Analysis

**Plot:** On the back of this sheet, create a plot diagram of “The Gift of the Magi” using the “Three Little Pigs” model.

**Characters**

**Conflicts: (Include external and internal)**

**Setting:**

**Point of View:**

**Irony:**

**Theme:**



# Short Story Analysis

**Plot:** On the back of this sheet, create a plot diagram of “The Lady or the Tiger” using the “Three Little Pigs” model.

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**Setting:**

**Point of View:**

**Irony:**

**Theme:**

# Reading Genre: Poetry

What is poetry? Let's start by defining what poetry is not.

**Poetry is not prose.** It is not a series of declarative sentences to be read quickly in order to, as Robert Frost said, "get the meaning by glances."

**Poetry can, but need not, rhyme. Poetry is to be read aloud.** It is to be heard; the sounds of the words resonate with each other within the poem to please or displease the ear of the reader. Poets develop dominant sounds to lines and stanzas.

**Poetry most often uses visual images to represent ideas.**

**Poetry is brief in comparison to prose** (though there are many successful long poems). Due to its usual brevity, the figurative language (metaphor, simile, personification, allusion) and symbolism within the poem gain a greater focus than figurative language within prose. (see the figurative language lessons for definitions and examples of figurative language)

**Poetry is filled with connotative words – words with important references or meanings.** It follows that the word choices in poems also receive greater focus from the poet and reader. Words that have multiple meanings (connotations) allow the poem to say more in fewer words.

**Poetry will use sound to** organize the words in an order that instructs the reader how to **hear** the tone of the line or stanza. Short lines make you read faster and imply quick action or thoughts in the poem; long lines or even long words do the opposite.

An acronym helpful for students who are learning to write and read poetry is **F.I.C.T.S.:**  
**Figurative Language (see next page),**  
**Imagery,**  
**Connotations,**  
**Tone, and**  
**Sound Devices.**

This acronym helps new poets and new readers of poetry remember the essential components of poems and encourages them to read poems for these poetic devices and employ them in their own poems.

[http://www.piclits.com/lessonplans/what\\_is\\_poetry.aspx](http://www.piclits.com/lessonplans/what_is_poetry.aspx)

## Figurative Language

A **simile** is a comparison that often uses the words like or as.

**Examples:** “Jamie runs as fast as the wind.” OR “The rain seemed like an old friend who had finally found us.”

A **metaphor** is a comparison made between things which are essentially not alike. It is similar to a simile, but does not use like or as. **Examples:** “Nobody invites Edward to parties because he is a wet blanket.” OR “My father was the sun and the moon to me.”

**Personification** is when something that is not human is given human-like qualities. **Examples:** “The leaves danced in the wind on the cold October afternoon.” OR “The curtain was waving to everyone every time the wind blew through the open window.”

**Hyperbole** is exaggeration, often in a humorous way, to make a particular point. **Examples:** “My eyes widened at the sight of the mile-high ice cream cones we were having for dessert.” OR “I was so hungry that I even ate the plate.”

**Onomatopoeia** is when you name an action by imitating the sound associated with it. **Examples** “The bees buzz angrily when their hive is disturbed.” OR “Smash”, when the cup fell off the table.”

**Alliteration** is a sound device when two or more words are used that begin with the same letter. **Examples** “She sells sea shells.” OR “Peter Piper picked a peck of pickled peppers.”

# Figurative Language – Quick Quiz

1. **“The tree shook its branches angrily.”**

- A) Metaphor
- B) Personification
- C) Onomatopoeia
- D) Hyperbole

2. **“Drip, Drop, Drip, Drop went the rain drops falling on the roof of the house.”**

- A) Metaphor
- B) Onomatopoeia
- C) Personification
- D) Hyperbole

3. **“Her head was so full of ideas that it was ready to burst wide open.”**

- A) Personification
- B) Metaphor
- C) Alliteration
- D) Hyperbole

4. **“The baby was like an octopus, grabbing for everything in sight.”**

- A) Simile
- B) Metaphor
- C) Hyperbole
- D) Personification

5. **“He was a library of information about baseball.”**

- A) Personification
- B) Simile
- C) Alliteration
- D) metaphor

6. **“Silly Sally sang a sad summer song.”**

- A) Onomatopoeia
- B) Alliteration
- C) Metaphor
- D) Personification

# Thoughts Pointing the Way

*Ralph Marston*

What you think influences what you see.

What you think influences what you do.

What you think influences what you learn.

What you think influences how you feel.

What you think has an enormous impact on the way you experience life.

What you think determines the very nature of the world you create for yourself.

Thoughts have no physical mass, yet they do indeed have power.

And there are no restraints or limitations upon what you can think.

Consider all the many places to which your thoughts have carried you.

Imagine the limitless possibilities of where your thoughts can now enable you to go.

Choose positive, creative, loving, life-affirming thoughts.

And with those thoughts pointing the way, you can fill your world with value.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## The Road Not Taken

*Robert Frost, 1875–1963*

*Written during his “Mountain Interval”. 1920*

TWO roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim  
Because it was grassy and wanted wear;  
Though as for that, the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I marked the first for another day!  
Yet knowing how way leads on to way  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I,  
I took the one less traveled by,  
And that has made all the difference.

<http://www.bartelby.com/119/1.html>

### Assignment:

1. What is the author saying literally (as a child would understand it)?
2. What is the author saying figuratively (life lessons)?
3. Give examples of at least 3 “F.I.C.T.S.” poetry techniques that the author used to convey his message.

Technique	Example from Poem
Figurative Language (specify what type)	
Imagery	
Connotations	
Tone	
Sound Devices (specify what type)	

## HOW TO READ A POEM

Many people think poetry is both difficult and boring. However, poetry is actually neither of these things. Once you know the steps for reading and understanding poetry, it actually becomes an enjoyable and enlightening experience.

First you need to read the poem over a number of times – out loud and to yourself. Because you must determine what the poem means on a literal level before you proceed to the figurative, you must be clear on the words used in the poem. That is, you must fully understand both the meaning of the words used and how they go together. If you don't know what a word means – Look it Up!!

You will then consider the poem in light of two main concerns – what the poet is saying and how he/she is saying it. Begin at the beginning of the poem and work your way through, slowly and thoughtfully, to the end. Ask yourself these questions as you proceed.

- What is the title? Does it provide a clue for the rest of the poem?
- What is the situation? What is the main action/idea of the poem?  
What is the setting?
- Who is speaking? Are they speaking to someone else or directly to the reader?
- What is the speaker's tone? Is he/she happy or unhappy, playful or serious, sarcastic or earnest...?
- Is there a main image repeated throughout the poem, or is there a series of images? If it is a series, how does it develop, how are the images related to one another?
- What kinds of figurative language does the poet use – simile, metaphor, personification, others?
- What words does the poet choose? Why? What are their connotations?
- What is the music of the poem? Is the rhyme related to the poem's structure – is it a sonnet, a ballad, rhyming couplets? Or is the music produced in another fashion?  
What is the poem's structure? How does it develop the main idea?  
What is the effect of the poem on you?
- Now it is time to consider what you have discovered about the poem. How has your initial impression of the poem, based on your first couple of readings, changed?
- For instance, does the title mean what you thought it did? Is the tone what you thought it was? What have you learned about the poem by examining it closely?
- Finally, what has the poem come to mean to you?

# CHALLENGED BOOK PROJECT

Pretend that a group of parents who feel strongly about the need to protect their children from exposure and access to controversial materials have approached the local School Board with a demand to ban the following books from the school system.

<i>Always Running: La Vida Loca, Gang Days in LA</i>	Louis J. Rodriguez
<i>The Catcher in the Rye</i>	J. D. Salinger
<i>The Chocolate War</i>	Robert Cormier
<i>Fallen Angels</i>	Walter Myers
<i>Forever</i>	Judy Blume
<i>Whale Talk</i>	Chris Crutcher

This means removing these books from all school libraries, prohibiting their use in the curriculum, and prohibiting students and teachers from having the books on school property. The School Board will conduct a public hearing on this important issue at its next meeting. Therefore, the School Board has appointed some committees of citizens to research the pertinent issues, attend the hearing, and make a recommendation to the School Board on how it can support freedom of speech and respond to the proposal to ban these books. You have been asked to be a member of one of the citizens committees.

## Task

As committee members, you will:

- read and discuss the book,
- learn about a variety of viewpoints on book banning in general,
- learn when, where and why this particular book has been challenged.

Each individual member will:

- use logical and ethical reasoning to stand up to efforts to ban the book
- express that reasoning in a two page persuasive essay.

Finally, the committee members will:

- explain the book and the various viewpoints about banning to the school board,
- provide a reasoned response for the School Board against the proposal to ban the book,
- make a presentation to the "School Board" (your ACDV 50 classmates).

The presentation will answer the questions, "*Why has the book been challenged?*" and "*How can the School Board use logical and ethical reasoning to respond to efforts to ban the book?*"

## Goals

As your committee answers these questions, you are striving to achieve the following goals:

- To develop an understanding of alternative viewpoints regarding book banning.
- To critically evaluate the book and its challenges, including biases and errors in reasoning.
- To develop and support a position against banning books.
- To compare, contrast, listen, evaluate and problem-solve as you work as a team.
- To create a presentation to the class.

## Conclusion

After completing this project, the members of your group will have:

- an understanding of the issue of banned books and freedom of speech,
- a view of the issue from different perspectives,
- presented your group's support of free speech



## Challenged Book Decision Form

Go to each book station around the room. Read the book covers to decide which challenged book you wish to read. Write notes for each book to help you decide. Note: Choose a book that you have not read.

<b>Title &amp; Author</b>	<b>Notes</b>
<b><i>Always Running: La Vida Loca, Gang Days in LA</i></b>  By Louis J. Rodriguez	
<b><i>The Catcher in the Rye</i></b>  By J.D. Salinger	
<b><i>The Chocolate War</i></b>  By Robert Cormier	
<b><i>Fallen Angels</i></b>  By Walter Dean Myers	
<b><i>Forever</i></b>  By Judy Blume	
<b><i>Whale Talk</i></b>  By Chris Crutcher	

# Challenged Book Preliminary Research

**Your Challenged Book:** \_\_\_\_\_ **Author:** \_\_\_\_\_

- After selecting your Challenged Book, join your book group for preliminary internet research regarding your book’s author.
- Decide where the half-way point is in your book (read first half for Discussion #1)
- Exchange contact information with your group members.

Group Members	Contact Info

- Pair up within your group. Each pair needs one laptop.
- Go to Google.com.
- Type the name of your author.
- Follow the link to his/her own web site or the publisher’s site (don’t go to Wikipedia because collaborative encyclopedias are not usually used for scholarly research).
- Complete the following table

Questions	Answers
Name of your challenged book	
Author’s name	
An interesting fact about your author	
Awards your author earned	
Reference from their web site to challenged books, freedom of information, banned books, etc.	

# CHALLENGED BOOK PROJECT

## Project Summary:

Completed:

- |  |                  |       |       |
|--|------------------|-------|-------|
| 1. Select a group based on your choice of a novel.         |                  |       |       |
| 2. Participate in three group discussions about the novel. | 30 points        | _____ | _____ |
| 3. Complete a library assignment about challenges to book. | 10 points        | _____ | _____ |
| 4. Analyze an argument on book banning                     | 10 points        | _____ | _____ |
| 5. Write an essay based on your individual reasoning       | 50 points        | _____ | _____ |
| 6. Create and present your group's recommendation          | <u>50 points</u> | _____ | _____ |
|  | 150 points       |       |       |

## Project Detailed Description:

1. Select a group that will read a novel that has been challenged in the past.
2. Participate in three group discussions about the novel. (3 @ 10 points = 30 points)
3. For each group discussion, prepare for discussion by summarizing the novel and writing responses to the assigned topics. Also write any questions or comments you have. Hand in your discussion evaluation form and your written notes at the end of each discussion. **Your book must be completed before the second discussion.**
4. Analyze an argument. (10 points) Read two articles regarding book banning, and complete an "Analyze an Argument" worksheet for one.
5. Complete a library assignment. (10 points) The purpose of the library assignment is for you to discover why your book was challenged, what happened to the challenges, and what reasoning can dissuade book banning efforts.
6. Write an argumentative essay based on your individual reasoning. (50 points) Your argument should include:
  1. Your conclusion or claim (thesis), with reasoned, clear main points against book banning,
  2. Concrete, specific evidence from your reading and research that lead to your thesis,
  3. At least one quote
  4. An evaluation of alternate points of view (pros and cons of banning)
  5. A works cited page with at least 4 sources (your book and research)
  6. The paper must be 2 pages, double spaced in 12 point font, and free from mechanical and grammatical errors.
7. Group presentation (50 points) With the other members of your group, give an overview of the book, identify the positive aspects of the book (lessons that can be learned, etc), the various opinions about book banning, and how the School Board can stand up for freedom of speech.

# CHALLENGED BOOK PRESENTATION

As a group, prepare the following:

**Each member of your group must have a part in the presentation.** If a member does not want to speak in front of the class, he/she must prepare a PowerPoint presentation or poster as a visual aid for his/her part of the presentation. (Or come up with another creative way to avoid speaking to the class!)

***Your presentation must include:***

1. **The setting** (where and when) of the novel and necessary background information.
2. **Character profiles** of the main characters.
3. A **summary of the plot**. Include positive aspects of the book, such as lessons that can be learned, seeing the world from others' points of view, etc.
4. **The arguments**. Give a review of incidents when your book was challenged and the results of the challenges. Tell reasons that some people say the book should be banned and reasons that it should not be banned. Remember to cover both sides of the argument. Identify possible supports the school can employ to enhance students' learning even though some of the book's themes or language may be provocative (e.g., extra counseling for students, parent-child discussion packets, alternate assignments, etc.).
5. **Your conclusion**. Identify how the School Board can support freedom of speech.

Hand in neat, legible notes for all parts of the presentation.

**Have a backup for each responsibility in case someone is absent during the final presentation time.**

# Challenged Book Group Presentation - Scoring Rubric

Students: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Book: \_\_\_\_\_ Author: \_\_\_\_\_

Date of Publication: \_\_\_\_\_ Date of Presentation \_\_\_\_\_

The purpose of your group presentation is to help the School Board respond to efforts to ban a Challenged Book:

- Summarize your book’s setting, characters, and plot for the class (playing the role of a school board)
- Explain book banning in general, with various viewpoints. Cite specific examples of when your book has been challenged, the biases, errors in reasoning evident in those examples, and the results of the challenges
- Take a committee position that answers the questions: How can the School Board support freedom of speech and respond to a proposal to ban this book?
- Demonstrate cooperation, effective communication, and positive group dynamics.

Your Challenged Book Group Presentation is worth 50 total points – all group members will earn the same score. Projects that earn the highest value for each criterion will reflect an understanding of the book and of book banning issues, present and support a logical argument against banning your book, include all group members, and show college-level communication skills.

Criterion	Available Points	Your Points	Comments
Setting & background of the book	10		
Character profiles	10		
Plot summary	10		
Research: List the arguments for and against banning the book. Evaluate both sides of the argument.	10		
Your conclusion for freedom of speech; use logical reasoning. Identify supports the school can use to promote learning without banning the book.	10		
<b>Total</b>	<b>50</b>		

# CHALLENGED BOOK DISCUSSIONS

## DISCUSSION #1

As you read the first half of the challenged book that you selected, explore the ways in which the novel focuses on controversial issues. **Write your response to at least two** of the following areas (bring summary notes from your book AND a written response to 2 question below):

- Identify any stereotyping that appears in the novel
- Explain the sensitive topics that are explored
- Tell the reasons this book might be considered offensive
- Identify the theme(s) of the novel (what is the story about?)
- Share any life lessons that are taught
- List techniques the writer uses to express his or her opinion through the novel (e.g., first person, dialog, flashbacks, suspense, action, etc.)
- Describe how the book might be useful in helping students understand differences between themselves and others

## DISCUSSION #2

As you read the second half of the book, explore the ways in which the novel focuses on controversial issues. **Write your response to two** of the following questions:

- Why do you think some people have wanted to ban your book?
- Why might a particular group or person want to protect a high school student from some of the ideas in this challenged book?
- Why might it be important for students to read a book that explores the controversial or sensitive topics in your book?
- How might your controversial book be used to break down stereotypes and bias?
- What can the school do to help parents/students who find this book too disturbing?

## DISCUSSION #3

When you have completed the book, discuss your research and how you will help the school district resist the request to ban your book. Discuss why the book has been challenged in the past. What positive life lessons can be learned from the book? Refer to selections from the novel and from your research. (Bring written notes)

## GUIDELINES FOR COLLABORATION

1. No hitchhiking. **Everyone participates.** If you miss more than 1 discussion, you will not be able to join your group for the final presentation; you may create your own instead.
2. Be critical of ideas, not people. Restate what someone said if it is not clear.
3. If there are two sides to an issue, try to understand both sides.
4. Listen to everyone's ideas, even if you do not agree with them. It often takes more skill to listen than it does to share.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## GROUP DISCUSSION EVALUATION #1

1. Did you complete the reading? Did you bring summary notes and your written responses to 2 of today's discussion questions? (attach your notes)
2. Did everyone in your group participate in the discussion? If not, what were the circumstances?
3. What was the most effective aspect of your group's discussion today?
4. What did you contribute to your discussion today?
5. How will you prepare for your next discussion in order to make it even more effective?

On a scale from 1 to 10, rate your participation in your discussion today. \_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## GROUP DISCUSSION EVALUATION #2

1. Did you complete the book? Did you bring a written summary of the book and your written responses to 2 of today's discussion questions? (attach notes)
2. Did everyone in your group participate in the discussion? Explain.
3. What was the most effective aspect of your group's discussion today?
4. What did you contribute to your discussion today?
5. How will you prepare for your next discussion in order to make it even more effective? Remember that during the next discussion you will prepare your presentation.

On a scale from 1 to 10, rate your participation in your discussion today. \_\_\_\_\_



Name: \_\_\_\_\_ Date: \_\_\_\_\_

## **GROUP DISCUSSION EVALUATION #3**

1. Did you prepare ahead of time for today's discussion? (attach notes)
2. Did everyone in your group participate in the discussion? Explain.
3. What was the most effective aspect of your group's discussion today?
4. What did you contribute to your discussion today?
5. What will you do between now and presentation day to make your presentation effective?

On a scale from 1 to 10, rate your participation in your discussion today. \_\_\_\_\_

# FIRST AMENDMENT TO THE CONSTITUTION

## Freedom of Speech

**Amendment 1: Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a [redress](#) of grievances.**

Ratified 12/15/1791. (<http://www.usconstitution.net/const.html#Am1>)

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Many Americans think that the First Amendment is the single most important part of the Constitution. It protects some of the most basic human rights and reflects a view of the dangerous places government might tread.

The ability to speak your mind is a right that Americans take for granted. Imagine being too frightened by the possible consequences of speaking out to actually do so. Your opinion would not matter - even your vote would be corrupted.

As for the press, the authors regarded a free press as almost a fourth branch of government, constantly keeping tabs on the government's activities and actions. The job of the press is to report freely on the activities of the government. How objective do you think a reporter can be when his (or her) life could be ended because of a critical story?

(<http://www.usconstitution.net/constnotes.html#Am1>)

***Definition:***

*redress v. 1. To set right, remedy or rectify. 2. To make amends for. n. 1. Satisfaction for wrong done; reparation. 2. Correction. Source: American Heritage Dictionary*

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Reading Strategies – ANALYZE AN ARGUMENT

1. Article Citation (Author, Title):

---

2. What is the message or thesis? Sum it up in 1 or 2 sentences.

3. What are at least 3 key points?

a.

b.

c.

4. Who is the audience?

5. What do you know about the author?

Explain what you know about the author:

What do her/his style and/or language tell you about him/her?

Do you trust this author? Why or why not?

6. Counter-arguments: (think “yes, but...”)

Alternate viewpoints (identify at least 3 views that oppose the author’s thesis):

1.

2.

3.

## **BANNING BOOKS SUPPRESSES IDEAS AND DEVELOPING MINDS**

**By Christina Y. Chang**

On-line Forty-Niner commentary

Wednesday, October 23, 1996

The right to speak our mind and express ourselves freely is not something that should be taken lightly. Therefore, when someone tells me that I can't express myself through writing nor can I read others' ideas or more specifically, when the topic of book banning is brought up, I feel it necessary to make sure the freedom of speech is kept alive. The freedom of speech is a prized privilege we all have in this country. It is given to us in the First Amendment of the U.S. Constitution.

I remember when I was younger, one of my favorite books was Lewis Carroll's "Alice's Adventures in Wonderland." I read that book over and over again. Alice's adventures were so mind-blowing. It was so much more interesting than going to school. Alice got to attend tea parties with the Mad Hatter and talk to the White Rabbit. She had peculiar friends like the Cheshire Cat and she got to hang out with a caterpillar who liked to smoke out. Only in Wonderland was life so extraordinary. The book opened my mind to creativity. I no longer saw things the way they were supposed to be. Instead, I would think in terms of "what if?" scenarios. What if animals could really talk? What if I shrunk down to the size of a key? These what-if scenarios are what inspired me to write my thoughts and to write stories. They also made me question things in life.

Years later when I started college, I read that my favorite book had been banned in China in 1931. "Animals should not use human language," quoted the "Banned Books Week '92" packet for one of my English classes. "It [would be] disastrous to put animals and human beings on the same level."

Unbelievable! That banned book was the book that helped shape my creativity. Without it, I would be living a hum-drum, linear life with hum-drum, linear thoughts. Sure, life might be more simple, but it would also be boring.

By banning books, our world becomes a little smaller. Books, whether they be fiction or non-fiction, expand our minds with ideas, opinions and knowledge. They bring us to places we've never been. They open windows to other lifestyles which then open our eyes to our own lifestyles. From books, we can see others' points of view and be more acceptable of all the different people in our growing world. Without books, there would be less to compare with our own lives. There is less chance we would question ourselves. Without the opportunity to question ourselves, there is also less opportunity to improve ourselves.

*Christina Y. Chang is a student reporter for the Daily Forty-Niner.*

## Example: ANALYZE AN ARGUMENT

**1. Article Citation (Author, Title):**

*“Banning Books Suppresses Ideas and Developing Minds,” Christina Y Chang, Daily Forty-niner, October 23, 1996*

**2. What is the message or thesis? Sum it up in 1 or 2 sentences.**

*Christina Chang believes book banning is wrong because it limits freedom of speech and thought.*

**3. What are at least 3 key points?**

- a. Reading books builds creativity and teaches us to ask questions.*
- b. The world becomes smaller (in a bad way) when books are banned.*
- c. Reading books helps us to improve ourselves.*

**4. Who is the audience?**

*College students and faculty*

**5. What do you know about the author?**

**Explain what you know about the author:**

*Christiana Chang is a college student who cares about freedom of speech*

**What do her/his style and/or language tell you about him/her?**

*She uses an informal style with some slang. She is not a professional.*

**Do you trust this author? Why or why not?**

*Yes, as a person with an informed opinion, but not as an expert.*

**6. Counter-arguments: (think “yes, but...”)**

Alternate viewpoints (identify at least 3 views that oppose the author’s thesis):

- 1. We need to limit the experiences of minors. They are exposed to too much violence and explicit sexuality in the movies and on television, so we have to stop them from reading about it, too.*
- 2. Creativity can be developed without exposing minors to harsh circumstances.*
- 3. Children and adolescents do not need to learn how to question life; they need to learn to be more obedient to rules and traditions.*

## PRESENTATION TO KERN HIGH SCHOOL DISTRICT SCHOOL BOARD

By Anna Agenjo

Bakersfield College Librarian and Concerned Parent

My name is Anna Agenjo and I am the parent of a sophomore GATE student at East High School.

I oppose Mrs. Porter's request that *The Bluest Eye* be banned from the Kern County High School District curriculum. Although I support Mrs. Porter's right and responsibility as a parent to monitor her child's education and to decide what her child should read and discuss, her parental privilege does not extend to my child or to the thousands of other high school students in the District.

I am not here to defend the merits of *The Bluest Eye*. As you know, it's a critically acclaimed novel written by Toni Morrison, winner of the Nobel Prize for Literature. It is also included in the California State Reading List for High School Students.

*The Bluest Eye* presents some ugly and all too real social issues – injustice, poverty and racism – and it contains a sexually explicit passage depicting incest. I can understand that many parents and students might object to such a work. The teacher at East High also understood, and she invited the student to choose an alternative book to read and study. Mrs. Porter has chosen not to accept that offer.

But to deny other students the right to read and study the book is to pretend that the very real social problems presented in the book do not exist and that our high school students somehow remain unaware of these issues in a world that bombards them every day with evidence to the contrary.

What better place to confront these topics than in literature, in a classroom, led by a teacher who can help guide these students to some understanding of what the events in the story mean for their own lives? This kind of discussion, both verbal and written, helps equip our students to compete in college. And it prepares them for the real world that they will soon enter.

There is another important consideration here, and that is censorship. Freedom of speech also includes the right to read what is written. I object when someone tries to remove or infringe that right. Besides *The Bluest Eye*, wonderful books like *To Kill a Mockingbird* and *The Adventures of Huckleberry Finn* have been challenged or banned at various times and places in America. Children's classics like *In the Night Kitchen* and *A Wrinkle In Time* have also come under the same attacks by people who don't want other people to read them.

Many years ago, a small but very vocal group managed to have *The Grapes of Wrath* banned from this county for a short time. Its author, too, won the Nobel Prize, but people in Kern County could not find this acclaimed novel on their own public library shelves. Last year, *The Grapes of Wrath* was selected for One Book One Bakersfield.

To those who would ban books, I would like to say: Read or don't read, but leave me and my family out of it! To do otherwise is un-American.

I urge the trustees of the Kern High School District not to repeat the mistakes of the past. Please do not ban *The Bluest Eye*. The District has a process for reviewing curriculum, and I hope you will allow it to work.

## A Book Challenged: The Bluest Eye

As active members of a committee recommending to the school board NOT to ban your challenged book, you are very interested in doing research on *The Bluest Eye*, a book that was challenged by a parent of the Kern High School District in Bakersfield, California.

Your committee decides to research answers to questions about *The Bluest Eye* case.

1. What year(s) was this case brought to the attention of the Kern High School District?
  - a. Years:
  - b. Source:
  
2. What was the decision/result decided by Kern High School District?
  - a. Decision:
  
  - b. Source:
  
3. What were the viewpoints of the media and other parents?
  - a. Viewpoints:
  
  
  - b. Source:
  
4. Explain why you do or why you don't support the KHSD's decision from **today's perspective**.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Challenged Book: \_\_\_\_\_ Author: \_\_\_\_\_

## CHALLENGED BOOK LIBRARY ASSIGNMENT

Using a periodical database search or book source, find 3 sources:

1. An article or book source that tells why your book was challenged,
2. A source on book censorship/banning/challenges in general, and
3. Another source of your choice: either another about your book or another general article.

Write the MLA citation of the article or book where you found the information. Write the reason(s) for the challenge. Note: When typing, italicize the titles of all books or articles; when handwriting, underline your sources.

### **MLA Format:**

Author. "Title." *Periodical*. Vol.Issue (year): pgs. *Database*. Database Company. Source.

Access date.

### **MLA Example:**

Charo, Alta. "Realbiothik." *Hastings Center Report*. 35.4 (2005): 13-14. *Academic*

*Search Premier*. EBSCOhost. Web. 19 Jun. 2009.

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1. MLA Citation regarding challenges to your book:

a. Brief summary of reasons for challenges/results of challenges:

2. MLA Citation regarding book censorship in general:

a. Brief summary:

3. MLA Citation regarding your book OR censorship in general:

Brief summary:



# Modern Language Association Citation Guidelines

Based on the MLA Handbook for Writers of Research Papers 7th Ed. Full text & handout available in BC Library.

- Double-space essay (Ctrl + 2)
  - One space follows a period throughout essay.
  - After quote or paraphrase in essay, identify author’s last name and year of publication in parentheses (Author 2010)
  - For Works Cited Page:
    - Use hanging indent format. First line aligned left; all other lines are indented .5 inch. In MS Word: Right-click, <Paragraph> Under Indentation, Special <Hanging Indent>
    - Alphabetize the entries by the authors’ last names (Last name, First name)
    - If more than one author, only invert the first author’s name
    - If more than 3 authors, Last name, First name of 1<sup>st</sup> author, then et. al.
    - If no author is listed, list the source in alphabetical order by title
    - Capitalize each word in titles (except articles, prepositions, and conjunctions – unless one is the first word of a title or subtitle)
    - *Italicize* titles of books, journals, magazines, etc. (Underlining is no longer acceptable)
    - Use quotation marks around the titles of articles in journals, magazines, and parts of web pages
    - Specify the “medium” of the resource: Print. Web. Followed by the date of access for web pages
    - Identify the database provider, such as EBSCOhost or Gale (this is a BC standard and may not be required elsewhere)
    - Abbreviations for missing information:
      - n.p. – No place of publication given
      - n.d. – No date of publication given
      - n.p. – No publisher given
      - n. pag. – No pagination given
1. **Book:** Author(s). *Title*. Place of publication: Publisher, Year. Medium.
  2. **Article:** Author(s). “Article Title.” *Publication* Date of Publication: Pages. Medium.
  3. **Article from online database:** Author(s). “Article Title.” *Periodical* day Month Year: pages. *Database*. Database Provider. Web. Day Month Year of access.
  4. **Scholarly journal article from on line database:** Author(s). “Title of Article: Subtitle if Available.” *Journal* [note no punctuation after journal] volume number. Issue number (year of publication): pages. *Title of database*. Database Provider. Web. Day Month year of access.

NOTE: If you cannot find some of this information, cite what is available.

<b>Books in Print</b>	
One author	Schlosser, Eric. <i>Fast Food Nation</i> . New York: Perennial, 2002. Print.

Two or three authors	King, Gillian A., Elizabeth G. Brown, and Linda K. Smith. <i>Resilience: Learning from People with Disabilities and the Turning Points in Their Lives</i> . Westport: Praeger, 2003. Print.
More than three authors	Chase, Elaine, et al. <i>Supporting Young Parents</i> . London: Jessica Kingsley, 2009. Print.
Book without author, but with edition	<i>Information Please Almanac</i> . 45 <sup>th</sup> ed. Boston: Houghton, 1992. Print.
<b>Journal Articles from Subscription Database</b>	
Journal	Harrison, Kirsten, and Amy Marske. "Nutritional Content of Foods Advertised During the Television Programs Children Watch Most." <i>American Journal of Public Health</i> 95 (2005): 1568-74. <i>Academic Search Elite</i> . Gale. Web. 5 Dec. 2010.
Newspaper – with author	Krieger, Lisa M. "Community College Enrollment Growth Outpaces Resources, Shutting Out Students." <i>San Jose Mercury News</i> 21 Apr. 2009: n. pag. <i>LexisNexis Academic</i> . LexisNexis. Web. 30 Oct. 2009.
Encyclopedia Entry	Demello, Margo. "Encyclopedia of Body Adornment: Freak Shows." <i>Encyclopedia of Body Adornment</i> . Westport: Greenwood, 2007. N. pag. <i>Pop Culture Universe</i> . EBSCOhost. Web. 3 Feb. 2010.
<b>Web Citations</b>	
Government Web Site	News & Events: Bisphenol A (BPA). U.S. Food and Drug Administration, 15 Jan. 2010. Web. 17 Jan. 2010. It's optional to put the web address here – check with your instructor.
Web Video	<i>WalMart: The High Cost of Low Price</i> . Dir. Robert Greenwald. Brave New Films, 2005. <i>Google Videos</i> . Google. Web. 14 Aug. 2009.

**MLA Format:**

Author. "Title." *Periodical*. Vol.Issue (year): pgs. *Database*. Database Company. Source.

Access date.

**MLA Example:**

Charo, Alta. "Realbiothik." *Hastings Center Report*. 35.4 (2005): 13-14. *Academic*

*Search Premier*. EBSCOhost. Web. 19 Jun. 2009.

## Works Cited

"Blueprint Lays Out Clear Path for Climate Action." *Environmental Defense Fund*.

Environmental Defense Fund, 8 May 2007. Web. 24 May 2009.

Gowdy, John. "Avoiding Self-organized Extinction: Toward a Co-evolutionary Economics of Sustainability." *International Journal of Sustainable Development and World Ecology* 14.1 (2007): 27-36. Print.

*An Inconvenient Truth*. Dir. Davis Guggenheim. Perf. Al Gore, Billy West. Paramount, 2006. DVD.

Milken, Michael, Gary Becker, Myron Scholes, and Daniel Kahneman. "On Global Warming and Financial Imbalances." *New Perspectives Quarterly* 23.4 (2006): 63. Print

Nordhaus, William D. "After Kyoto: Alternative Mechanisms to Control Global Warming." *American Economic Review* 96.2 (2006): 31-34. Print.

## MLA Citation Format

### Internet-only or Web-only Source:

Name of author(s): \_\_\_\_\_

Title of article: \_\_\_\_\_

Title of the Overall Web Site: \_\_\_\_\_

Sponsor (institution or organization that publishes the site; if none, use n.p. (for "no publisher")): \_\_\_\_\_

Date of posting/revision (if none, use n.d. (for "no date")): \_\_\_\_\_

Medium: \_\_\_\_\_ Access date: \_\_\_\_\_

### Format:

Last Name, First Name, First Name Last Name, and First Name Last Name. "Title of Article." Title of the Overall Web Site. Sponsor. Date of Posting/Revision. Medium. Day Month Year of Access.

### Example:

Reich, Robert. "The Rise of the Regressive Right and the Reawakening of America." HuffPost News. The Huffington Post. 16 Oct 2011. Web. 17 Oct 2011.

### Your Citation:

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### Online Magazine Article from a Database:

Name of author: \_\_\_\_\_

Title of article: \_\_\_\_\_

Magazine title: \_\_\_\_\_

Publishing date: \_\_\_\_\_ Pages: \_\_\_\_\_

Name of database: \_\_\_\_\_

Database Provider: \_\_\_\_\_

Medium: \_\_\_\_\_ Access date: \_\_\_\_\_

### Format:

Last Name, First Name. "Title of Article." *Name of Magazine* Date of Publication: Pages. *Name of Database*. Database Provider. Medium. Day Month Year of Access.

### Example:

Trumbull, Mark. "Occupy Wall Street: Who Are Targets of 'Millionaires March'?" *Christian Science Monitor* 11 Oct. 2011: N.PAG. *Academic Search Premier*. EBSCOHost. Web. 17 Oct. 2011.

### Your Citation:

### Personal Interview:

Personal interviews refer to those interviews that you conduct yourself. List the interview by the name of the interviewee. Include the descriptor Personal interview and the date of the interview.

#### Format:

Interviewee. Descriptor. Personal interview. Date of interview.

#### Example:

Obama, Michelle. First Lady. Personal interview. 1 Dec. 2011.

#### Your Citation:

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#### Book:

Name of authors(s): \_\_\_\_\_

Title: \_\_\_\_\_

Place of publication: \_\_\_\_\_

Publishing company: \_\_\_\_\_

Publishing year: \_\_\_\_\_ Publication Medium (Print or Web): \_\_\_\_\_

#### Format:

Last Name, First Name, First Name Last Name, and First Name Last Name. *Title*. Place of Publication: Publisher, Date of Publication. Publication Medium.

#### Example:

Sachs, Jeffrey D. *The Price of Civilization: Reawakening American Virtue and Prosperity*. New York:

Random House, 2011. Print.

#### Your Citation:

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#### Notes:

- For 2 or 3 authors, invert first and last names of first author only. For **four or more** authors, use this format: Last Name, First Name, et al.
- To cite uncommon media, such as videos, TV programs, etc., see format guidelines on the Purdue web site. <http://owl.english.purdue.edu/owl/resource/747/09/>

# Modern Language Association: MLA Essay Style

**When revising your essay, make sure your paper follows MLA style format. These pages contain some general guidelines for the physical arrangement of your pages.**

## MLA STYLE

- In English, we follow the MLA standard for research papers and essay writing through the college years and beyond.
- Times New Roman Font and 12 point size must be used.
- All information is double spaced. Control + A to highlight all; then Control + 2.

The **Heading** is on the left side at the top of the page; no commas are used and all items below are typed in the following order:

1<sup>st</sup> name last name  
Instructor title and last name  
Class name: meeting days and time  
Due date in European style

### **Example:**

Jane Doe

Professor Dueñas-Cliff

ACDV50: T/R 9:35 a.m.

2 Feb. 2012

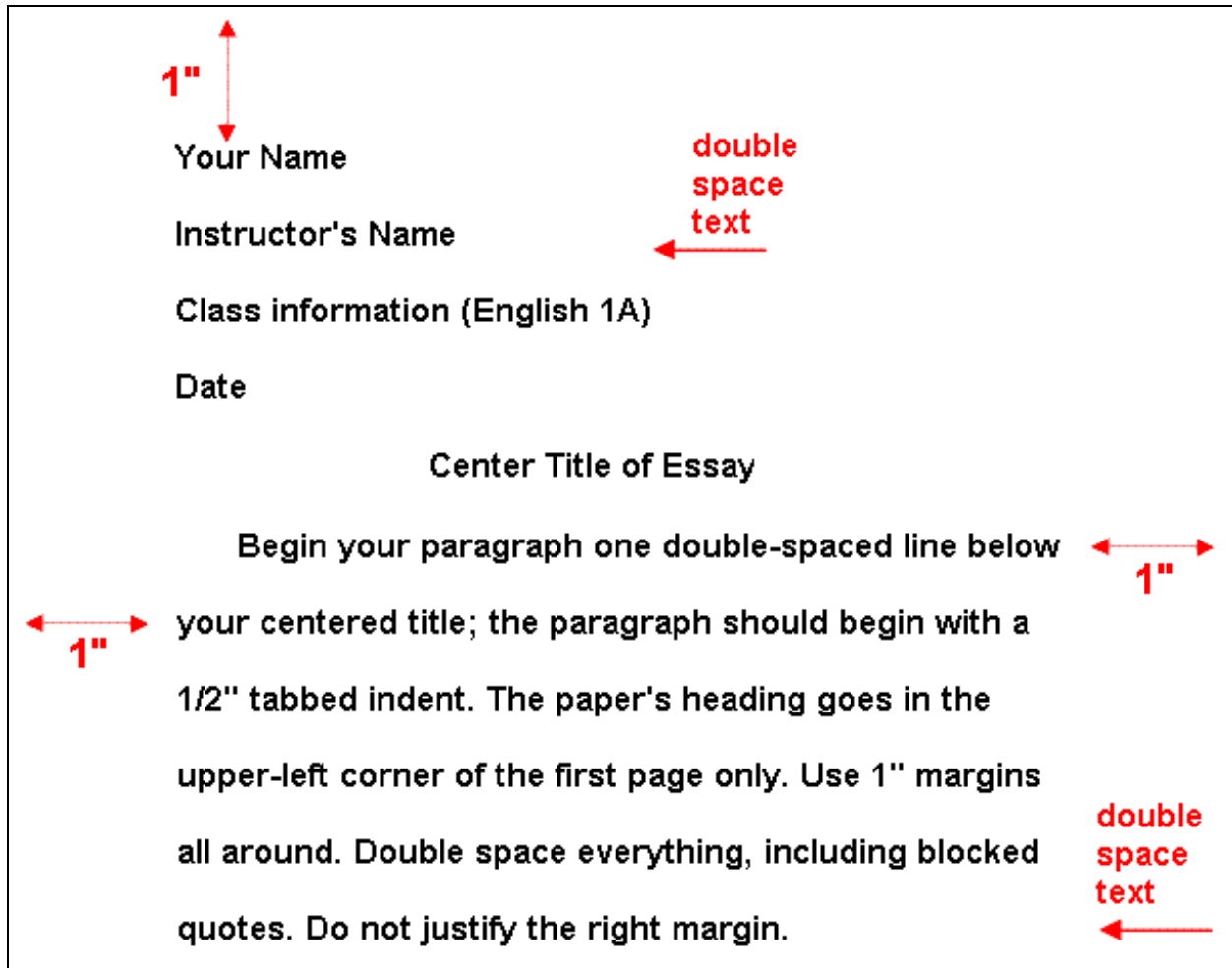
The **Header**, your last name and page number is on the right hand side of the page. Go to View – Header – CTRL+R to align right– put in last name – space – insert page number on header tool bar. Next page will be “2”

**Title** is centered with Center Icon or CTRL+E – The first word in the title and any word in the title that is 5 letters or more in length should be capitalized. No bold or underline should be used.

Title of Assignment

If you have **Headings for your paragraph**, font must be all caps (copperplate). Note that the 1<sup>st</sup> letter is slightly higher.

ENGLISH NOVELISTS



Only the first page should include the whole heading and title. All margins--top, bottom, and sides--should be set to one inch (1") throughout the whole paper. Don't add extra spaces between the heading and the title, or extra spaces between the title and the body of the paragraph.

Do not add extra spaces between paragraphs. Continue indenting paragraphs one-half inch (the usual tab default setting).

After quote or paraphrase in essay, identify author's last name and year of publication in parentheses. This will help you avoid plagiarism.

Next time....Citations and Works Cited Page

## MLA: In-text Citations

In MLA style, an in-text citation generally consists of the author's last name and the page number of the reference. When multiple elements are used in a parenthetical citation, they are separated by a space. In all cases except for block quotations, parenthetical citations are placed immediately *before* the final punctuation of the sentence that cites the work.

For Exact Quotes	
<p><b>Rule:</b> When a quotation runs no more than four lines, put it in quotes, incorporate the author into the text, and provide the page number in a parenthetical citation.</p>	<p><b>Example:</b>                      "He was obeyed," writes Joseph Conrad of the company manager in <u>Heart of Darkness</u>, "yet he inspired neither love nor fear, nor even respect" (87).</p>
<p><b>Rule:</b> When the author's name does not appear in the signal phrase, place the author's name and the page number(s) in the parenthetical citation.</p>	<p><b>Example:</b>                      "If the existence of a signing ape was unsettling for linguists, it was also startling news for animal behaviorists" (Davis 26).</p>
<p><b>Rule:</b> When a quotation runs more than four lines, do not use quotation marks, but indent it one inch from the main body of your text. Double space the block quote. Incorporate the author's name or the title of the piece into a signal phrase preceding the quote. Finally, provide the page number(s) of the excerpt, in parentheses, immediately following the final punctuation of the quotation.</p>	<p><b>Example:</b>                      At the conclusion of <u>Lord of the Flies</u>, Ralph and the other boys realize the horror of their actions:</p> <p style="padding-left: 40px;">The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. (186)</p>



## For Paraphrased Ideas:

**Rule:** When paraphrasing where the author(s) is clearly identified in your text, provide only the page number in the parenthetical citation.

**Example:**  
Others, like Jakobson and Smith, hold the opinion that children who attend pre-school are better socially adjusted than those who do not (156).

**Rule:** When paraphrasing where author(s) is not clearly identified in your text, provide author(s) and page number in the citation.

**Example:**  
Between 1968 and 1988, television coverage of presidential elections changed dramatically (Hallin 5).

## Citing from Indirect Sources

**Rule:** When quoting a reference that is not originally from the source you have, after the reference use the phrase "qtd. in" (quoted in) and the author(s) of the source you have, the volume of the source (if more than one), and the page number. An indirect source may be documented in the Works Cited page.

**Example:**  
Samuel Johnson admitted that Edmund Burke was an "extraordinary man" (qtd. in Boswell 2: 450).

Adapted from:

[http://www.lib.unc.edu/instruct/citations/index.html?page=mla\\_intext](http://www.lib.unc.edu/instruct/citations/index.html?page=mla_intext)

For More M LA Print Source Examples

<http://www.lib.unc.edu/instruct/citations/mla/print.html>

For More Online and Non Print Source Examples

<http://www.lib.unc.edu/instruct/citations/mla/online.html>