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# Academic Calendar 2015-2016

Approved by the Board of Trustees  
September 11, 2014

<b>BAKERSFIELD COLLEGE KERN COMMUNITY COLLEGE DISTRICT 2015-2016 ACADEMIC CALENDAR</b>								
MONTHS OF INSTRUCTION	SUN	MON	TUE	WED	THU	FRI	SAT	NOTATIONS
<b>AUGUST</b>							1	
7 days of Instruction	2	3	4	5	6	7	8	
2 flex days	9	10	11	12	13	14	15	
	16	17	18	19	<del>20</del>	<del>21</del>	22	Aug. 20-21– Flex Days
	23	24	25	26	27	28	29	Aug. 24 – Instruction Begins, Fall
	30	31						
<b>SEPTEMBER</b>			1	2	3	4	5	
25 days of Instruction	6	<del>7</del>	8	9	10	11	12	Sept. 7– Labor Day Holiday
	13	14	15	16	17	18	19	
	20	21	22	23	24	25	26	
	27	28	29	30				
<b>OCTOBER</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>NOVEMBER</b>	1	2	3	4	5	6	7	
21 days of Instruction	8	9	10	<del>11</del>	12	13	14	Nov. 11 – Veterans' Day Holiday
	15	16	17	18	19	20	21	
	22	23	24	25	<del>26</del>	<del>27</del>	28	Nov. 26-27 – Thanksgiving Holidays
	29	30						
<b>DECEMBER</b>			1	2	3	4	5	Dec. 7-12 – Final Exams, Fall
11 days of Instruction	6	7	8	9	10	11	12	Dec. 12 – End of Fall Semester
91 total semester days – Fall	13	14	15	16	17	18	19	Dec. 14- Jan. 15 – Winter Recess
2 flex days - Fall	20	21	22	23	<del>24</del>	<del>25</del>	26	Dec. 24-25 – Christmas Recess
93 total semester days – Fall	27	28	29	30	31			
<b>JANUARY</b>						<del>1</del>	2	Jan. 1 – New Year's Day Holiday
12 days of Instruction	3	4	5	6	7	8	9	Jan. 15 – Flex Day
1 flex day	10	11	12	13	14	<del>15</del>	16	Jan. 16 – Instruction Begins, Spring
	17	<del>18</del>	19	20	21	22	23	Jan. 18– Martin Luther King, Jr. Day Holiday
	24	25	26	27	28	29	30	
	31							

MONTHS OF INSTRUCTION	SUN	MON	TUE	WED	THU	FRI	SAT	NOTATIONS
<b>FEBRUARY</b>		1	2	3	4	5	6	
23 days of Instruction	7	8	9	10	11	<del>12</del>	13	Feb. 12 – Lincoln Day Holiday
	14	<del>15</del>	16	17	18	19	20	Feb. 15 – Washington Day Holiday
	21	22	23	24	25	26	27	
	28	29						
<b>MARCH</b>			1	2	3	4	5	
21 days of Instruction	6	7	8	9	10	11	12	
	13	14	15	16	17	18	19	
	20	21	22	23	24	25	26	March 25 – Spring Recess
	27	28	29	30	31			
<b>APRIL</b>						1	2	
26 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>MAY – 11 days of Instruction</b>	1	2	3	4	5	6	7	May 9- May 13 – Final Exams, Spring
1 flex day - Spring	8	9	10	11	12	13	14	May 13 - Commencement
93 total days of Instruction – Spring	15	16	17	18	19	20	21	May 13 – End of Spring Semester
94 total semester days – Spring	22	23	24	25	26	27	28	May 23 – Summer Session Begins
187 total days – (2015-16)	29	<del>30</del>	31					May 30– Memorial Day Holiday
6 days of Instruction - Summer								
<b>JUNE</b>				1	2	3	4	
22 days of Instruction	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	
20 days of Instruction	3	<del>4</del>	5	6	7	8	9	July 4 – Independence Day Holiday
	10	11	12	13	14	15	16	
	17	18	19	20	21	22	23	
	24	25	26	27	28	29	30	
	31							
<b>AUGUST – 10 days of Instruction</b>		1	2	3	4	5	6	
58 total days of Instruction - Summer	7	8	9	10	11	12	13	August 12 – Summer Session Ends

\*Summer session classes may run any dates within the twelve (12) weeks noted.

10/30/13

# Academic Calendar 2016-2017

Approved by the Board of Trustees  
December 17, 2015

<b>BAKERSFIELD COLLEGE KERN COMMUNITY COLLEGE DISTRICT 2016-2017 ACADEMIC CALENDAR</b>								
MONTHS OF INSTRUCTION	SUN	MON	TUE	WED	THU	FRI	SAT	NOTATIONS
<b>AUGUST</b>		1	2	3	4	5	6	
10 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	
22 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. 3 -10 - Final Exams, Fall
8 days of Instruction	4	5	6	7	8	9	10	Dec. 10 – End of Fall Semester
91 total semester days – Fall	11	12	13	14	15	16	17	Dec. 12- Jan. 13 – Winter Recess
2 flex days - Fall	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 Holiday
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. 14 – Instruction Begins, Spring
	22	23	24	25	26	27	28	Jan. 16– Martin Luther King, Jr. Day Holiday
	29	30	31					

Revised 11/3/15

Bakersfield College 2016-17 Academic Calendar Page 2								
MONTHS OF INSTRUCTION	SUN	MON	TUE	WED	THU	FRI	SAT	NOTATIONS
<b>FEBRUARY</b>				1	2	3	4	
22 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					
<b>MARCH</b>				1	2	3	4	
27 days of Instruction	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	
19 days of Instruction	2	3	4	5	6	7	8	
	9	10	11	12	13	14	15	April 14 – Spring Recess
	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	6	May 6- May 12– Final Exams, Spring
1 flex day - Spring	7	8	9	10	11	12	13	May 12– Commencement
93 total days of Instruction – Spring	14	15	16	17	18	19	20	May 12 – End of Spring Semester
94 total semester days – Spring	21	22	23	24	25	26	27	May 22 – Summer Session Begins
187 total days – (2016-17)	28	<del>29</del>	30	31				May 29– Memorial Day Holiday
7 days of Instruction - Summer								
<b>JUNE</b>					1	2	3	
22 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		
<b>JULY</b>							1	
20 days of Instruction	2	3	<del>4</del>	5	6	7	8	July 4 – Independence Day Holiday
	9	10	11	12	13	14	15	
	16	17	18	19	20	21	22	
	23	24	25	26	27	28	29	
	30	31						
<b>AUGUST – 9 days of Instruction</b>			1	2	3	4	5	
58 total days of Instruction – Summer	6	7	8	9	10	11	12	August 11 – Summer Session Ends

\*Summer session classes may run any dates within the twelve (12) weeks noted.

## E-Mail Etiquette: Guidelines for Students

E-mail is a very popular way to communicate today. In fact, along with other forms of Internet communications, it far surpasses “snail mail” in popularity. The advantages are obvious: E-mail is fast and free. However, these advantages make it tempting to be less than professional when sending an e-mail to a contact, employer or faculty member.

*Consider the following e-mail message:*

Subject: hey!  
sUp...i lost the homework. please send soon...e-mail me back TTYL!!!!

So, what’s the problem?

Make it a habit to communicate professionally and remember that not everyone, especially faculty and employers, will appreciate the brevity of a text-style message!

### E-MAIL GUIDELINES FOR STUDENTS

1. Include a concise and descriptive subject line. (Class info and reason for e-mail)
2. Begin with a salutation. For example, if you are e-mailing a professor, it would be appropriate to begin your e-mail with “Dear Dr. Smith” or “Professor Smith” or even “Ms. Smith.” If you typically call Dr. Smith “Pat”, then go ahead and begin the e-mail with “Pat.” If you are unsure of how to address a professor, “Professor Smith” is the best choice.
3. Utilize traditional rules of grammar, spelling and punctuation in your message. Proofread the message BEFORE sending it.
4. AVOID abbreviations associated with texting; it’s VERY unprofessional.
5. Close your message with a signature, which includes your full name.
6. Send attachments only if they are requested by your professor.

### SAMPLE E-MAIL:

*Writing to a professor for clarification regarding an assignment:*

Subject: AGRIC 1115 Career Fair assignment

Prof. Smith,

I am in your AGRIC 1115 course and missed class last Wednesday due to a family emergency. I am looking forward to attending the CAFNR Career Fair next week and have a question about the assignment you recently posted to Blackboard. Do we need to have our resume reviewed prior to attending the fair? I know the review is part of the career assignment; I am not sure when the resume review is due. I have asked a couple of my peers who are also in the course, but they are also unsure.

Thank you for answering my question. I will share the information with others.

Stephanie Chipman

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# Challenged Book Project

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

This means removing the books from all school libraries, prohibiting their use in the curriculum, and prohibiting students and teachers from even 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 to research the pertinent issues, attend the hearing, and make a recommendation to the school board on how it can support freedom of speech, but respond to the proposal to ban these books. Some schools use **mitigating measures** such as “parent preview” opportunities for the books, guest speakers to discuss the sensitive issues with the children in a matter-of-fact manner, alternate assignments, etc. You have been asked to be a member of one of the committees.

## Task

As committee members, you will:

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

Finally, the committee members will:

- explain the book and the various viewpoints about banning to the “school board”,
- provide 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 logic and mitigating measures 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 create a list of appropriate mitigating measures the school can take to enhance learning.
- To compare, contrast, listen, evaluate and problem-solve as you work as a team.
- To create a presentation for the class.

## Conclusion

After completing this project, you will have an understanding of the issues of challenged books and freedom of speech from different perspectives, and you will be able to articulate a reasoned response to those who might want to limit your freedoms in the future.

## Challenged Book Project

### Project Summary:

Completed:

1. Research your author.		
2. Participate in three group discussions about the novel	10 points	_____
3. Take Notes while reading the novel	10 points	_____
4. Complete a library assignment about book challenges	10 points	_____
5. Complete Essay Outline	30 points	_____
6. Create and present your group's recommendation	<u>100 points</u>	_____
	160 points	

### Project Detailed Description:

1. Join a book group. Your group will read a book that has been challenged in the past.
2. Participate in three in-class discussions about the novel. (10 points)
3. Take notes while reading the novel. (10 points)

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. 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, why other books have been challenged, and what reasoning can dissuade book banning efforts.
5. Complete the Essay Worksheet, incorporating information from sources into each body paragraph. (30 points),
6. Group presentation (100 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, mitigating measures the school can use to help students handle the book's controversial issues while standing 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 and background of the book** (where and when) and a **summary of the plot** of the novel and necessary background information.
2. **Character profiles** of the main characters. Include positive aspects of the book, such as lessons that can be learned, seeing the world from others' points of view, etc.
3. **The arguments from your research.** Give a review of incidents when your book was challenged and the results of the challenges.
4. **Reasoning.** 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. You may include other challenged books, too.
5. Identify **mitigating measures** or supports the school can use 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.). Think of compromises or alternative to banning books.
6. **Your lessons.** Identify what you learned about free speech, handling controversial issues, working with others, etc. How can you use those lessons in life?
7. **Works cited page in MLA format.** List all sources, in alphabetical order, including your challenged book.

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

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# Challenged Book Preliminary Research

Your Challenged Book: \_\_\_\_\_

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

Publisher: \_\_\_\_\_ City Published: \_\_\_\_\_ Date Published: \_\_\_\_\_

## Gale Literature Resource Center – BC Library Article Database

1. Go to the Bakersfield College Library webpage
2. Under “Find an Article” click on “Gale Literature Resource Center” (you will need to login using your student ID if you are accessing off-campus)
3. In the box after “keyword” type the name of your book in quotes and click search.
4. **You will need to find a full-text article that discusses your book. If you cannot find an article, you may need to choose a different database (scholarly).**
5. Print, read, and annotate the article. This will be used as a source in your Essay Worksheet and Presentation.

Complete the following internet research regarding your book’s author.

- 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
An interesting fact about your author	
Awards your author earned	
Statements on their web site on challenged books, freedom of information, censorship, banned books, etc.	

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## 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. It must include the following:

- **The setting**, and a **summary of the plot**. Include positive aspects of the book, such as lessons that can be learned.
- Summarize the main **characters**.
- **Research**. Give a review of when your book was challenged and the results of the challenges.
- **Reasoning**. Tell reasons that some people say the book should be banned and reasons that it should not be banned. Evaluate the logic or bias.
- Identify possible **mitigating measures** the school can use when the book is read.
- **Your lessons**. What did you learn from this project, and how can that help you in life?
- **Works cited page**. Include your book and all articles/references used.

Your Challenged Book Group Presentation is worth 100 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, and plot summary	20		
Character profiles	20		
Research: When, where, why book was challenged. Results of challenges. Reasoning: Pro and con arguments.	20		
Mitigating measures: Policies the school can use to help students handle the issues without banning the book.	20		
What did this project teach you? How could those lessons be useful in life?	10		
MLA citations for all sources used.	10		
<b>Total</b>	<b>100</b>		

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# 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. **Bring summary notes from the first half of your book AND a written response to the questions below:**

1. Explain the sensitive topics that are explored
2. Identify the theme(s) of the novel (what is the story about?) and life lessons that are taught.
3. List techniques the writer uses to express his or her opinion through the novel (e.g., first person, dialog, flashbacks, suspense, action, etc.)
4. Describe how the book might be useful in helping students understand differences between themselves and others, or to break down stereotypes.

## DISCUSSION #2

As you read the second half of the book, explore the ways in which the novel focuses on controversial issues. **Bring summary notes from the second half of your book AND a written response to the following questions:**

1. Why have some people wanted to ban your book?
2. Why might it be important for students to read a book that explores the controversial or sensitive topics in your book?
3. What mitigating measures can the school use to help parents/students who find this book too disturbing?
4. Identify some techniques you could use to teach students about your book and the issues it presents.

## 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? What mitigating measures can the school use to support the students while they read this book? Refer to selections from the novel and from your research. (Bring written notes)

## GUIDELINES FOR COLLABORATION

1. **Everyone participates.** Your group will meet 3 times in class, plus the presentation. If someone misses 2 or more meetings or is unprepared for discussions, your group may vote the person out of the group; he or she will not be able to join your group for the final presentation, but may create a presentation independently instead. Consult your instructor.
2. Give yourselves assignments for each meeting, and do your part!
3. Be critical of ideas, not people. Restate what someone said if it is not clear.
4. If there are two sides to an issue, try to understand both sides.
5. 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.

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

Date/Time: \_\_\_\_\_

## Group Discussion Evaluation #1

1. Did you complete the reading? Did you bring summary notes from your book and your written responses to today's discussion questions?
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. \_\_\_\_\_

*After your discussion, your group should answer these questions: What elements make a successful discussion? What hinders a group discussion? You will share these ideas with the whole class.*

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

Date/Time: \_\_\_\_\_

## Group Discussion Evaluation #2

1. Did you complete the reading? Did you bring summary notes from your book and your written responses to today's discussion questions?
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. \_\_\_\_\_

*After your discussion, your group should create a literal (who, what, when, where), an inferential (why or how), and a critical thinking (should or what if) question that can be asked of another group.*

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

Date/Time: \_\_\_\_\_

### **Group Discussion Evaluation #3**

1. Did you prepare ahead of time for today's discussion?
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? What is your part in the presentation?

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

*After your discussion, double check that everyone is prepared for his or her part in your presentation. Save any electronic documents on at least 2 types of media (thumb drive, CD, email to yourself or your group members, post to a web page, etc.)*

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

Date/Time: \_\_\_\_\_

## Student Evaluation of Challenged Book Presentations

*Developed by C. Schaefer. Used with permission.*

Name of Challenged Book: \_\_\_\_\_

Place one check mark in each row to grade the presentation

<b>This Presentation:</b>	<b>Excellent</b>	<b>Good</b>	<b>Needs Work</b>
Was well prepared			
Held my interest			
Followed the guidelines			
Supported not banning the book			

Comments:

-----

Name of Challenged Book: \_\_\_\_\_

Place one check mark in each row to grade the presentation

<b>This Presentation:</b>	<b>Excellent</b>	<b>Good</b>	<b>Needs Work</b>
Was well prepared			
Held my interest			
Followed the guidelines			
Supported not banning the book			

Comments:

-----

Name of Challenged Book: \_\_\_\_\_

Place one check mark in each row to grade the presentation

<b>This Presentation:</b>	<b>Excellent</b>	<b>Good</b>	<b>Needs Work</b>
Was well prepared			
Held my interest			
Followed the guidelines			
Supported not banning the book			

Comments:

Name of Challenged Book: \_\_\_\_\_

Place one check mark in each row to grade the presentation

<b>This Presentation:</b>	<b>Excellent</b>	<b>Good</b>	<b>Needs Work</b>
Was well prepared			
Held my interest			
Followed the guidelines			
Supported not banning the book			

Comments:

-----

Name of Challenged Book: \_\_\_\_\_

Place one check mark in each row to grade the presentation

<b>This Presentation:</b>	<b>Excellent</b>	<b>Good</b>	<b>Needs Work</b>
Was well prepared			
Held my interest			
Followed the guidelines			
Supported not banning the book			

Comments:

-----

Name of Challenged Book: \_\_\_\_\_

Place one check mark in each row to grade the presentation

<b>This Presentation:</b>	<b>Excellent</b>	<b>Good</b>	<b>Needs Work</b>
Was well prepared			
Held my interest			
Followed the guidelines			
Supported not banning the book			

Comments:

## 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

Purdue University's Online Writing Lab:

<http://owl.english.purdue.edu/owl/resource/589/01/> or

Google: "Plagiarism Examples" and select <http://plagiarism.org/> or

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

## Academic Honesty Activity

### Case Study #1:

Anthony has three more classes this semester before he graduates. He feels a lot of pressure from his family to keep grades up, as well as just wanting to finish and get the classes out of the way. In one of his classes, there is an extra credit assignment to read through certain articles and books that have been provided by the instructor throughout the semester, and then to write a journal that describes his personal thoughts about what he reads. To Anthony it seems like doing something he already has done in the class. He figures the instructor just wants to make sure the students really read the articles, so Anthony writes his paper using direct quotes and verbatim phrases from the reading without correct citation. It is just extra credit, after all, so if it is not as good as his other work, it can't really hurt his grade.

*Is this a form of scholastic dishonesty? Why?*

### Case Study #2:

Abdullah, Melissa, and Miguel are assigned to work on several group assignments together in their writing class this semester. One of their projects involves each of them researching information about World Economics, and then combining the information. Later, on a test that covers some of the information gathered by Melissa, Miguel cannot remember the answers. He thinks that because the three of them had worked on the project together and got a good grade, it shouldn't be a problem to ask Melissa for answers. Since they sit near each other in class, Miguel asks Melissa to tell him the answers. Melissa does not want to offend her friend, so she moves her arm so Miguel can see her paper. Abdullah also sits nearby, and sees this.

*Is this scholastic dishonesty? Are all three of them at fault? Is Miguel more so than Melissa? Is Abdullah obligated to tell the instructor what he saw?*

### Case Study #3:

Ryan is writing a paper on drug abuse for his composition class. He accesses the Internet and finds several sites that feature posted questions, which are answered by doctors. He uses their answers in his paper, citing just "Internet" as the source. He also finds a site that is put together by the mother of a recovering addict, which contains information that she has compiled as a resource for other families in similar circumstances. Ryan also uses this information, and since the author of the site does not indicate the books from which she got the information, he cites "Internet" again as the source.

*Is this sufficient? Is this a form of plagiarism?*

### Case Study #4

Kali and Lucy are in the same science class. Lucy understands English easily and is doing well in her classes. Kali's understanding of English is not nearly as strong as Lucy's. With Lucy's help, Kali is working hard to expand her English vocabulary, plus learn all of the science vocabulary. Kali is having a hard time remembering the information. One day there is an exam in their science class. Kali is having a hard time understanding what is being asked in the questions and

therefore doesn't know what to put down for the answers. She starts to panic that she'll fail the class. The teacher notices that Kali and Lucy are talking to each other in their native language and he asks them what they are talking about. Lucy explains that she is only translating the questions for Kali. Twice more during the exam, he catches Kali and Lucy talking in their language. Again, he tells them to stop talking. The teacher knows Lucy is a solid student and thinks it is very possible that Lucy is only translating the question and is not providing Kali with the answers, but he isn't sure. He decides to report the situation to her advisor.

*What would you have done if you were in Lucy's place? What would you do if you were the professor? What is the problem?*

### **Case Study #5:**

Last semester Ben took an economics class and one of the papers he wrote was about the effects of the stock market crash on the global economy. This semester he is taking a writing class and realizes that his paper from last semester would work for one of the assignments for this semester, too. He decides to use the same paper he wrote last semester and turn it in to his new instructor this semester.

*Is it scholastic dishonesty for Ben to use the same paper twice? Why or why not?*

### **Case Study #6:**

Hebe is taking an intensive listening and speaking course. There is a speech competition at the end of the course and the winner will receive a scholarship to cover the cost of tuition for the upcoming semester. When researching ideas for her speech, she finds an award winning speech about the same topic in her native language. She decides to translate parts of the speech from her native language into English and incorporates these ideas into her speech.

*Is it a form of plagiarism for Hebe to translate parts of the speech and use it in her speech? Why or why not?*

# Modern Language Association (MLA) Citation

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</i>

	<i>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). <i>US Food and Drug Administration</i> . 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*. EBSCO. Web. 19 Oct. 2009.

# Modern Language Association: MLA Essay Style

*Developed by C. Schaefer. Used with permission.*

**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 or Arial Font, 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

Instructor Hart

ACDV50: T/R 4:10 p.m.

1 February 2011

The **Header**, your last name and page number is on the right hand side of the page. Go to Insert – Header – CTRL+R to align right– type your last name – space – click “insert page number” on header tool bar. Next page will be “2”. Close Header.

**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

1" ↑  
↓

Your Name

Instructor's Name ← double space text

Class information (English 1A)

Date

Center Title of Essay

Begin your paragraph one double-spaced line below ← 1" →

← 1" → your centered title; the paragraph should begin with a 1/2" tabbed indent. The paper's heading goes in the upper-left corner of the first page only. Use 1" margins all around. Double space everything, including blocked quotes. Do not justify the right margin. ← double space text

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).

**In-text citation:** After a quote or paraphrase in an essay, identify the author's last name and page in parentheses. This will help you avoid plagiarism. Example: (Sanchez 67)

### MLA PowerPoint

For quick citation help: <http://www.easybib.com/>

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# Reading Strategies – Reading A Textbook with SQ4R

1. **Survey:** Look for all the learning and study aids the textbook/chapter contains (see survey 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.
  - c. Try to answer your questions and those that were in the book, if any.
4. **Respond:**
  - a. Use memory techniques (also called “mnemonics”) as you study.
  - b. Recite key terms or concepts into a digital recorder. Use your own words!
  - c. Meet with a study partner or group to discuss the concepts.
5. **Write:**
  - a. Combine your textbook notes with your in-class notes. Use sticky notes.
  - b. Relate what you have read with what you already know.
  - c. Make flash cards, number lines, charts, graphs, etc.
  - d. 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.
6. **Review:**
  - a. Review your notes frequently before tests, or use them for assignments.
  - b. After a classroom test, review your study notes and strategies again. Modify your techniques as needed for the next test.

---

**SQR4 Video:** <http://www.youtube.com/watch?v=UafJRBvaOEo>

**Going beyond - SQ4R and Cornell Notes Video:** <http://www.youtube.com/watch?v=p7vLLeo738Y>

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

Date/Time: \_\_\_\_\_

## SQ4R Strategy: Lecture Notes

<b>Survey</b>	look at
What do I do when I survey a text?	•
	•
	•
	•
	read (skim)
	•
	•
	•
	Activate prior background
<b>Question</b>	
What is an effective way to ask questions about the text?	turn headings into questions by asking
	•
	•
	•
	•
<b>Read</b>	
How do I read actively?	• look for answers in the text
	• talk about the text
	• annotate
	○
	○
	○
	•

<b>w(R)ite</b>	
How can I write effectively?	<ul style="list-style-type: none"> <li>• Paraphrase/Summarize (put information in your own words, focus on main idea and major supporting details)</li> </ul>
	<ul style="list-style-type: none"> <li>• Write notes</li> </ul>
	o
	o
	o
<b>Review</b>	
What is an effective way to review	<ul style="list-style-type: none"> <li>• Check over notes and reread highlights the notes?</li> </ul>
	o
	o
<b>Reflect</b>	
How should I reflect?	<ul style="list-style-type: none"> <li>• Compare new ideas with what you already know</li> </ul>
	<ul style="list-style-type: none"> <li>• Ask, "How can I use this?"</li> </ul>
<b>SUMMARY</b>	

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

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

## Textbook Survey Form

1. Use this form to survey “Conciliation, Agitation, and Migration: African Americans in the Early Twentieth Century” in your text *American History*.

Yes	Textbook Contains	Yes	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:

2. Write a list of the 5 most useful aids (from above) that you look for when you are reading textbooks.
3. Choose 4 different section headings in the chapter, and turn each heading into a question.

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

Date/Time: \_\_\_\_\_

**SQ4R Guide Sheet - Survey the Chapter:** (Use the SQ4R sheet from this packet to survey the chapter and answer the following questions).

Title: \_\_\_\_\_

Is there a summary at the beginning or end of the chapter? (Page number?) \_\_\_\_\_

Read the summary. What is the topic of the chapter? \_\_\_\_\_

List the main *subheadings* in this chapter:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_

Are there any graphs, charts, or pictures? If so, describe one or two of the following:

Graphs: \_\_\_\_\_

Charts: \_\_\_\_\_

Pictures: \_\_\_\_\_

Are there any study questions listed at the end of the chapter? \_\_\_\_\_

If so, how many questions are there? \_\_\_\_\_. After reading these questions, can you answer any of them? \_\_\_\_\_

Read any key vocabulary words that are listed in the chapter. List three of them, including their definitions:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Describe in one or two brief sentences what this chapter will be about.

\_\_\_\_\_  
\_\_\_\_\_

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

Date/Time: \_\_\_\_\_

**SQ4R Guide Sheet - Survey the Chapter:** (Use the SQ4R sheet from this packet to survey the chapter and answer the following questions).

Title: \_\_\_\_\_

Is there a summary at the beginning or end of the chapter? (Page number?) \_\_\_\_\_

Read the summary. What is the topic of the chapter? \_\_\_\_\_

List the main *subheadings* in this chapter:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_

Are there any graphs, charts, or pictures? If so, describe one or two of the following:

Graphs: \_\_\_\_\_

Charts: \_\_\_\_\_

Pictures: \_\_\_\_\_

Are there any study questions listed at the end of the chapter? \_\_\_\_\_

If so, how many questions are there? \_\_\_\_\_. After reading these questions, can you answer any of them? \_\_\_\_\_

Read any key vocabulary words that are listed in the chapter. List three of them, including their definitions:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Describe in one or two brief sentences what this chapter will be about.

\_\_\_\_\_  
\_\_\_\_\_

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## Engrade

You are expected to monitor your grade throughout the semester to keep track of your progress and make sure that you do not get behind. Engrade will enable you to do so.

To register, go to [www.engage.com/students](http://www.engage.com/students)

Click



Use the code you received from your instructor to complete the registration process. Write down the code in the box below:

myhart2u - \_\_\_\_\_  
(Your Student ID Number)      (4 digit code)

If you are struggling with any of the concepts we are learning in class, please see me during my office hours or get extra practice in the Tutoring Center (room 1102).

I usually enter grades within a week after receiving an assignment. Please do not ask me questions about a missing grade unless more than a week has lapsed. In addition, please read all comments I may have made on a particular assignment before inquiring why you received the grade that you did.

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# Reading Strategies – Questioning

## Literal, Inferential, Critical Thinking

*Developed by C. Schaefer. Used with permission.*

### Levels of Questions:

- **Literal** Level Questions: Questions that are answered in the text. Facts.
  
- **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 material.**

**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 a judgment or 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?"**

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?"**

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?"**

Or **"Who was more at fault, Avery or the driver?"**

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

Date/Time: \_\_\_\_\_

## **Reading Strategies – Questioning Literal, Inferential, Critical Thinking**

**After reading the introduction to “Conciliation, Agitation, and Migration: African Americans in the Early Twentieth Century” on page 1 of *American History*, write 3 questions:**

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

- 1 Inferential Question (“why” or “how”)

- 1 Critical Level Question (“what if” or “should”)

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

Paul N. Edwards  
School of Information  
University of Michigan  
[www.si.umich.edu/~pne/](http://www.si.umich.edu/~pne/)

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.



General

Specific

General

### ***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.

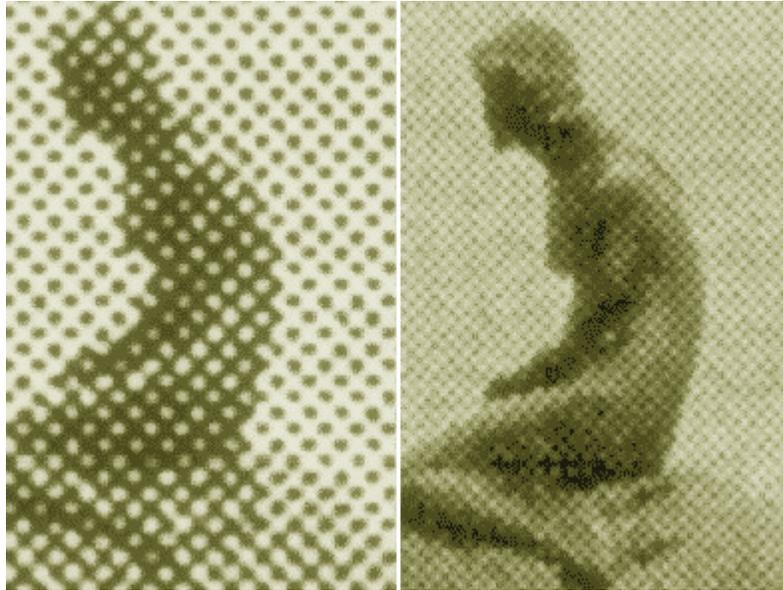


Figure 1. 300 dpi (left) vs. 600 dpi.

**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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Name: \_\_\_\_\_

Date/Time: \_\_\_\_\_

## Reading Strategies: Reading Textbooks

*Developed by J. Kirst and M. Hart. Used with permission.*

Identify the two most useful textbook reading strategies for you (from this article) and why they will be good for you.

1.

Why?

2.

Why?

**Read “Booker T. Washington’s Approach” on pages 3-5 of *American History*. Use one of the techniques discussed above as you read.**

After reading: list three things you learned.

1.

2.

3.

Which reading strategy did you choose?

Do you think it helped your understanding of the material? How?

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# MLA Citation Guidelines - PowerPoint

*PowerPoint adapted from Bakersfield College Library and Purdue University On-line Writing Lab*

## What is MLA citation?

- MLA citation refers to the referencing style established by the Modern Language Association for recognizing sources used in a research paper .
- MLA citation style uses a simple two-part parenthetical documentation system for citing sources:
  - Citations in the text of a paper are used to point to
  - An alphabetical Works cited list that appears at the end of the paper.
- Together these references identify and credit the sources used in the paper and allow others to access and retrieve this material.

## When do I document my sources?

- When I am using another person's exact words.
- When I am presenting (paraphrasing) an original idea that is not my own.
- When I am reporting or summarizing facts that are available from only one source.

## Why use MLA format?

- Allows readers to cross-reference your sources easily
- Gives you credibility as a writer
- Protects you from being accused of plagiarism

## MLA Style: Two Parts

1. In-text citation
2. Works cited page

## When should you use in-text citations?

- When **summarizing** facts and ideas from a source
  - Summarizing means to take ideas from a large passage of another source, and condense them in your own words
- When **paraphrasing** a source
  - Paraphrasing means to use the ideas from another source, but change the phrasing into your own words
- When **quoting** any words that are not your own
  - Quoting means to repeat another source word for word, using quotation marks

## How to cite in-text

- Give only the information needed to identify a source. Usually type the author's last name and a page number.

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

- Citation should not repeat information in your text. If you include an author's name in a sentence, do not repeat it in the citation.

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

### REMINDERS:

The citation should be placed before the punctuation mark that concludes the sentence. (see examples above)

Electronic and online sources are cited just like print resources. If an online source lacks numbering, omit numbers from the in-text citation.

### Sometimes more information is necessary

- When you have more than one author with the same last name, use first initial (W. Wordsworth 23) or (D. Wordsworth 224)
- When you have more than one work by the same author, add a key word from the title. (Russo, *Bridge* 121); (Russo, *Empire* 556)
- Citing indirect sources: When another person is quoted in your source, use qtd. (Johnson qtd. in Boswell 450)
- If the source has no known author, use an abbreviated version of the title:  
**Example:** Full Title: “California Cigarette Tax Deters Smokers”  
**Citation:** (“California” 14)
- If the source has no page numbers, use the author or web site’s creator:  
**Example:** Source: Dave Poland’s “Hot Button” web column  
**Citation:** (Poland)

### **Guidelines for long quotes:**

- For quotes that are longer than 4 lines:
- Start the quote on a new line.
- The quotation must be indented from the left side for the length of the entire quote.
- No quotation marks.
- Cite as usual

### **Works cited page contents:**

- Contains:
  - A list of every source that you made reference to in your essay
  - A list of every source you used to inform yourself about the topic even if you didn't quote from it in your essay
- Provides the information for a reader to locate any sources used in your essay

### **Works cited page guidelines:**

Most citations should include the following:

- Author (s) or editor (s)
- Complete title
- Source (journal title, title of web site)
- Place of publication (books)
- Publisher or Database Title
- Date of publication
- Medium

### **Works cited page specifics:**

- Double-space the list of works cited. One space follows a period.
- Use Hanging indent (In MS Word, Right-click, then Format-->Paragraph-->Hanging Indent).
- Alphabetize by authors' last names (Last name, First name). If the source has more than one author, only invert the first author's name. 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.
- Use quotation marks for titles of articles in journals, magazines, and web pages.
- Give the "medium" of the resource. Print or Web, followed by the date of access.
- At BC, give the Database Company. such as EBSCOhost or Gale, following the database title

### **Works Cited: Common Sources**

#### **A periodical article in print**

Author(s). "Title of Article." *Title of Periodical* Day Month Year: pages. Print

#### **A scholarly journal article in print**

Author(s). "Title of Article: Complete with Subtitle." *Title of Journal* volume number. issue number (year of publication) : pages. Print.

#### **A periodical article from an on-line database**

Author(s). "Title of Article." *Title of Periodical* Day Month Year: pages. *Title of Database*. Database Provider. Web. Day Month Year of access.

## A scholarly journal article from an online database

Author(s). "Title of Article: Complete with Subtitle." *Title of Journal* volume number. issue number (year of publication) : pages. *Title of database*. Database provider. Web. Day Month Year of access.

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## Sample Works Cited Page

### Works Cited

Bessenoff, Gayle R. "Can the Media Affect us? Social Comparison, Self-Discrepancy, and the Thin Ideal." *Psychology of Women Quarterly* 30.3 (2006): 239-51. *Psychology and Behavioral Sciences Collection*. EBSCOhost. Web. 13 May 2009.

Damasio, Antonio R. "Aphasia." *The New England Journal of Medicine* 326.2 (1992): 531-39. Print.

*Credit: Dallas Tele College Web Design Project Team & Bakersfield College Library*

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### Useful links:

Bakersfield College Library <http://www.bakersfieldcollege.edu/library/>

MLA.org <http://www.mla.org/>

Cornell University [http://library.cornell.edu/newhelp/res\\_strategy/citing/mla.html#books](http://library.cornell.edu/newhelp/res_strategy/citing/mla.html#books)

Purdue University <http://owl.english.purdue.edu/owl/resource/557/01/>

### Works Cited

"About The MLA." Modern Language Association. n.d. Web. <http://www.mla.org/about> 27 Oct 2012.

"MLA Citation style." Cornell University. 2012. Web. <http://www.library.cornell.edu/resrch/citmanage/mla#mla>. 27 Oct 2012.

"MLA Documentation." Valencia University. 2012. Web. [http://valenciacollege.edu/library/doc\\_mla\\_electronic.cfm](http://valenciacollege.edu/library/doc_mla_electronic.cfm) 27 Oct 2012.

"Student Conduct." Annapolis Valley Regional School Board. Paradise Consulting Services. Web. 10 Dec 2006.

Stolley, Carl. "Online Writing Lab." Purdue University. 2012. Web. <http://owl.english.purdue.edu/owl/resource/589/01/>. 27 Oct 2012.

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

Date/Time: \_\_\_\_\_

## MLA Worksheet

*Developed by C. Schaefer. Used with permission.*

**EACH of the citations below has 3 or more errors. FIND the errors and WRITE the citations again in the proper MLA format correcting all the errors.** \*Remember, that anything that would be typed italic, when handwritten is underlined.

1) Blumin, Stuart M. *The Hypothesis of Middle-Class Formation in Nineteenth-Century America: A Critique and Some Proposals*. American Historical Journal. Vol. 90. Issue 2 (1985): 299-338. Print.

2) Friedland, Lois. and Ward, Nicky P. "Top 10 Natural and Wildlife Adventure Travel Trips."

*About.com*. New York Times Company, Feb. 25, 2011. Web. 22 Sept. 2008.

3) Reider, Noriko T. "*The Appeal of Kaidan Tales of the Strange*." Asian Folklore Studies, 59.2

2000: 265-284. *Academic Search Premier*. 6 Feb. 2002. Web.

4) John Uzawa, Economic Theory and Global Warming. (2003) Cambridge: Cambridge UP, Print.

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# In-Text Citations/Incorporating Research

*Developed by M. Hart.*

**When incorporating source material into essays, it is important to cite not only when using a direct quote, but also when summarizing or paraphrasing information. ANYTIME information is used that was acquired through research, this information MUST be cited. Citation gives credit to the original author of the work.**

## Direct Quote

A direct quote is defined as integrating research word-for-word into an essay. Information that is quoted directly should be enclosed in quotation marks.

## Paraphrase

Paraphrasing information means to take an entire passage and put it into your own words. The paraphrased information may be shorter or longer than the original work.

## Summary

Summarizing information means to identify the main ideas of a selection and then put this into your own words. Summarized information is generally much shorter than the original and only takes into account the main points of the work. A summary may also include a direct quote.

---

**Example direct quote:** "I have a dream today."

### 1. Provide a context for each quotation/explain its meaning.

Do not rely on quotations to tell your story for you. It is your responsibility to provide your reader with a context for the quotation. The context should set the basic scene for when, possibly where, and under what circumstances the quotation was spoken or written. Additionally, explain to your reader what YOU think the quote means/importance. So, in providing context/meaning for our above example, you might write:

When Reverend Martin Luther King Jr. gave his speech at the March on Washington on August, 28, 1963, he articulated his hope in the ability of American's to create a beloved community while also criticizing American society for failing to extend the democratic promise to all citizens.

### 2. Attribute each quotation to its source.

Tell your reader who is speaking. Here is a good test: try reading your text aloud. Could your reader determine without looking at your paper where your quotations begin? If not, you need to attribute the quote more noticeably.

Avoid getting into the “he/she said” attribution rut! There are many other ways to attribute quotes besides this construction. Here are a few alternative verbs, usually followed by “that”:

add	comment	argue	note
remark	respond	suggest	complain
exclaim	estimate	propose	opine
announce	write	declare	observe
reply	point out	criticize	think
state	predict	proclaim	note

Different reporting verbs are preferred by different disciplines, so pay special attention to these in your disciplinary reading. If you’re unfamiliar with the meanings of any of these words or others you find in your reading, consult a dictionary before using them.

### **3. Explain the significance of the quotation.**

Once you’ve inserted your quotation, along with its context and attribution, don’t stop! Your reader still needs your assessment of why the quotation holds significance for your paper. Using our King example, if you were writing a paper comparing the speeches of Reverend King in 1968 to that of Frederick Douglass in 1852, you might follow the quotation by linking it to that topic:

And, with that message of optimism, Reverend King encapsulated Frederick Douglass’ hope that slavery would soon end.

### **4. Provide a citation for the quotation.**

All quotations, just like all paraphrases, require a formal citation. For more details about particular citation formats, see the BC Library webpage. In general, you should remember one rule of thumb: Place the parenthetical reference or footnote/endnote number after—not within—the closed quotation mark.

Reverend King declared, “I have a dream today” (Estate of Dr. Martin Luther King, Jr).

Reverend King declared, “I have a dream today.”

### **Completed Example:**

When Reverend Martin Luther King Jr. gave his speech at the March on Washington on August, 28, 1963, he articulated his hope in the ability of American’s to create a beloved community while also criticizing American society for failing to extend the democratic promise to all citizens. Reverend King declared, “I have a dream today” (Estate of Dr. Martin Luther King, Jr). And, with that message of optimism, Reverend King encapsulated Frederick Douglass’ hope that slavery would soon end.

## Let's Practice!

Answer the following questions as you read (pgs. 38-40).

1. Who was Homer Plessy?
2. What was the *Plessy v. Ferguson* case about?
3. What was the ruling of the Supreme Court?

4. As a result of the Court's ruling, what were some of the events that "limited black people's civil rights for more than a half-century?" (Carson et al 39).

### **Apply what you know**

Using the information you have learned from what has been read:

1. As you read, summarize each paragraph and highlight important information.
  2. What are some observations/opinions you have after reading the text?
  3. Identify specific text that informed your observations/opinions.
  4. Identify in the reading a direct quote that supports what you think.
  5. Write a paragraph incorporating the text you have identified with what you have written.
- Share with a partner. Check to see that the direct quote is inside quotation marks. Is there a parenthetical citation? Is the summarized information cited?

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

Date/Time: \_\_\_\_\_

## **Incorporating Direct Quotes**

*Developed by M. Hart.*

From your textbook, *American History*, we will be using an excerpt from *The Struggle for Freedom: A History of African Americans, Combined Volume*, Chapter 13 as we study the Great Migration. After reading pages 34-37, complete the following:

1. Write a short paragraph incorporating a **direct quote** and **summarized/paraphrased** information with correct citation.

2. Write a correct MLA works cited for the publication.

3. Make sure to label your paragraph correctly (header and title information) using MLA format.

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

Date/Time: \_\_\_\_\_

## Reading Genre: Short Film

*Developed by C. Schaefer. Modified by M. Hart. Used with permission.*



**Damian Nenow, Director**

"Paths of Hate" (2010) was short-listed for an Academy Award nomination, received a Special Distinction at the Annecy International Animated Film Festival, was honored at Comic-Con, the world's largest comic and video game festival and received the Best of Show award at the 2011 SIGGRAPH festival.

"Paths of Hate" is a short tale about the demons that slumber deep in the human soul and have the power to push people into the abyss of blind hate, fury and rage.

Here's the award-winning *Paths of Hate*. Watch it here: <http://www.platigeshorts.com/paths-of-hate.html>

### Discussion:

1. After viewing the film, *Paths of Hate*, what do you know literally?
2. What do you know on an inferential level because it was implied rather than directly stated? How do you know? Tips: Look for symbols, dialogue, historical information, etc.
3. Think of a critical thinking level question (What if... or Should...).
4. The film used symbolism to help tell the story. Identify some symbols in the film and what they meant.

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# Reading Strategies – Chunking Text

Developed by J. Kirst. Used with permission.

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.

Read “Voices: W. E. B. Du Bois on Being Black in America” on page 6, then to check your comprehension complete the chart below:

Ways to check your comprehension	Write a response here after reading a chunk
Retell something you’ve read	
Ask a question	
Make a connection to something you know	
Give your opinion	
List new vocabulary words or key terms	

***If you can do at least one of the above, 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 study 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.***

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

Date/Time: \_\_\_\_\_

## Chunking Text Worksheet – Jigsaw Activity

*Developed by J. Kirst. Used with permission.*

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

In small groups, read your assigned chunk of text from *American History*. 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	Overall summary from all 5 chunks. What do they all have in common? This can be considered a thesis statement.

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

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

## Colonel Allensworth SHP: State Historic Park Historical Research

Visit the SHP webpage at: [http://www.parks.ca.gov/?page\\_id=583](http://www.parks.ca.gov/?page_id=583) and then answer the questions below.

1. When was the Allensworth Colony established? \_\_\_\_\_
2. Who established the Colony? \_\_\_\_\_  
\_\_\_\_\_
3. Where is the Colony located? \_\_\_\_\_
4. When did the Colony become a State Historic Park? \_\_\_\_\_
5. What reconstructed buildings can be seen at the Park today? \_\_\_\_\_  
\_\_\_\_\_

Continue reading about Allensworth Colony by clicking on "More about the history of Allensworth." (or go to: [http://www.parks.ca.gov/?page\\_id=21298](http://www.parks.ca.gov/?page_id=21298).)

1. Write a summary of Colonel Allen Allensworth's life: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Why did so many African Americans move west after the Civil War? \_\_\_\_\_  
\_\_\_\_\_
3. What were some of the reasons the Colony began to fail (list at least three)? \_\_\_\_\_  
\_\_\_\_\_
4. What was the purpose of the movement in the early 1970s? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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# 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>)

---

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>)

# Analyzing an Argument

## 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 reporter for the Daily Forty-Niner, Cal State University Long Beach's newspaper.*

## Example: ANALYZE AN ARGUMENT

1. **Article Information (Author, Title):**

Chang, Christina Y. "Ideas and Banning Books Suppresses Developing Minds". *Daily Forty-niner*, 23 Oct. 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:**

*Christina 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):

- a. *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.*
- b. *Creativity can be developed without exposing minors to harsh circumstances.*
- c. *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.

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

Date/Time: \_\_\_\_\_

## Reading Strategies – ANALYZE AN ARGUMENT

1. **Article Information (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):

a.

b.

c.

***Page left intentionally blank.***

Name:

Date/Time: \_\_\_\_\_

## Strategy: Compare/Contrast - Associations

In this exercise, we will be using the technique of compare/contrast to identify aspects of varying philosophies that were used in attempting to solve “the problem of the color line” (Pearson 3). Both Booker T. Washington and W. E. B. Du Bois were leaders in the African-American community and their fight to “fully enjoy the civil and political rights the Constitution guaranteed to all citizens” (8).

Complete the chart below by 1) listing the main arguments for each, 2) using the Venn diagram to show how the philosophies are associated, and 3) identify at least TWO ideas that are still relevant today.

**Compare:** to examine (two or more objects, ideas, people, etc.) in order to note similarities.

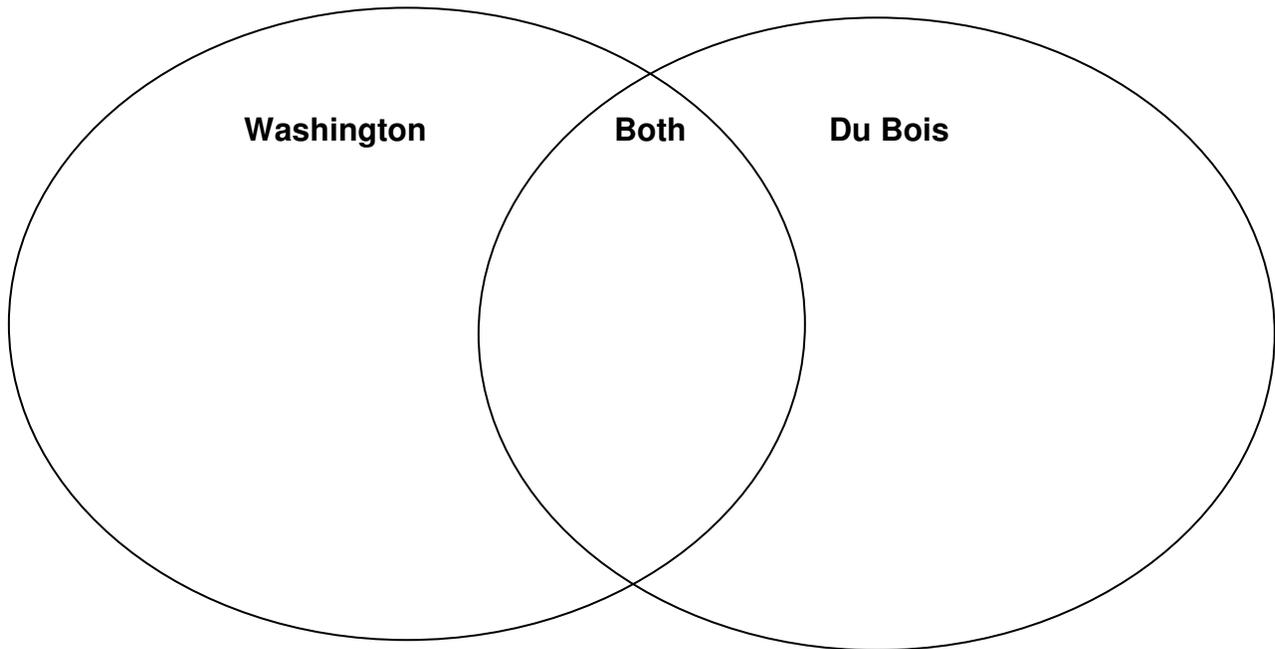
**Contrast:** to examine (two or more objects, ideas, people, etc.) in order to note differences.

### 1. List the main arguments for each:

Booker T. Washington

W. E. B. Du Bois

**2. Using the Venn Diagram, show the associations of each philosophy:**



**3. Identify at least TWO ideas discussed, that are still relevant today:**

1.

2.

Hart, Michelle. *American History: Bakersfield College ACDV B50*. Boston: Pearson Custom Library, 2014.

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

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

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

## Challenged Book Library Assignment

Using a periodical database search (next page) or book source, find 3 sources:

1. Two articles or book sources that tells why your book was challenged,
2. A source on book censorship/banning/challenges in general.

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 and databases; when handwriting, underline these sources. Email the article to yourself to use for your essay and group presentation.

### 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*. EBSCO. Web. 19 June 2009.

---

**Complete worksheet on back.**

1. MLA Citation regarding challenges to your book:

- a. Brief summary of reasons for challenges/results of challenges (who, what, when, where, why):

2. MLA Citation regarding book ensorship in general:

- a. Brief summary:

3. MLA Citation regarding book ensorship in general or challenges to your book:

- a. Brief summary:

# Challenged Book - Library Assignment

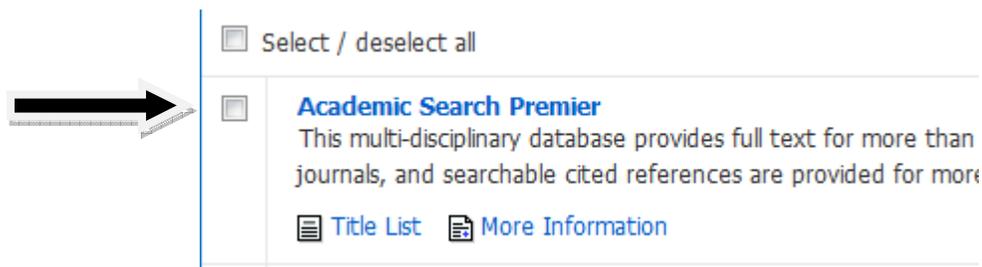
## Using an On-Line Database for Periodical Articles

Developed by Janet Duenas-Clift, 2011. Used with permission.

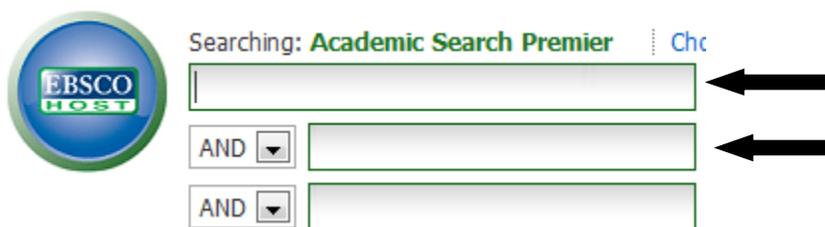
1. Go to the Bakersfield College library website:  
<http://www.bakersfieldcollege.edu/library/>
2. Click on **EBSCOhost** near the top right of the page.



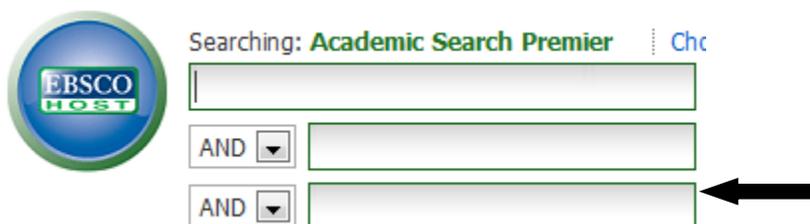
3. Click on the first link, **Academic Search Premier**.



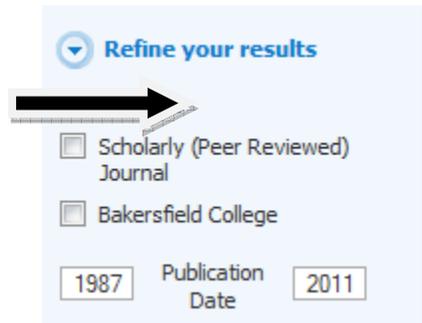
4. In the first box, type in your **author's last name**; in the second box, type the **book title**.



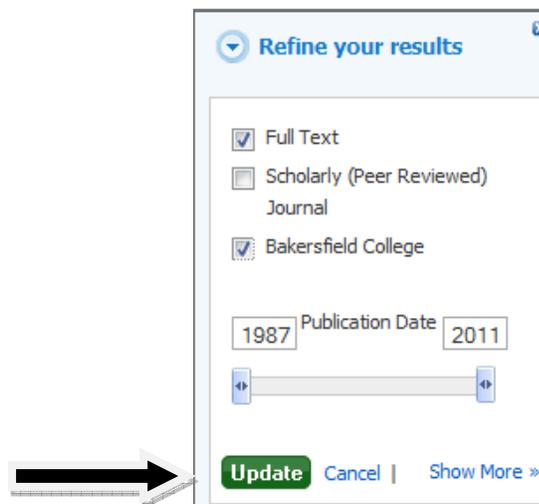
5. In the third box, type in **ban\*** or **censor\*** or **challeng\*** (note the asterisks and the spelling).



6. Click on Search.
7. Under “Limit your results” check the box for **full text**.



8. At the bottom of the page, click **Update**.



9. Select a short article you can read, cite, and summarize in order to complete this assignment. Tip: You may limit the search to magazines by clicking “Magazine” on the left side of the page.
10. After you click on the title of a journal article, you will have several options on the right side of the screen, including the option to print and save. Remember that some articles are quite long, so you may prefer to save them or email them to yourself.
11. Return to step 5 above, and substitute the word **book\*** for the author or title, and search again for general articles regarding book censorship.
12. You may also use the library’s reference books to find information on your book’s challenge history.

# Reading Strategy – Evaluating Web Information

*Developed by J. Kirst. Used with permission.*

*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.lii.org](http://www.lii.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?

©2001-2009. Kathy Schrock. All rights reserved. Page may be reproduced for classroom use.

## Scholarly and Non Scholarly Website Examples

Web Site	Evaluation
<a href="http://www.infoplease.com/encyclopedia/history/jim-crow-laws.html">http://www.infoplease.com/encyclopedia/history/jim-crow-laws.html</a>	Non-scholarly: Collaborative site that uses third party information. Lots of ads.
<a href="http://www.u-s-history.com/about.html?">http://www.u-s-history.com/about.html?</a>	Non-scholarly: Site is a product of Online Highway a travel information resource that sells ads.
<a href="http://en.wikipedia.org/wiki/Great_Migration_%28African_American%29">http://en.wikipedia.org/wiki/Great_Migration_%28African_American%29</a>	Non-scholarly: Collaborative site where anyone can add and edit (see bottom... About Wikipedia)
<a href="http://www.ducksters.com/history/civil_rights/jim_crow_laws.php">http://www.ducksters.com/history/civil_rights/jim_crow_laws.php</a>	Non-scholarly: Website for kids – not college level
<a href="http://www.gilderlehrman.org/history-by-era/progressive-era-new-era-1900-1929/jim-crow-and-great-migration">http://www.gilderlehrman.org/history-by-era/progressive-era-new-era-1900-1929/jim-crow-and-great-migration</a>	<b>Scholarly:</b> Answers 5 W's. Written by experts at The Gilder Lehrman Institute of American History.
<a href="http://www.pbs.org/wnet/jimcrow/stories_events_migration.html">http://www.pbs.org/wnet/jimcrow/stories_events_migration.html</a>	<b>Scholarly:</b> Public Broadcasting Service Organization (PBS) Investigative Report on Jim Crow
<a href="http://online.wsj.com/news/articles/SB10001424052748703467004575463852823978496">http://online.wsj.com/news/articles/SB10001424052748703467004575463852823978496</a>	<b>Scholarly:</b> Newspaper articles by professional reporters/researchers
<a href="http://www.loc.gov/exhibits/african/afam011.html">http://www.loc.gov/exhibits/african/afam011.html</a>	<b>Scholarly:</b> Library of Congress (LOC) is a reliable government- sponsored national library
<a href="http://www.inmotionaame.org/migrations/landing.cfm?migration=8">http://www.inmotionaame.org/migrations/landing.cfm?migration=8</a>	<b>Scholarly:</b> The African-American Migration Experience via the Digital Library Program at The New York Public Library. Answers the 5 W's

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

Date/Time: \_\_\_\_\_

## Internet Evaluation Form

*Developed by J. Kirst. Used with permission.*

**Evaluate 2 web sites (that are not on the previous page) regarding The Great Migration  
1 non-scholarly & 1 scholarly**

---

### Web Site #1

1. What is the full web address of the site? \_\_\_\_\_

2. What is the mission or purpose of the site?  
\_\_\_\_\_

3. What is the point of view (bias)? Factual? Opinions? Reasoned? Explain.  
\_\_\_\_\_

4. When was the site last updated? \_\_\_\_\_

5. Would you use this site for scholarly research? Why or why not?  
\_\_\_\_\_

---

### Web Site #2

1. What is the full web address of the site? \_\_\_\_\_

2. What is the mission or purpose of the site?  
\_\_\_\_\_

3. What is the point of view (bias)? Factual? Opinions? Reasoned? Explain.  
\_\_\_\_\_

4. When was the site last updated? \_\_\_\_\_

5. Would you use this site for scholarly research? Why or why not?  
\_\_\_\_\_

***Page left intentionally blank.***

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

Date/Time: \_\_\_\_\_

## OWL Purdue Website Search

*Developed by M. Hart.*

Go to the OWL Purdue website to answer the questions below. Indicate the webpage used to find each answer (i.e. General Writing/Mechanics).

1. How do you know when you don't have to cite information?

\_\_\_\_\_

Webpage: \_\_\_\_\_

2. What is the 10<sup>th</sup> rule of proper comma use? What does that mean?

\_\_\_\_\_

Webpage: \_\_\_\_\_

3. How do you cite a movie or TV show?

\_\_\_\_\_

Webpage: \_\_\_\_\_

4. What should a resume include?

\_\_\_\_\_

Webpage: \_\_\_\_\_

5. How do you cite the Purdue OWL website?

\_\_\_\_\_

Webpage: \_\_\_\_\_

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# Reading Strategies – Annotation

Developed by J. Kirst. Used with permission.

## 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

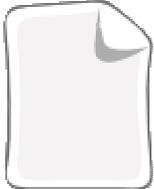
|| Vertical Lines in the margin



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>

# Quick Guide on Annotating a Text

## You can maximize comprehension by marking your texts

### 1) Read first and then underline selectively.

- a) limit the amount – less is more
- b) underline only the words/phrases that chunk what material is mainly about

### 2) Box transitions and number important ideas

- a) make transitions stand out to identify main idea/supporting details/thought patterns

### 3) Circle specialized vocabulary

- a) jot down brief meanings in the margin if necessary
- b) instructors LOVE to include those on their exams

### 4) Jot down topics/main ideas in the margin

- a) At the end of a paragraph, stop and ask yourself, "What was most of that paragraph about?"

Write the answer in as few words as possible in the margin.

### 5) Label Examples (ex)

- a) When you encounter an example, determine what main idea -it exemplifies and label it. It will help you understand the main idea when you study later.

### 6) Write your own ideas, including connections with your other classes, in [square brackets]

- a) jot down ideas that occur to you either at the top or the bottom of the page and bracket them to indicate they are your own – connecting will help you understand the material

### 7) Write questions as you read

- a) Questions help you think, relate new material to what you already know
- b) they will also help you stay focused

### 8) Make outlines/maps of obvious major ideas in the margins

- a) Outlines/concept maps are a visual representation of ideas and their relation to each other

# Annotation Examples

**Read aloud!**  
FOR THE TIME BEING

the Outer Mongolian plateau to the north continued its slow rise, blocking Indian Ocean monsoons; the northern plateau dried to dust and formed the Gobi Desert. The people would have seen dust clouds blow from the north, probably only a few big dust clouds every year. Such dust today! they must have thought. After the people vanished, the dust continued to blow down on their land; it laid yellow and gray loess deposits hundreds of feet deep. Almost forty-five hundred centuries passed, and in 1222 Genghis Khan and his herds rode ponies over the plateau over these hundreds of feet of packed loess, over the second dust and barren sand, over the animal bones, the chipped blades, and the hearth. Teilhard thought of this, of Genghis Khan and the ponies. "Much later," he wrote, "Genghis Khan crossed this plain in all the pride of his victories." At that time the Mongols made stirrups and horsehoes from wild-sheep horns.

Teilhard found a twentieth-century Mongol family living in the Shara-Osso-Gol canyon. Their name was Wanschock. The father and his five sons helped Teilhard excavate during the weeks he camped. The Wanschocks rode horses, kept goats, and lived in a cave scooped out of a cliff in the loess. They taught their toddlers to ride by mounting them on sheep. "The Mongols wear long hair," Teilhard wrote, "never take off their boots, are never out of the saddle. The Mongol

From: Dillard, Annie. *For the Time Being*. New York: Knopf, 1999.

about an individual's place in the buried generations of humans, and in eternity.  
women look you straight in the eyes with a slightly scornful air, and ride like the men."  
"Throughout my whole life," he noted later, "during every minute of it, the world has been gradually lighting up and blazing before my eyes until it has come to surround me, entirely lit up from within."  
"Does God cause natural calamity?"  
"Given things as they are, how shall one live?"  
CHINA We were driving that morning in 1982 from the city of Xi'an. We drove through a gate in the city's rammed-earth walls and followed a paved road into the countryside. A Chinese writer drove the big car. The soil there in central China was a golden loess so fine it was clay.  
We were six Americans, mostly writers; we met with Chinese writers and saw some sights. Now in the open countryside I saw corn growing in irrigated fields—regular old field corn—and cauliflower, cotton, and wheat. Loess soils are richly fertile. In the distance we could see rammed-earth village compounds.  
We were talking and paying scant attention to the country. For two weeks we had visited writers and toured. What was it we were going to see today? Some emperor's tomb, the one with the clay soldiers. I had seen magazine photographs of  
Who is this author?  
point of view  
Setting  
plot? Is there a story here?  
imagery  
language  
descriptive narrative  
Non-fiction, 1st person broken narrative language  
Who's she doing here?

iambic pentameter  
self-contained  
hard sounds  
alliteration  
simile  
echoes sound of waves?  
hard sounds  
biblical suggestion?  
build-up of short phrases, culminating in longer final 1/2 lines helped by use of caesura.

Once more unto the breach, (ear friends) once more.  
Or close the wall up with our English dead!  
In peace there's nothing so becomes a man  
As modest stillness and humility;  
But when the blast of war blows in our ears,  
Then imitate the action of the tiger;  
Stiffen the sinews, conjure up the blood,  
Disguise fair nature with hard-favoured rage;  
Then lend the eye a terrible aspect;  
Let it burn through the portage of the head  
Like the brass cannon, let the brow o'erwhelm it  
As fearfully as doth a galled rock  
O'erhang and jutty his confounded base,  
Swilled with the wild and wasteful ocean.  
Now set the teeth, and stretch the nostril wide,  
Hold hard the breath, and bend up every spirit  
To his full height! Oh, on you noblest English,  
Whose blood is fet from fathers of war-proof!  
Fathers that, like so many Alexanders,  
Have in these parts from morn till even fought,  
And sheathed their swords for lack of argument.  
Dishonour not your mothers; now attest  
That those whom you called fathers did beget you!  
Be copy now to men of grosser blood,  
And teach them how to war. And you, good women,  
Whose limbs were made in England, show us here  
The mettle of your pasture; let us swear  
That you are worth your breeding - which I doubt not;  
For there is none of you so mean and base  
That hath not noble lustre in your eyes.  
I see you stand like greyhounds in the slips,  
Straining upon the start! The game's afoot!  
Follow your spirit; and upon this charge  
Cry, 'God for Harry, England, and Saint George!'

apostrophe  
repetition  
Englishness  
run on  
active of commands  
elongated & extended metaphor  
emphasised - no pause after 'spirit'  
soagates relentless inevitability  
emphasis on family  
community - as in 'friends' line 1  
simile  
alliteration - emphasises eagerness?

1. Before Breakfast alliteration

plausible  
death  
plant  
killing  
going wrong  
leaving in a farm  
Sense

HERE'S Papa going with that one?" said Fern to her mother as they were setting the table for breakfast. "Out to the hoghouse," replied Mrs. Arable. "Some pigs were born last night." "I don't see why he needs an ax," continued Fern, who was only eight. "Well," said her mother, "one of the pigs is a runt. It's very small and weak, and it will never amount to anything. So your father has decided to do away with it." "Do away with it?" shrieked Fern. "You mean kill it? Just because it's smaller than the others?" Mrs. Arable out a pitcher of cream on the table. "Don't yell, Fern!" she said. "Your father is right. The pig would probably die anyway." Fern pushed a chair out of the way and ran outdoors. The grass was wet and the earth smelt of springtime. Fern's sneakers were sopping by the time she caught up with her father.

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# The Rhetorical Triangle

Before looking at the construction of arguments, it is first necessary to look at their shape and form. To do this, we must recognize that arguments occur within a *social context*--they are the process/product of people *interacting*, and *relating*. Over the years, several scholars have mapped out these relations, much as you would a family tree. Aristotle was the first to notice the similarities of arguments and stories. For Aristotle, the act of storytelling consisted of three elements: a *story*, a *storyteller*, and an *audience*.

- Storyteller----->Story----->Audience

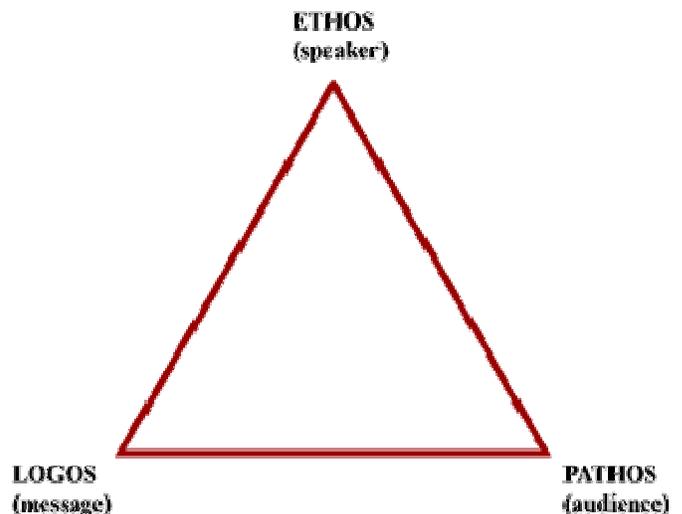
Similarly, arguments also required these three elements:

- Speaker/Writer ----->Message ----->Audience

Aristotle defined these three elements as ETHOS, LOGOS, and PATHOS. Since then, different scholars have conceived of different models of rhetoric, but the model we are concerned with comes from Robert Scholes. Realizing the three elements, Scholes examined the relationship between the speaker/message, speaker/audience, and message/audience. These three relations make up the three sides of the rhetorical triangle. You may use this triangle to map out the overall effectiveness of an argument.

Note how the *equilateral* triangle below would reflect an argument with a careful balance of *ethos*, *logos*, and *pathos*.

1. What if this were an *isosceles* triangle?
2. What if this were a *right* triangle?
3. What might it suggest about the effectiveness of its argument?



For more on the Rhetorical Triangle and its relationship to advertising:

<http://youtu.be/5ODwmSYb3Tw>

## Rhetorical Concepts

Many people have heard of the rhetorical concepts of *logos*, *ethos*, and *pathos* even if they do not necessarily know what they fully mean. These three terms, along with *kairos* and *telos*, were used by Aristotle to help explain how rhetoric functions. In ancient Greece, these terms corresponded with basic components that all rhetorical situations have.

## Logos

*Logos* is frequently translated as some variation of “logic or reasoning,” but it originally referred to the actual content of a speech and how it was organized. Today, many people may discuss the *logos* qualities of a text to refer to how strong the logic or reasoning of the text is. But *logos* more closely refers to the structure and content of the text itself. In this resource, *logos* means “text.”

## Ethos

*Ethos* is frequently translated as some variation of “credibility or trustworthiness,” but it originally referred to the elements of a speech that reflected on the particular character of the speaker or the speech’s author. Today, many people may discuss *ethos* qualities of a text to refer to how well authors portray themselves. But *ethos* more closely refers to an author’s perspective more generally. In this resource, *ethos* means “author.”

## Pathos

*Pathos* is frequently translated as some variation of “emotional appeal,” but it originally referred to the elements of a speech that appealed to any of an audience’s sensibilities. Today, many people may discuss the *pathos* qualities of a text to refer to how well an author appeals to an audience’s emotions. *Pathos* as “emotion” is often contrasted with *logos* as “reason.” But this is a limited understanding of both *pathos* and *logos*; *pathos* more closely refers to an audience’s perspective more generally. In this resource, *pathos* means “audience.”

## Telos

*Telos* is a term Aristotle used to explain the particular purpose or attitude of a speech. Not many people use this term today in reference to rhetorical situations; nonetheless, it is instructive to know that early rhetorical thinkers like Aristotle actually placed much emphasis on speakers having a clear *telos*. But audiences can also have purposes of their own that differ from a speaker’s purpose. In this resource, *telos* means “purpose.”

## Kairos

*Kairos* is a term that refers to the elements of a speech that acknowledge and draw support from the particular setting, time, and place that a speech occurs. Though not as commonly known as *logos*, *ethos*, and *pathos*, the term *kairos* has been receiving wider renewed attention among teachers of composition since the mid-1980s. Although *kairos* may be well known among writing instructors, the term “setting” more succinctly and clearly identifies this concept for contemporary readers. In this resource, *kairos* means “setting.”

## Current Elements of Rhetorical Situations

All of these terms (text, author, audience, purpose, and setting) are fairly loose in their definitions and all of them affect each other. Also, all of these terms have specific qualities that affect the ways that they interact with the other terms. Below, you’ll find basic definitions of each term, a brief discussion of the qualities of each term, and then finally, a series of examples illustrating various rhetorical situations.

<https://owl.english.purdue.edu/owl/resource/625/03/>

## Reading Genre: Speeches

*Developed by M. Hart.*

### Let's Practice!

*Queen Elizabeth I's Speech to the Troops at Tilbury, 1588*

My loving people, We have been persuaded by some that are careful of our safety, to take heed how we commit ourselves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people. Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live and die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust. I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonor shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field. I know already, for your forwardness you have deserved rewards and crowns; and We do assure you in the word of a prince, they shall be duly paid you. In the mean time, my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.

## Related Questions

1. Queen Elizabeth I is sending her men to fight the Spanish Armada. What do you know about the audience based on the information in the speech? How does she take the audience into account?
2. How does Queen Elizabeth I use the audience's faith and belief in God as a way to convince them to believe and agree with her? Why is it a good idea for her to remind them of her divine right as a ruler before sending them into battle?
3. Identify the tone(s) of the passage. How does she set the tone(s)?
4. At one point she says that she is going to fight beside them, and then she says she will not. Explain what she means and what she is doing here. How is she manipulating her audience?
5. Identify an appeal to pathos. How is it effective?
6. One appeal to logos she makes is when she reminds them that she will be paying them money to fight. To which audience is she specifically speaking when she mentions this?
7. One effective rhetorical device in this speech is her manipulation of diction. Provide one example of effective word choice and discuss its contribution to the quality of the argument.

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

Date/Time: \_\_\_\_\_

## Reading Genre: Speeches: Frederick Douglass

*Developed by M. Hart.*

**Background information on Frederick Douglass can be found in your text.**

Here is a short video: <http://ca.pbslearningmedia.org/resource/mr13.socst.us.douglass/frederick-douglass/>

James Earl Jones reads excerpts from Frederick Douglass' speech "What to a Slave is the Fourth of July?" which was delivered in Rochester, NY on 5 July 1852. <http://youtu.be/8tTkHJWxfP0>

### Guiding Questions for Speech Research

1. What was the speaker up against? What is the occasion for the speech?
2. What did the author have to keep in mind when composing the text?
3. What were his goals?
4. What was his ultimate purpose?
5. What was his intent?

**After reading the entire speech, answer the questions on the back:**

## Analyzing an Argument

1. What do you know about the audience based on the information in the speech? How does the author take the audience into account?
2. How does the author use the audience's faith and belief in God as a way to convince them to believe and agree with him? Why is it a good idea for him to remind them of his once being a slave?
3. Identify the tone(s) of the passage. How does he set the tone(s)?
4. At certain points he says "us" and at other times "you." How is he manipulating the audience?
5. Identify an appeal to pathos. How is it effective?
6. One appeal to logos he makes is when he reminds them that the Constitution does not ever reference "slavery, slaveholding, nor slave." To which audience is he specifically speaking when he mentions this?
7. One effective rhetorical device in this speech is his manipulation of diction. Provide one example of effective word choice and discuss its contribution to the quality of the argument.

# Reading Strategies – Understanding Themes

*Developed by J. Kirst. Used with permission.*

**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, etc.*

Think about the following concept words:

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

Tips:

1. Choose the terms you feel are the major (dominant, repeated) subjects of the story.
2. What is the author saying about these ideas? 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 these themes (messages) are the themes of the story, poem or novel.

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# 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.** The words help you see what the author wants you to think about.

**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 conveys a specific tone** or mood: loving, fearful, sad, etc.

**Poetry will use sound devices 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 to 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.”

**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 when an author repeats a letter or word as a sound device. **Example:** She sells sea shells by the sea shore.

# Figurative Language – Quick Quiz

*Developed by J. Kirst. Used with permission.*

**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

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***America: By Claude McKay***

*The Literary Digest* (October 1922)

Although she feeds me bread of bitterness,  
And sinks into my throat her tiger's tooth,  
Stealing my breath of life, I will confess  
I love this cultured hell that tests my youth.  
Her vigor flows like tides into my blood,  
Giving me strength erect against her hate,  
Her bigness sweeps my being like a flood.  
Yet, as a rebel fronts a king in state,  
I stand within her walls with not a shred  
Of terror, malice, not a word of jeer.  
Darkly I gaze into the days ahead,  
And see her might and granite wonders there,  
Beneath the touch of Time's unerring hand,  
Like priceless treasures sinking in the sand.

## **The Negro Speaks of Rivers:** *By Langston Hughes*

*The Collected Poems of Langston Hughes, 1923*

I've known rivers:

I've known rivers ancient as the world and older than the  
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln  
went down to New Orleans, and I've seen its muddy  
bosom turn all golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

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

Date/Time: \_\_\_\_\_

## Reading Genre: Poetry

*Developed by J. Kirst. Used with permission. Edited by M. Hart.*

### **Frederick Douglass**

Paul Laurence Dunbar, 1872 - 1906

A hush is over all the teeming lists,  
And there is pause, a breath-space in the strife;  
A spirit brave has passed beyond the mists  
And vapors that obscure the sun of life.  
And Ethiopia, with bosom torn,  
Laments the passing of her noblest born.

She weeps for him a mother's burning tears--  
She loved him with a mother's deepest love.  
He was her champion thro' direful years,  
And held her weal all other ends above.  
When Bondage held her bleeding in the dust,  
He raised her up and whispered, "Hope and Trust."

For her his voice, a fearless clarion, rung  
That broke in warning on the ears of men;  
For her the strong bow of his power he strung,  
And sent his arrows to the very den  
Where grim Oppression held his bloody place  
And gloated o'er the mis'ries of a race.

And he was no soft-tongued apologist;  
He spoke straightforward, fearlessly uncowed;  
The sunlight of his truth dispelled the mist,  
And set in bold relief each dark hued cloud;  
To sin and crime he gave their proper hue,  
And hurled at evil what was evil's due.

Through good and ill report he cleaved his way.  
Right onward, with his face set toward the heights,  
Nor feared to face the foeman's dread array,--  
The lash of scorn, the sting of petty spites.  
He dared the lightning in the lightning's track,  
And answered thunder with his thunder back.

When men maligned him, and their torrent wrath  
In furious imprecations o'er him broke,  
He kept his counsel as he kept his path;  
'Twas for his race, not for himself he spoke.  
He knew the import of his Master's call,  
And felt himself too mighty to be small.

No miser in the good he held was he,--  
His kindness followed his horizon's rim.  
His heart, his talents, and his hands were free  
To all who truly needed aught of him.  
Where poverty and ignorance were rife,  
He gave his bounty as he gave his life.

The place and cause that first aroused his might  
Still proved its power until his latest day.  
In Freedom's lists and for the aid of Right  
Still in the foremost rank he waged the fray;  
Wrong lived; his occupation was not gone.  
He died in action with his armor on!

We weep for him, but we have touched his hand,  
And felt the magic of his presence nigh,  
The current that he sent throughout the land,  
The kindling spirit of his battle-cry.  
O'er all that holds us we shall triumph yet,  
And place our banner where his hopes were set!

Oh, Douglass, thou hast passed beyond the shore,  
But still thy voice is ringing o'er the gale!  
Thou'st taught thy race how high her hopes may soar,  
And bade her seek the heights, nor faint, nor fail.  
She will not fail, she heeds thy stirring cry,  
She knows thy guardian spirit will be nigh,  
And, rising from beneath the chast'ning rod,  
She stretches out her bleeding hands to God!

**Assignment:**

1. Annotate the poem. Use at least **three** different annotation marks.
2. Identify and define any **five** new vocabulary words.
3. Throughout the poem, Dunbar uses the pronoun “she.” Who or what is he referring to?
4. What is the author saying literally? This is the surface message (as a child would understand it).
5. What is the author saying figuratively (life lessons)?
6. Give examples of at 3 “F.I.C.T.S.” poetry techniques that the author used to convey his message. Name the Technique, give an example from the poem/lyrics, then explain how it shows that technique. (Figurative Language – be specific; metaphor, hyperbole, etc.)

F.I.C.T.S. Technique	Example from the Poem	Explain

# Reading Genre: Documentary

*Developed by M. Hart.*

A documentary film is a nonfictional motion picture intended to document some aspect of reality, primarily for the purposes of instruction or maintaining a historical record.

Box office analysts have noted that this film genre has become increasingly successful in theatrical release with films such as *Fahrenheit 9/11*, *Super Size Me*, *Food, Inc.*, *Earth*, *March of the Penguins*, *Religulous*, and *An Inconvenient Truth* among the most prominent examples. Compared to dramatic narrative films, documentaries typically have far lower budgets which makes them attractive to film companies because even a limited theatrical release can be highly profitable.

The nature of documentary films has expanded in the past 20 years from the cinema verité style introduced in the 1960s in which the use of portable camera and sound equipment allowed an intimate relationship between filmmaker and subject. The line blurs between documentary and narrative and some works are very personal and mix expressive, poetic, and rhetorical elements and stress subjectivities rather than historical materials.

Historical documentaries express not only a distinctive voice but also a perspective and point of view. Some films incorporate stylized re-enactments, and some others place far more interpretive control with the director. The commercial success of these documentaries may derive from this narrative shift in the documentary form, leading some critics to question whether such films can truly be called documentaries; critics sometimes refer to these works as "mondo films" or "docu-ganda." However, directorial manipulation of documentary subjects has been noted since the work of Flaherty, and may be endemic to the form due to problematic ontological foundations.

A **mondo** film (from the Italian word for "world") is an exploitation documentary film, sometimes resembling a pseudo-documentary and usually depicting sensational topics, scenes, or situations. Common traits of mondo films include an emphasis on taboo subjects (such as death and sex), portrayals of foreign cultures (which have drawn accusations of ethnocentrism or racism), and staged sequences presented as genuine documentary footage. Over time, the films placed increasing emphasis on footage of the dead and dying (both real and fake). The term shockumentary is also used to describe the genre.

A **docuganda** is a film that uses documentary style to spread propaganda. Usually, docuganda will set out a premise and then attack any skeptics, rather than actually attempt to prove the case. The effect is that you either agree with the premise or you look like a fool. The word was specifically coined to refer to UFO "documentaries," such as "In Search Of," which provide anecdotal evidence for a phenomenon, draw a conclusion based on that evidence, and then attack any possible competing conclusions.

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

Date/Time: \_\_\_\_\_

## Reading Genre: Documentary

*Developed by M. Hart.*

After watching the documentary, answer the following questions. The film can be watched at:  
[http://youtu.be/EHkriCL\\_2ks](http://youtu.be/EHkriCL_2ks) (43 minutes)

### ***Allensworth: A Piece of the World***

California State Parks, 2003.

Vocabulary you need to know!

Alkali

American Dream

Artesian wells

Barren plains

Benchmarks

“butter dish”

Corrugated washboards

Drayage business

Emancipation

Proclamation

Fertile soil

Gossip sessions

Litigation

Maytag

Sanctuary

Segregation

Technical school

Tulare Lake

“Tuskegee” of the West

1. What were some of the events and issues that made the residents of Allensworth feel like a “community?”
2. What was the purpose of the founding of Allensworth?
3. According to the video, how did Allensworth’s citizens buffer themselves from outsiders? And, how were they ultimately received in the region?



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

Date/Time: \_\_\_\_\_

## Reading Genre: Photo Essays

*Developed by J. Kirst. Used with permission.*

### Photo Essays on The Great Migration

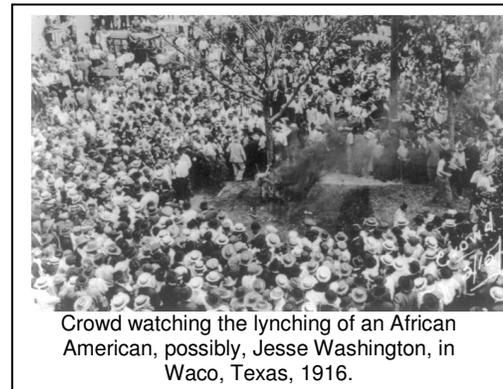
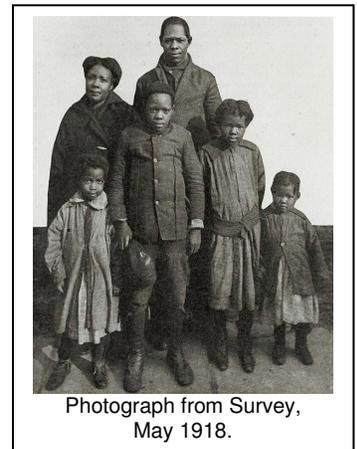
A group of photographs, usually with supplementary text, that conveys a unified story and is published as a book or as a feature in a magazine or newspaper.

#### Assignment:

1. Follow this link to access a photo essay of The Great Migration.  
<http://www.inmotioname.org/home.cfm>
2. Go to “The Great Migration” and click on one of the following and read the text:

Leaving the South  
Migration Fever  
The Journey North  
Networks and Media  
A New Industrial Landscape  
Hard Life in the North  
The Red Summer  
Legacies

3. Next, at the top left, choose “View All Images.”
4. After viewing the photos and reading the narration, select 2 photos and captions (photo essays) that moved you. **Print the two photos.**
5. Describe the photos. Explain what you saw and read.
6. Write how you felt or what you thought about them. Explain how you reacted.



**\* Complete the chart on the back.**

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

Date/Time: \_\_\_\_\_

<b>Photo Description (attach photos)</b>	<b>Your Reaction</b>
Describe Photo #1	React to Photo #1
Describe Photo #2	React to Photo #2

# Reading Genre: Screenplays

*Developed by C. Schaefer. Used with permission.*

Definitions of **screenplay** on the Web:

- a script for a film including dialogue and descriptions of characters and sets.  
[wordnetweb.princeton.edu/perl/webwn](http://wordnetweb.princeton.edu/perl/webwn)
  - A **screenplay** or **script** is a blueprint for producing a motion picture. It can be adapted from a previous work such as a novel, play or short story, or it may be an original work in and of itself. Every year, the Academy of Motion Picture Arts and Sciences hands out Oscars in both original screenplay and adapted screenplay categories.  
[www.wordiq.com/definition/Screenplay](http://www.wordiq.com/definition/Screenplay)
  - A script for a **television program** is sometimes called a **teleplay**.
- 

## Creating a Screenplay Concept

Every great screenplay begins with a STORY concept. Writers invent conflict, characters, and action, and mold them into a beginning, middle, and end.

There is a one method you can use to find a story idea and shape it into a compelling plot. This methodology consists of three steps.

**Step: 1.** Read newspapers, magazines, and Internet news articles about everyday people who have survived traumatic events.

**Step: 2.** Choose a news article about an event that is similar to experiences from your own life. Search the article for instances in which two survivors of a traumatic event struggled with each other over a person, place, or thing. One of these people will be the protagonist (**hero**) in your script. The other person will be the antagonist (**villain**).

**Step: 3.** It may take a few days or even weeks to find a news article describing a traumatic event with two people who fit the roles of hero and villain. Research takes time and patience.

The next and final step of creating your story concept is to structure the real-life event you've read about into a beginning, middle, and end.

<http://www.scriptologist.com/Magazine/Tips/Concept/concept.html#>

## Screenplay: The Street Cleaner

*THE STREET CLEANER* is an award winning short film that was written by Nathaniel Nauert. While working in Boston, Massachusetts, he followed a story about a serial killer who targeted prostitutes. This experience inspired his screenplay, *THE STREET CLEANER*.

In 2006, he settled in Savannah, Georgia, where he teamed up with his brother, Eric, and friends to create **Perpombellar Productions**. The company's first short film released in 2007 was "The Street Cleaner" which won numerous "best film" awards and was screened in film festivals around the world.

### Story Theme

As prostitutes disappear from Savannah's Historic District, one savvy streetwalker believes it could never happen to her.

Read the Director's notes at the link below:

<http://hdsavannah.com/thestreetcleaner>

# PERPOMBELLAR PRODUCTIONS



**OFFICIAL SELECTION**  
New Beijing Int'l Film Festival CHINA



**MASON-DIXON**  
"Outstanding Georgia Filmmakers" Award  
Dixie Film Festival



**BEST FILM**  
BY AUDIENCE & JURY  
Coligny Hilton Head Film Festival



**BEST LOCAL SHORT**  
Atlanta Underground Film Festival



**OFFICIAL SELECTION**  
San Luis Obispo Int'l Film Festival



**NOMINATED BEST SHORT FILM**  
Beaufort Film Festival



## THE STREET CLEANER

Sign up for our [Mailing List](#)

*As prostitutes disappear from Savannah's Historic District, one savvy streetwalker believes it could never happen to her.*



**BEST SHORT FILM**  
AUDIENCE CHOICE  
Fort Lauderdale Int'l Film Festival



**OFFICIAL SELECTION**  
Boston Film Festival



*Best Director & Best Cinematography*  
**SHORT FILM**  
Treasure Coast Int'l Film Festival



**WINNER**  
2nd IN SHORT FILM  
Macon Film & Video Festival



**OFFICIAL SELECTION**  
Newport Beach Film Festival



**OFFICIAL SELECTION**  
Charlotte Film Festival



## C I N D I G E N O U S

*"Deserving of the 2007 Dixie Film Festival's Mason Dixon Award for the best short film produced in Georgia."*  
— Creative Loafing Atlanta

*"THE STREET CLEANER is mostly set in Savannah, which in the film is by turns gritty and gorgeous, seedy and stunning, fun and dangerous. That's the Savannah I know."*  
— Bill Dawers, Savannah Morning News

[Who is Perpombellar?](#) | [The Street Cleaner](#) | [Trailer](#) | [Photos](#) | [News](#)  
[Cast/Crew](#) | [Awards/Reviews](#) | [Video](#) | [Merchandise](#) | [Contact Us](#)

## The Street Cleaner

Screenplay by Nathaniel Nauert

Perpombellar Productions 2007

<http://hdsavannah.com/thestreetcleaner>

Reprinted with permission

# Reading Genre: Screenplays

## The Street Cleaner

Screenplay by Nathaniel Nauert

FADE IN: EXTERIOR (EXT.) SALUDA PUBLIC PARK – MORNING

ON-SCREEN TEXT: “Saluda, North Carolina – Today”

WIDE AERIAL (CRANE) SHOT

It’s a quiet early morning in the clean little mountain town of Saluda. A young boy chases butterflies with a net, as his mother sits on a nearby park bench, reading a book. The camera follows the boy from above as he darts around some high shrubs. On the other side he stops dead in his tracks, spotting a young woman lying in the grass right at his feet. From the way the woman is sprawled there, motionless and disheveled, she appears to be dead. The boy shouts for his mother, as he stares at the body.

BOY: Mamma! There’s a lady!

INTERIOR (INT.) CHEAP MOTEL ROOM – LATE NIGHT / NEAR DAWN.

ON-SCREEN TEXT: “Savannah, Georgia – Two months ago”

CUT TO:

*Tight close-up:* A young woman’s eyes open suddenly. The eyes belong to JAMIE, an attractive, but somewhat unhealthy looking young woman. Clothing is scattered across the dingy carpet. Jamie jumps out of bed, and frantically begins to get dressed. Jamie is in her early twenties.

JAMIE: Shit! What time is it?

A man’s chubby hand grabs her arm. This is WALTER. He is a large middle-aged man, but he is soft-spoken. He is her “client.”

WALTER: Aw, don’t go yet, baby.

Jamie jerks her arm free of Walter’s grip as she continues to get dressed.

JAMIE: I can’t believe I fell asleep. I *never* fall asleep!

WALTER: You could stay here, y’know.

JAMIE: You know that’s not an option.

She is finished getting ready now, dressed in a provocative outfit. She looks down at Walter, and her eyes ask a question.

WALTER: Fine. It’s in my wallet. In my jeans.

She picks his jeans up off the floor, and locates the wallet. She digs out two bills, and stuffs them into her shirt. She puts the wallet back in his pants, and folds them nicely. She walks over to Walter and kisses him on the forehead.

JAMIE: I'll see you Thursday, Sweetie.

She heads quickly out the door.

OPENING CREDITS: EXT. DOWNTOWN SAVANNAH – DAWN

Jamie walks quickly through the dimly-lit streets of Savannah. She pauses for a moment at a newspaper stand. A headline has caught her eye: "SAVANNAH SERIAL KILLER?" And under the headline: "Six escorts missing in six months. Zero suspects and zero arrests. Chatham County Police baffled." As she reads further, she is suddenly startled by a loud noise. A street sweeper roars past her. The windows of the vehicle are far too dark to see who's inside. This distracts her from the article, and she resumes her brisk walk.

CUT TO: INT. THE BISHOP'S HOUSE – EARLY MORNING

THE BISHOP is Jamie's pimp. He sits watching TV, with a scantily-clad teenage girl sleeping in his lap. Jamie walks in the door. She walks over to him and gives him a kiss on the cheek.

THE BISHOP: You're late.

She digs into her shirt, pulls out a wad of bills, and hands it to The Bishop. He quickly counts the money and nods his approval.

THE BISHOP: Good girl.

He stuffs the cash into his coat pocket, and retrieves a balloon filled with heroin from his other pocket. He reaches it toward her, but as she grabs for it, he pulls it back. He teases her with it again, pointing to his neck. She kisses his neck. He points to his lips. She gives him a deep kiss on the mouth. Finally he hands her the heroin, and she leaps up the stairs to her room. He swats her on the butt and chuckles as she races past him.

CUT TO: INT. JAMIE'S ROOM – MORNING

Jamie sits on the floor of her tiny room. Another young girl sleeps on a bed beside her. Jamie eagerly opens the balloon The Bishop gave her, and packs the heroin into a homemade tinfoil "pipe." She smokes it, staring out the window at the morning sky. Her eyes glaze over with euphoria, as she watches a street sweeper slowly drive by.

CUT TO: EXT. PUBLIC WORKS HEADQUARTERS – MORNING

The same street sweeper reaches the parking lot of the Savannah Public Works Department. The sweeper parks, and a middle-aged man, JEREMY COOPER, gets out of the vehicle. He walks

into the building, reaches a time clock, and punches his card. He grunts a goodbye to a couple other employees, and strolls back out into the bright morning sunlight.

FADE TO WHITE. FADE IN: EXT. RIVER STREET – LATE NIGHT

Jamie walks the sidewalk with her roommate, VANESSA. They are both dressed in revealing outfits, and are trying to keep their balance in high-heeled shoes on cobblestone. They giggle to each other as they pass drunken frat boys exiting the bars. Vanessa catches the eyes of two of them, and makes her move.

VANESSA: Hey boys; where're your girlfriends tonight?

Jamie is still a short distance behind her friend and the drunk guys. A car slowly pulls up beside her, and the passenger window rolls down. The driver, "STRANGER," leans across the seat, and says something to her (This should be shot from a distance, so their conversation is inaudible). She bends down to speak with him, and within a few moments, she gets in the car. It drives away, and Vanessa smiles at Jamie as she rides past.

INT. STRANGER'S CAR – MINUTES LATER

The car is now parked in a vacant alleyway near River Street. The stranger's face is hidden in shadows, but his silhouette reveals a bushy moustache. He turns off the headlights. A song plays on the radio. The man digs into his pocket, removes a small wad of cash, and hands it over to Jamie. She quickly counts the money, and smiles up at the man as she stuffs it into her bra. She leans toward his lap, and fiddles with his belt. He reaches up to his visor, retrieves a handkerchief and a small bottle of liquid. He quickly drenches the cloth in the liquid, grabs Jamie's head, and slaps the handkerchief to her face. She struggles at first, but within seconds she slumps down in her seat, unconscious. He turns the headlights back on, and drives slowly back onto the main road.

FADE TO BLACK. FADE IN: INT. STRANGER'S HOME – NIGHT

Jamie is now lying unconscious on the floor of the stranger's home. The man wipes Jamie's face with a wet washcloth, removing her heavy makeup. Then he tosses the cloth into a wastebasket, and picks up a pair of scissors. He carefully cuts Jamie's shirt from her unconscious body. He breathes heavily as he does this. The room is so dimly lit that it's impossible to make out any details. The man's face is still hidden from view. He throws her shirt into the trash.

FADE IN AND OUT OF BLACK

The stranger continues to undress Jamie. He removes her stiletto-heeled shoes. He cuts away her skirt. He is still breathing heavily.

FADE IN AND OUT OF BLACK: EXT. RIVER STREET – CONTINUOUS

Vanessa is still out walking the beat, though the area is much quieter now. She looks concerned as she glances down at her watch and then scans the area, looking for her friend.

FADE IN AND OUT OF BLACK: INT. STRANGER'S HOME – CONTINUOUS

Jamie is now down to her bra and underwear. The Stranger raises the scissors to her bra. With a snip, the bills he gave her earlier fall to the floor.

FADE IN AND OUT OF BLACK: EXT. SAVANNAH – MORNING

The sun rises over the Talmadge bridge.

DISSOLVE TO: INT. STRANGER'S BASEMENT – MORNING

*Tight close-up:* Jamie's eyes burst open. She is lying in an Army-issue cot, in a small dark room. The walls of the room are covered in black foam sound-proofing material. A sink and a toilet sit in one corner of the room, and an empty plastic cup rests on the sink. The only light comes from a ceiling fixture just above the cot. There are no windows, and the walls are blank, except for one photo of a quaint little park in Saluda, North Carolina, taped just above Jamie's head. Jamie is now dressed in a long T-shirt. She is lying on her back. She doesn't even move her head as she surveys the unfamiliar surroundings with her eyes. Suddenly she leans over the side of the bed and vomits onto the floor. Once she regains her composure, she struggles to get up from the bed. She makes her way to the door, and yanks at the handle. It's locked from the outside. She doesn't give up.

JAMIE: Hey! Hey!

She frantically jiggles the handle.

JAMIE: Where the fuck..?! Help!

She pounds on the door with her fists. She backs away from the door and tries to kick it, but she is too weak to have much impact.

JAMIE: I don't...what the...shit..?

She bangs on the walls and claws at the foam material. She is crying now, and begins to lose her energy. She notices a slot near the bottom of the door. She is able to pry it open slightly, and continues yelling through the slot.

JAMIE: Hey Asshole! Let me out! This isn't fucking funny!

She begins to dry-heave. She spots the toilet in the corner, and darts over to it. She just makes it down to her knees in time for the vomit to hit the inside of the bowl.

CUT TO: INT. THE STRANGER'S STUDY – CONTINUOUS

The study is a tiny room with a long table and one chair. Two small black and white video monitors sit on the table. The stranger enters the room and sits in the chair, facing the monitors. His face is out of frame. The image on each of the monitors is similar, an aerial view of a girl in a small sound-proofed room. The girl on the right screen is sleeping on a cot. The girl in the left is shaking as she flushes a toilet and begins pacing the room. She is yelling, but there is no audio. The girl is Jamie. The man lifts his hand, and turns the monitor off.

CUT TO: INT. THE BISHOP'S HOUSE – MORNING

The Bishop is in the midst of a temper tantrum. He storms through the house, searching for Jamie. He barges into the bathroom, yanks open the shower curtain, and looks inside. He opens a hall closet and clicks on the light. He slams it shut again. He races past the couch, where Vanessa sits beaten and sobbing. She flinches as he passes. He enters Jamie's room, and scans the area. He goes over to her bed, grabs the mattress, and throws it across the room, shattering a lamp in the process.

DISSOLVE TO: EXT. DOWNTOWN SAVANNAH – DUSK

The sun quickly sets behind the Savannah skyline. Street sweepers trudge through the city, sucking up the day's debris, and cutting through the empty silence. They conclude their nightly dance as the sun begins to rise again.

A SERIES OF QUICK CUTS WITH NATURAL SOUND:

Jeremy parks his street sweeper.

He clocks out.

Jeremy arrives home, with his arms full of groceries.

He slices vegetables.

He sautés chicken on the stove.

He prepares a nice looking plate of healthy food.

He carries the plate on a tray as he descends a staircase. Jeremy is "The Stranger."

INT. JEREMY COOPER'S BASEMENT – MORNING

The tray slides through the slot in Jamie's door with a clunk. It lands near two other trays of food, neither of which has been touched. Jamie is sitting in the opposite corner of the room, clutching her knees to her chest. She is shaking and sweating. She sips water from the plastic cup. As she notices the tray, she looks up and yells out.

JAMIE: Hey! Hey, wait!

She makes her way over to the door, kicks the new tray across the room, and crashes to her knees. She again yells through the slot in the door.

JAMIE: What do you want from me?!

She waits a moment for a response.

JAMIE: Whatever you want, I'll fucking do it! Whatever kinky shit you're into...  
I just need one hit.  
(then softly to herself) I'll do anything.  
(pause, then loudly) Who are you?!

CUT TO: INT. JEREMY COOPER'S STUDY – CONTINUOUS

Jeremy watches Jamie on the monitor as she yells through the slot in the door. She finally runs out of steam, and curls into a ball on the floor. Jeremy rubs his fingers against the screen, as if he's caressing her hair.

MONTAGE:

Street sweepers clean the city.  
Trays of food pile up on the floor of Jamie's room.  
Jeremy changes the sheets on a cot.  
Jamie throws up.  
The Bishop stares out the window of Jamie's old room.  
Jamie sweats and shivers as she stares up at the photo on the wall.  
Jeremy watches Jamie on the monitor. The room shown in the monitor next to hers is now empty.  
Jamie finally begins to pick at the food, nibbling a bit.

END OF MONTAGE.

INT. THE BISHOP'S HOUSE – DAY

ON-SCREEN TEXT: "Savannah, Georgia – Yesterday"

Vanessa is watching a report on the local news. The reporter is doing his stand-up.

REPORTER: When you think of River Street, most people picture trolley buses and candy shops. Thousands of curious visitors walk these cobblestones every day. But River Street is also the spot where *five* of this year's *seven* missing call girls...were last seen alive. (now V.O. under video of "Eve")  
Meet Eve. She's lived as a professional escort for the last...

Vanessa sees The Bishop approaching, and quickly changes the channel. She smiles at him.

VANESSA: Hey baby.

CUT TO: INT. JEREMY COOPER'S BASEMENT – MORNING

Jamie lies on her cot, with her head hanging over the edge. She is staring upside down at the picture of Saluda. She looks much healthier now. She gets up, eats a bit of leftover food from a tray resting on the sink, and walks closer to the photo.

INT. JEREMY COOPER'S KITCHEN – CONTINUOUS

Jeremy whistles as he prepares another gourmet feast. He carefully decorates the plate, like a professional chef. This time he adds one final touch: he opens a bottle of pills, breaks two of them open, and sprinkles the powder into the food.

INT. JEREMY COOPER'S BASEMENT – MORNING

Jamie is now touching the picture. She smiles slightly as she runs her finger along the lines of the scene. Suddenly the slot in the door flips open and a tray slides into the room. This jars her from her daydream, and she walks over to collect the food.

CUT TO: EXT. SALUDA PUBLIC PARK -- MORNING

ON-SCREEN TEXT: "Saluda, North Carolina – Today"

The boy and his mother (from earlier) stand over the girl's body in the park. She lies frozen in the grass. The girl is Jamie.

*Tight close-up:* Suddenly Jamie's eyes burst open. She looks up at the little boy and his mother. They stare at her in silence as she attempts to get her bearings and slowly rise to her feet. She finally manages to stand, and begins to stagger away from the family. The mother calls out to her.

MOTHER: Miss...are you all right?

Jamie brushes the grass off of her clothes. She finds that she is dressed rather conservatively in jeans, a simple blouse, and a light jacket.

JAMIE: Yeah. I think so.

CUT TO: EXT. SAVANNAH CEMETERY – CONTINUOUS

ON-SCREEN TEXT: "Savannah, Georgia – Today"

Jeremy Cooper drives slowly through the cemetery. He stops his car near a cluster of graves, and opens the door.

CUT TO: EXT. SALUDA PUBLIC PARK -- CONTINUOUS

Jamie stumbles out of the park and onto a quiet little street. She is in the center of town. It is the same town that she saw in the photograph in Jeremy Cooper's basement. She wanders aimlessly for a bit, and then she spots a bus station. She enters the building.

INT. BUS STATION – CONTINUOUS

Jamie heads to a sign that shows destinations and fares. The information reveals that she is in Saluda. She reads, “One Way – Savannah, GA - \$34” She walks over to the ticket booth, reaching into her pockets instinctively. She pauses, confused by what she feels inside the pocket of her jeans. Finally she brings her hand out, slowly opens her fist, and finds that she’s holding a huge roll of \$100 bills! There are at least a few thousand dollars worth. She tries to contain her excitement and confusion. She digs into her other pockets. She finds some more cash in her jeans. In her jacket, she finds a keychain with the words, “60 Days” printed on it. In another pocket she discovers a brochure for the local chapter of Narcotics Anonymous, and a few other pamphlets listing apartments and jobs available in the Saluda area. The CLERK at the ticket booth is ready to serve her.

CLERK: Ma’am? You doin’ some travelin’?

Jamie quickly hides the money and material back in her pockets.

JAMIE: Yes, uh, one way to Savannah.

CLERK: That’ll be thirty-four dollars, ma’am.

She fishes one of the c-notes out of her pocket and hesitantly hands it over to the clerk. He makes change and prints out her ticket as he explains the schedule.

CLERK: Now that bus won’t be headin’ out for about another hour here. If you’re hungry, there’s an excellent diner right across the road. Tell Rosie you’re waitin’ on a bus, an’ she’ll usually throw a slice of her key lime in fer free. Here ya go. You have a nice day now, y’hear?

JAMIE: Uh, okay. Thanks.

Jamie heads back outside, and crosses the street to the diner.

CUT TO: EXT. CEMETERY – CONTINUOUS

Jeremy is kneeling on the grass in front of a tombstone. It reads, “Stephanie Cooper, Beloved Daughter.” His body trembles.

DISSOLVE TO: FLAHSBACK SEQUENCE: INT. JEREMY COOPER’S HOME – NIGHT

Jeremy holds his wife, AMANDA COOPER back from their front door. Their daughter, STEPHANIE COOPER, bangs loudly on the outside of the door. Everyone yells at once.

STEPHANIE (Off-Screen): Daddy, let me in! I’m clean, Daddy!

AMANDA COOPER: She says she’s clean.

JEREMY: You know she's high; you can hear it in her voice. We have to be strong.

AMANDA COOPER: Shit, Jeremy. She's gonna die out there.

STEPHANIE (O.S.): Mom? Why do you hate me, Mamma? Why do you hate me?!

JEREMY: The therapist said...

STEPHANIE: I jus' wanna come home!

AMANDA COOPER: To hell with the therapist! She's our *daughter*.

Amanda lunges for the door, but Jeremy stops her. They both fall to their knees. Amanda begins to cry hysterically. Stephanie continues to pound and yell from behind the door.

JEREMY: If we keep throwing her a life preserver, she'll never learn to swim on her own. You know this is right. He never said it would be easy, but it's the only way.

AMANDA: You don't love her like I love her! You just don't love her...

Amanda breaks down in a fit of tears. Jeremy stares up at the door, and fights back tears of his own.

END OF FLASHBACK SEQUENCE.

DISSOLVE TO: EXT. CEMETERY – DAY

Jeremy Cooper hugs his daughter's tombstone, closing his eyes tightly.

CUT TO: INT. DINER – CONTINUOUS

Jamie enjoys her last bite of key lime pie, and a final swig of coffee. She leaves a twenty-dollar bill on the table, and stands up. She heads to the front door and notices a "Help Wanted" sign facing the outside. The waitress, ROSIE, calls out to her.

ROSIE: You need change, honey?

JAMIE: Oh, no thanks.

Rosie notices Jamie looking at the sign.

ROSIE: Pretty girl like you could make a lot of money here.

Jamie chuckles to herself. She smiles at Rosie, and walks out the door.

EXT. MAIN STREET – CONTINUOUS



***Page left intentionally blank.***

# Reading Genre: Professional Email Etiquette (PowerPoint)

Developed by Andrew Baker. Used with permission.

## Goals of Email

- Communicate quickly
- Communicate with multiple people
- Create a record of your correspondence (unlike a phone call)
- If a response is required, make it as easy as possible for the recipient to reply

## Content

- Consider whether what you have to say is best said through email
  - Consider whether the person you are writing to needs to hear what you are saying
  - Consider whether others should be included in the conversation
- 

## Parts of an Email Message

The diagram shows an email message with four parts highlighted by blue arrows:

- Subject Line:** Points to the text "Subject: Question about your novel".
- Salutation:** Points to the text "Dear Ms. Parsons,".
- Body:** Points to the main text "I am a student in an Academic Development class at Bakersfield College in California. I am writing to you to find out ...".
- Closing:** Points to the text "Sincerely, Your full name".

The email text is as follows:

From: Your Name  
To: Bethany Parsons  
Subject: Question about your novel  
Date: Oct. 8, 2012

Dear Ms. Parsons,

I am a student in an Academic Development class at Bakersfield College in California. I am writing to you to find out ...

Sincerely,  
Your full name

## Who

### To

- The main recipient goes in the TO box
  - Type this last, in case you accidentally click SEND before your message is perfect
- 

### CC

- Send a CC ("carbon copy") to others who need to know, but don't need to respond
  - Use BCC ("blind carbon copy") when you don't want the other readers to know about this recipient OR to keep readers' email addresses private from each other
- 

### Reply to Sender

- Send a response just to the person who sent the original message to you
  - Careful: If the message came from a "list serve" or distribution list, clicking Reply may send to all readers
-

## Reply to All

- Send a response to everyone who sent or received the original message
  - Ask yourself whether EVERYONE needs to hear what you have to say
- 

## What

- Always include a SUBJECT for your email
  - The subject should tell what the message is about
  - Keep it short
- 

## Subject Line

*Emails that get answered begin with a subject line that makes sense and is findable.*

- Many people sort their email by subject instead of sender or date.
  - Busy people don't answer email immediately.  
A descriptive subject line helps them find and respond to your message efficiently.
  - NEVER leave the subject line blank. Your message could be viewed as spam and be deleted before it is read.
- 

## Subject Line

Weak or Confusing	Strong and Clear
Question	Question about your film, "The Street Cleaner"
Hi	Greetings from a former student
Need feedback	Can you provide feedback about this project idea?
Absent	Absent on Monday due to family emergency

## Salutations/Greetings

Too informal or general	Appropriate for professional correspondence
Hi, Hello, Hey, Yo, Dude	Dear Mr. / Ms. Last Name,
Dear Pat, Chris, Bobby,	Dear Pat Reynolds, Chris Evans, Bobby McHugh,
Dear sir or madam,	(Better to find a specific name or address it to "Dear Customer Service Department" etc.)

## The Email Message

- Be brief: One screen full of information
  - Introduce yourself and the topic
  - Get to the point by the second or third sentence.
  - What do you want the recipient to do?
-

## The Body (continued)

### General pattern

### Optional

State who you are	What connection you have to the recipient
What you want the recipient to do	State a time constraint
Check tone (emotional level) Avoid emoticons	Read it out loud
Check spelling and grammar	Ask someone else to take a look/edit it

## Who You Are

*I am a student at Bakersfield College.*

*I live at the Oak Tree Apartments in Delano.*

*I work as an assistant at Toso Bio-Science Labs.*

Don't say "My name is ..." Your name should be obvious by reading the "from" line or the closing. Consider using an email address that shows your actual name instead of a hard-to-read or humorous handle (prettykitten99@hotmail.com) .

---

## Your Connection to the Recipient

*I am a student at Bakersfield College. Our instructor, Professor \_\_\_\_\_, suggested I contact you as a source for my research paper.*

*I live at the Oak Tree Apartments in Delano. The manager mentioned that I could contact you about a maintenance request.*

*I work as an assistant at Toso Bio-Science Labs. Susan Osman, my colleague, gave me your name as a possible source of information about jobs in the bio-tech industry.*

---

## What You Want

*I am a student at Bakersfield College. Our instructor, Professor \_\_\_\_\_, suggested I contact you as a source for my research paper. I am wondering how you came up with the title for your novel. What was your inspiration?*

*I live at the Oak Tree Apartments in Delano. The manager mentioned that I could contact you about a maintenance request. My dishwasher has not been working properly for the past two months and I would like to schedule a service call.*

*I work as an assistant at Toso Bio-Science Labs. Susan Osman, my colleague, gave me your name as a possible source of information about jobs in the bio-tech industry. I will be in your city next month and am wondering if you are available for a 20-minute informational interview.*

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## Time Constraints

*My essay is due Oct. 31. (This message should be sent at least two or three weeks before then.)*

*The warranty on my dishwasher expires at the end of this month.*

*I am hoping to set up informational interviews before my visit on Nov. 5.*

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## Attachments

- Identify any attachments in the body of your message
  - Check file size – some email servers can't handle large files
  - If sending multiple attachments, consider sending them in more than one email
  - Send attachments in standard file formats: .DOC, .PDF, .JPG, .RTF
- 

## Closing

- You can never go wrong with “Sincerely”
  - Sign your name appropriately for the recipient
    - Use your full name (first and last) for emails with professors, potential employers, companies, etc.
    - Consider adding your mailing address and phone number
    - Use only your first name when sending a reply to a previous email (the recipient already knows who you are)
- 

## Before You Send It

- Double check your email before sending it (You cannot retract an email once it sails)
    - Simplify.
    - Spell check.
    - Ask yourself if the message does what you set out to do: Get a response.
- 

## Other Tips

- Set your email options to keep a copy of all emails that you send
- Sort and save, or delete old emails from your Inbox and Sent folder
- Check your email frequently if you are expecting a response
- Write back in a timely manner

## The Street Cleaner Email Activity

In small groups, discuss the “The Street Cleaner” screenplay and film.

1. What did you think about the story?
  2. What does the title, “The Street Cleaner” mean literally and figuratively?
  3. What controversial issues were portrayed in the film and screenplay?
  4. There were many symbols used in the film. Explain the symbolism of the following:
    - a. The butterfly
    - b. The railway tracks photo
    - c. The bug on the floor
    - d. The street cleaning machine
    - e. The final photograph of a long pier beside a body of water
  5. Why did the street cleaner do what he did? How does the theory of “tough love” fit into the story?
  6. Discuss whether you consider the street cleaner to be a hero or a criminal. Give examples from the story or real life to support your opinion.
  7. What decision do you think Jamie makes at end of the story? Why?
  8. Should this film be banned or censored (limited) because of its adult content, language, violence, drug use, etc.? Explain.
  9. What life lessons are taught in the film? Do these positive lessons outweigh the controversial issues in questions 3 and 8?
- 

### Email Activity:

1. Go to the movie’s web page: <http://hdsavannah.com/thestreetcleaner>
2. Read the “Director Statement”
3. Open the BC email account of ONE student in your group. Working with your group, write an email message to the screenwriter, Nathaniel Nauert (you’ll actually email ME).
4. Begin with a compliment about the film or thank Mr. Nauert for his generosity.
5. In your email include one of the following:
  - a. Your reaction to the movie, or
  - b. A specific part of the movie that challenged you or made you think
6. Ask the Mr. Nauert a question.
7. Follow email etiquette guidelines
8. Type the names of your group members at the end of your email

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# Reading Genre: Propaganda

*Developed by M. Hart.*

**Define Propaganda:** The art of persuasion.

- It is the spreading of ideas, information or rumor for the purpose of helping or injuring an institution, a cause, or a person.
- Propaganda is intended to make us accept or approve something without looking closely at the evidence.
- Most of the propaganda devices utilize emotion and avoid critical thinking.

## Seven Types of Propaganda.

Testimonial

Glittering Generalities

Transfer

Plain Folks

Bandwagon

Card Stacking

Name Calling

Your deeper understanding of propaganda devices can:

- ~ Save you lots of money.
- ~ Assist you in making better political decisions.
- ~ Help you distinguish between fact and opinion.
- ~ Aid you in persuading others.

**Card Stacking: The strategy of showing the product's best features, telling half-truths, and omitting or lying about its potential problems.**

In using this technique, facts are selected and presented which most effectively strengthen and authenticate the point of view of the propagandist. It includes the collection of all available material pertaining to a subject and the selection of that material which most effectively supports the propaganda line. Card stacking, case making, and censorship are all forms of selection. Success or failure depends on how successful the propagandist is in selecting facts or "cards" and presenting or "stacking" them.

**Testimonial: The use of well-known, respected people to endorse a product or service.**

Testimonial places the official sanction of a respected person or authority on a product. This is done in an effort to cause the target audience to identify itself with the authority or to accept the authority's opinions and beliefs as its own. In testimonial ads, a person, either a celebrity or a representative of "everyman," praises the product or service. In the case of the everyman approach, the idea is to have consumers relate to the person describing his or her experience with the product or service. If it fills their need, it should fill the consumer's need. For celebrity testimonials, the intent is to associate the product or service with a famous person. If the famous person believes the product is acceptable, then the idea is that consumers will believe the product is OK. Testimonials are intensely emotionally appealing words so closely associated with highly valued concepts and beliefs that they carry conviction without supporting information or reason.

**Glittering Generalities: The act of referring to words or ideas that evoke a positive emotional response from an audience. Virtue words are often used.**

Glittering generalities are intensely emotionally appealing words so closely associated with highly valued concepts and beliefs that they carry conviction without supporting information or reason. They appeal to such emotions as love of country, home; desire for peace, freedom, glory, honor, etc. They ask for approval without examination of the reason. Though the words and phrases are vague and suggest different things to different people, their connotation is always favorable.

*Virtue Words: Virtually, More, New, Low Fat, Better, Pride, Honor, Peace, Happiness, Prosperity, Freedom*

**Transfer: The act of relating something or someone we like or respect with a product. Symbols are constantly used in this form of propaganda.**

Transfer devices can be used both for and against causes and ideas.

*Common Symbols: The flag represents the nation; Uncle Sam represents a consensus of public opinion; a cross represents Christianity; and The Star of David represents the Jewish faith.*

**Plain Folks: The use of everyday people to sell a product or service. Speakers and ads appear to make the person to be “one of the people.”**

Designed to win the confidence of the audience by communicating in the common manner and style of the audience. Propagandists use ordinary language and mannerisms (and clothes in face-to-face and audiovisual communications) in attempting to identify their point of view with that of the average person. With the plain folks device, the propagandist can win the confidence of persons who resent or distrust foreign sounding, intellectual speech, words, or mannerisms.

**Bandwagon: Bandwagon attempts to persuade the target audience to take a course of action “everyone else is taking.” “Join the crowd.” This technique reinforces people’s natural desire to be on the winning side.**

The basic idea behind the bandwagon approach is just that, “getting on the bandwagon.” The propagandist puts forth the idea that everyone is doing something, or everyone supports this person/cause, so you should too. The bandwagon approach appeals to the conformist in all of us: No one wants to be left out of what is perceived to be a popular trend.

**Name calling: The use of names that evoke fear or hatred in the viewer. The name-calling technique links a person, or idea, to a negative symbol.**

The most obvious type of name calling involved “bad names.” For example: Fascist, Pig, Yuppie Scum, or Bum. A more subtle form of name-calling involves words or phrases that are selected because they possess a negative charge. For example: Social engineering, Radical, Stingy, or Counter-culture.

Adapted from: <http://www.schooljournalism.org/recognizing-types-of-propaganda-in-advertising/>

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

Date/Time: \_\_\_\_\_

## Reading Genre: Propaganda

*Developed by M. Hart.*

Look through magazines and newspapers for examples of opinion-shaping ads and cut them out. Complete the chart below, and staple to the ad.

### Analysis Chart

What person or organization is the source of the ad?

What audience do you think the ad is trying to reach?

What position have the people who placed this advertisement taken?

What kind of opinion or action are they hoping to get from readers?

Can you determine from the ad what other views people might have on this subject? Explain.

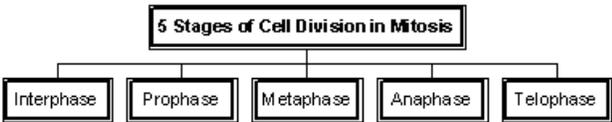
Do you recognize any advertising techniques you've seen in other advertisements? Explain.

What attention-grabbing and/or persuasive words did the advertisers use?

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# Reading Strategies – Using Mnemonics for Memory

Developed by J. Kirst. Used with permission.

Technique	Example	When to Use It
<p><b>Acronym</b> – an invented combination of letters with each letter acting as a cue to an idea you need to remember</p>	<p><b>BRASS</b> is an acronym for how to shoot a rifle: Breathe, Relax, Aim, Sight, Squeeze</p>	<p>For information involving key words or lists</p>
<p><b>Acrostic</b> – an invented sentence where the first letter of each word is a cue to an idea you need to remember</p>	<p><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</p>	<p>For information involving key words (if order matters, sentence will trigger sequence of key words)</p>
<p><b>Model</b> – a visual model can be used to describe a complex process</p>		<p>For a complex or hierarchical process</p>
<p><b>Loci Method</b> – Imagine placing the items you want to remember in specific locations in a room or on your body</p>	<p><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.</p>	<p>For approximately 20 unrelated items</p>
<p><b>Chaining</b> – Create a story where each word or idea you have to remember will cue the next idea.</p>	<p><b>Middle East Countries</b> – Story: Oh man (Oman)! I can't wait (Kuwait)! I ran (Iran) and Saw the Arabian horse (Saudi Arabia). In its pack (Pakistan) was an eye-rag (Iraq), a Turkey with syrup (Syria), a guitar (Qatar), and an afghan (Afghanistan).</p>	

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

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

Date/Time: \_\_\_\_\_

## **Reading Strategies – Using Mnemonics for Memory**

*Developed by M. Hart.*

After reading the assigned text, complete the following:

1. In groups, use the assigned strategy by applying it to the information assigned.
2. Once the group has devised a strategy, transfer the information onto the poster.
3. Each group will explain their strategy and how it has been applied to the class.

After Class Discussion

4. Identify a mnemonic device that you would use to remember the information assigned.

2. Explain how you would use this mnemonic.

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

Date/Time: \_\_\_\_\_

## Reading Genre: Speeches: MLK Jr. and Malcolm X

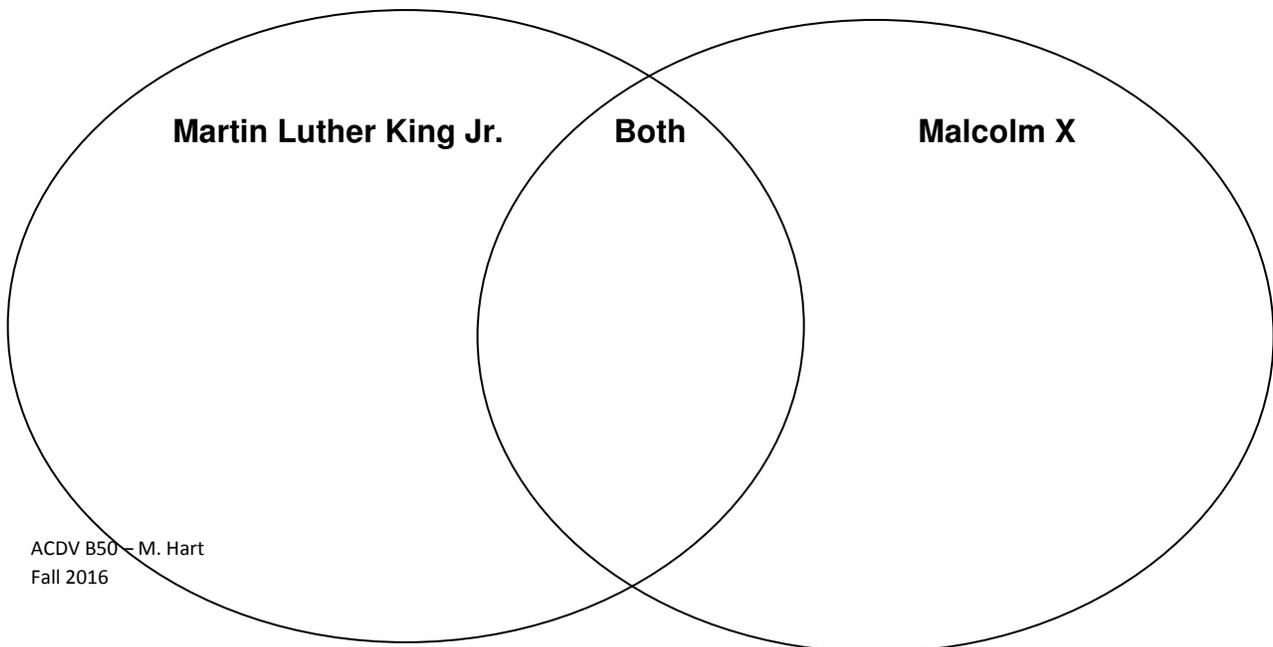
*Developed by J. Kirst. Used with permission.*

After reading both Martin Luther King Jr.'s I Have a Dream and Malcolm X's The Ballot or the Bullet, complete the TWO assignments below:

### **Assignments (10 points each):**

- 1. Annotate either speech using margin notes and at least 3 different marks from this packet (highlighting doesn't count). Make at least 10 marks and margin notes. Turn in the whole speech with your annotations.**
- 2. Identify and explain two associations between the 1960's and today AND use the Venn Diagram to show how the speeches are associated.**

<b>Association #1</b>	<b>Association #2</b>
In the 1960s	In the 1960s
Today	Today



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## **I Have a Dream:** By Reverend Martin Luther King, Jr.

Delivered 28 August 1963, at the Lincoln Memorial, Washington D.C.

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity. But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the "unalienable Rights" of "Life, Liberty and the pursuit of Happiness." It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds."

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood.

Now is the time to make justice a reality for all of God's children. It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual.

And there will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges. But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.

We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone. And as we walk, we must make the pledge that we shall always march ahead. We cannot turn back.

There are those who are asking the devotees of civil rights, "When will you be satisfied?"

We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality.

We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities.

We cannot be satisfied as long as the negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their self-hood and robbed of their dignity by signs stating: "For Whites Only."

We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote.

No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like waters, and righteousness like a mighty stream."

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest -- quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering.

Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood. I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today! I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today! I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together." This is our hope, and this is the faith that I go back to the South with. With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning, "My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, from every mountainside, let freedom ring!" And if America is to be a great nation, this must become true. And so let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania. Let freedom ring from the snow-capped Rockies of Colorado. Let freedom ring from the curvaceous slopes of California.

But not only that. Let freedom ring from Stone Mountain of Georgia. Let freedom ring from Lookout Mountain of Tennessee. Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when this happens, and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all

of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! Free at last! Thank God Almighty, we are free at last!"

# The Ballot or the Bullet: By Malcolm X

April 3, 1964 at Cleveland, Ohio

Mr. Moderator, Brother Lomax, brothers and sisters, friends and enemies: I just can't believe everyone in here is a friend, and I don't want to leave anybody out. The question tonight, as I understand it, is "The Negro Revolt, and Where Do We Go From Here?" or "What Next?" In my little humble way of understanding it, it points toward either the ballot or the bullet.

Before we try and explain what is meant by the ballot or the bullet, I would like to clarify something concerning myself. I'm still a Muslim; my religion is still Islam. That's my personal belief. Just as Adam Clayton Powell is a Christian minister who heads the Abyssinian Baptist Church in New York, but at the same time takes part in the political struggles to try and bring about rights to the black people in this country; and Dr. Martin Luther King is a Christian minister down in Atlanta, Georgia, who heads another organization fighting for the civil rights of black people in this country; and Reverend G. L. Gammison, I guess you've heard of him, is another Christian minister in New York who has been deeply involved in the school boycotts to eliminate segregated education; well, I myself am a minister, not a Christian minister, but a Muslim minister; and I believe in action on all fronts by whatever means necessary.

Although I'm still a Muslim, I'm not here tonight to discuss my religion. I'm not here to try and change your religion. I'm not here to argue or discuss anything that we differ about, because it's time for us to submerge our differences and realize that it is best for us to first see that we have the same problem, a common problem, a problem that will make you catch hell whether you're a Baptist, or a Methodist, or a Muslim, or a nationalist. Whether you're educated or illiterate, whether you live on the boulevard or in the alley, you're going to catch hell just like I am. We're all in the same boat and we all are going to catch the same hell from the same man. He just happens to be a white man. All of us have suffered here, in this country, political oppression at the hands of the white man, economic exploitation at the hands of the white man, and social degradation at the hands of the white man.

Now in speaking like this, it doesn't mean that we're anti-white, but it does mean we're anti-exploitation, we're anti-degradation, we're anti-oppression. And if the white man doesn't want us to be anti-him, let him stop oppressing and exploiting and degrading us. Whether we are Christians or Muslims or nationalists or agnostics or atheists, we must first learn to forget our differences. If we have differences, let us differ in the closet; when we come out in front, let us not have anything to argue about until we get finished arguing with the man. If the late President Kennedy could get together with Khrushchev and exchange some wheat, we certainly have more in common with each other than Kennedy and Khrushchev had with each other.

If we don't do something real soon, I think you'll have to agree that we're going to be forced either to use the ballot or the bullet. It's one or the other in 1964. It isn't that time is running out -- time has run out!

1964 threatens to be the most explosive year America has ever witnessed. The most explosive year. Why? It's also a political year. It's the year when all of the white politicians will be back in the so-called Negro community jiving you and me for some votes. The year when all of the white political crooks will be right back in your and my community with their false promises, building up our hopes for a letdown, with their trickery and their treachery, with their false promises which they don't intend to keep. As they nourish these dissatisfactions, it can only lead to one thing, an explosion; and now we have the type of black man on the scene in America today -- I'm sorry, Brother Lomax -- who just doesn't intend to turn the other cheek any longer.

Don't let anybody tell you anything about the odds are against you. If they draft you, they send you to Korea and make you face 800 million Chinese. If you can be brave over there, you can be brave right here. These odds aren't as great as those odds. And if you fight here, you will at least know what you're fighting for.

I'm not a politician, not even a student of politics; in fact, I'm not a student of much of anything. I'm not a Democrat. I'm not a Republican, and I don't even consider myself an American. If you and I were Americans, there'd be no problem. Those Honkies that just got off the boat, they're already Americans; Polacks are already Americans; the Italian refugees are already Americans. Everything that came out of Europe, every blue-eyed thing, is already an American. And as long as you and I have been over here, we aren't Americans yet.

Well, I am one who doesn't believe in deluding myself. I'm not going to sit at your table and watch you eat, with nothing on my plate, and call myself a diner. Sitting at the table doesn't make you a diner, unless you eat some of what's on that plate. Being here in America doesn't make you an American. Being born here in America doesn't make you an American. Why, if birth made you American, you wouldn't need any legislation; you wouldn't need any amendments to the Constitution; you wouldn't be faced with civil-rights filibustering in Washington, D.C., right now. They don't have to pass civil-rights legislation to make a Polack an American.

No, I'm not an American. I'm one of the 22 million black people who are the victims of Americanism. One of the 22 million black people who are the victims of democracy, nothing but disguised hypocrisy. So, I'm not standing here speaking to you as an American, or a patriot, or a flag-saluter, or a flag-waver -- no, not I. I'm speaking as a victim of this American system. And I see America through the eyes of the victim. I don't see any American dream; I see an American nightmare.

These 22 million victims are waking up. Their eyes are coming open. They're beginning to see what they used to only look at. They're becoming politically mature. They are realizing that there are new political trends from coast to coast. As they see these new political trends, it's possible for them to see that every time there's an election the races are so close that they have to have a recount. They had to recount in Massachusetts to see who was going to be

governor, it was so close. It was the same way in Rhode Island, in Minnesota, and in many other parts of the country. And the same with Kennedy and Nixon when they ran for president. It was so close they had to count all over again. Well, what does this mean? It means that when white people are evenly divided, and black people have a bloc of votes of their own, it is left up to them to determine who's going to sit in the White House and who's going to be in the dog house.

It was the black man's vote that put the present administration in Washington, D.C. Your vote, your dumb vote, your ignorant vote, your wasted vote put in an administration in Washington, D.C., that has seen fit to pass every kind of legislation imaginable, saving you until last, then filibustering on top of that. And your and my leaders have the audacity to run around clapping their hands and talk about how much progress we're making. And what a good president we have. If he wasn't good in Texas, he sure can't be good in Washington, D.C. Because Texas is a lynch state. It is in the same breath as Mississippi, no different; only they lynch you in Texas with a Texas accent and lynch you in Mississippi with a Mississippi accent. And these Negro leaders have the audacity to go and have some coffee in the White House with a Texan, a Southern cracker -- that's all he is -- and then come out and tell you and me that he's going to be better for us because, since he's from the South, he knows how to deal with the Southerners. What kind of logic is that? Let Eastland be president, he's from the South too. He should be better able to deal with them than Johnson.

In this present administration they have in the House of Representatives 257 Democrats to only 177 Republicans. They control two-thirds of the House vote. Why can't they pass something that will help you and me? In the Senate, there are 67 senators who are of the Democratic Party. Only 33 of them are Republicans. Why, the Democrats have got the government sewed up, and you're the one who sewed it up for them. And what have they given you for it? Four years in office, and just now getting around to some civil-rights legislation. Just now, after everything else is gone, out of the way, they're going to sit down now and play with you all summer long -- the same old giant con game that they call filibuster. All those are in cahoots together. Don't you ever think they're not in cahoots together, for the man that is heading the civil-rights filibuster is a man from Georgia named Richard Russell. When Johnson became president, the first man he asked for when he got back to Washington, D.C., was "Dicky" -- that's how tight they are. That's his boy, that's his pal, that's his buddy. But they're playing that old con game. One of them makes believe he's for you, and he's got it fixed where the other one is so tight against you, he never has to keep his promise.

So it's time in 1964 to wake up. And when you see them coming up with that kind of conspiracy, let them know your eyes are open. And let them know you -- something else that's wide open too. It's got to be the ballot or the bullet. The ballot or the bullet. If you're afraid to use an expression like that, you should get on out of the country; you should get back in the cotton patch; you should get back in the alley. They get all the Negro vote, and after they get it, the Negro gets nothing in return. All they did when they got to Washington was give a few big

Negroes big jobs. Those big Negroes didn't need big jobs, they already had jobs. That's camouflage, that's trickery, that's treachery, window-dressing. I'm not trying to knock out the Democrats for the Republicans. We'll get to them in a minute. But it is true; you put the Democrats first and the Democrats put you last.

Look at it the way it is. What alibis do they use, since they control Congress and the Senate? What alibi do they use when you and I ask, "Well, when are you going to keep your promise?" They blame the Dixiecrats. What is a Dixiecrat? A Democrat. A Dixiecrat is nothing but a Democrat in disguise. The titular head of the Democrats is also the head of the Dixiecrats, because the Dixiecrats are a part of the Democratic Party. The Democrats have never kicked the Dixiecrats out of the party. The Dixiecrats bolted themselves once, but the Democrats didn't put them out. Imagine, these lowdown Southern segregationists put the Northern Democrats down. But the Northern Democrats have never put the Dixiecrats down. No, look at that thing the way it is. They have got a con game going on, a political con game, and you and I are in the middle. It's time for you and me to wake up and start looking at it like it is, and trying to understand it like it is; and then we can deal with it like it is.

The Dixiecrats in Washington, D.C., control the key committees that run the government. The only reason the Dixiecrats control these committees is because they have seniority. The only reason they have seniority is because they come from states where Negroes can't vote. This is not even a government that's based on democracy. It is not a government that is made up of representatives of the people. Half of the people in the South can't even vote. Eastland is not even supposed to be in Washington. Half of the senators and congressmen who occupy these key positions in Washington, D.C., are there illegally, are there unconstitutionally.

I was in Washington, D.C., a week ago Thursday, when they were debating whether or not they should let the bill come onto the floor. And in the back of the room where the Senate meets, there's a huge map of the United States, and on that map it shows the location of Negroes throughout the country. And it shows that the Southern section of the country, the states that are most heavily concentrated with Negroes, are the ones that have senators and congressmen standing up filibustering and doing all other kinds of trickery to keep the Negro from being able to vote. This is pitiful. But it's not pitiful for us any longer; it's actually pitiful for the white man, because soon now, as the Negro awakens a little more and sees the vise that he's in, sees the bag that he's in, sees the real game that he's in, then the Negro's going to develop a new tactic.

These senators and congressmen actually violate the constitutional amendments that guarantee the people of that particular state or county the right to vote. And the Constitution itself has within it the machinery to expel any representative from a state where the voting rights of the people are violated. You don't even need new legislation. Any person in Congress right now, who is there from a state or a district where the voting rights of the people are violated, that particular person should be expelled from Congress. And when you expel him, you've removed one of the obstacles in the path of any real meaningful legislation in this

country. In fact, when you expel them, you don't need new legislation, because they will be replaced by black representatives from counties and districts where the black man is in the majority, not in the minority.

If the black man in these Southern states had his full voting rights, the key Dixiecrats in Washington, D. C., which means the key Democrats in Washington, D.C., would lose their seats. The Democratic Party itself would lose its power. It would cease to be powerful as a party. When you see the amount of power that would be lost by the Democratic Party if it were to lose the Dixiecrat wing, or branch, or element, you can see where it's against the interests of the Democrats to give voting rights to Negroes in states where the Democrats have been in complete power and authority ever since the Civil War. You just can't belong to that Party without analyzing it.

I say again, I'm not anti-Democrat, I'm not anti-Republican, I'm not anti-anything. I'm just questioning their sincerity, and some of the strategy that they've been using on our people by promising them promises that they don't intend to keep. When you keep the Democrats in power, you're keeping the Dixiecrats in power. I doubt that my good Brother Lomax will deny that. A vote for a Democrat is a vote for a Dixiecrat. That's why, in 1964, it's time now for you and me to become more politically mature and realize what the ballot is for; what we're supposed to get when we cast a ballot; and that if we don't cast a ballot, it's going to end up in a situation where we're going to have to cast a bullet. It's either a ballot or a bullet.

In the North, they do it a different way. They have a system that's known as gerrymandering, whatever that means. It means when Negroes become too heavily concentrated in a certain area, and begin to gain too much political power, the white man comes along and changes the district lines. You may say, "Why do you keep saying white man?" Because it's the white man who does it. I haven't ever seen any Negro changing any lines. They don't let him get near the line. It's the white man who does this. And usually, it's the white man who grins at you the most, and pats you on the back, and is supposed to be your friend. He may be friendly, but he's not your friend.

So, what I'm trying to impress upon you, in essence, is this: You and I in America are faced not with a segregationist conspiracy, we're faced with a government conspiracy. Everyone who's filibustering is a senator -- that's the government. Everyone who's finagling in Washington, D.C., is a congressman -- that's the government. You don't have anybody putting blocks in your path but people who are a part of the government. The same government that you go abroad to fight for and die for is the government that is in a conspiracy to deprive you of your voting rights, deprive you of your economic opportunities, deprive you of decent housing, deprive you of decent education. You don't need to go to the employer alone, it is the government itself, the government of America, that is responsible for the oppression and exploitation and degradation of black people in this country. And you should drop it in their lap. This

government has failed the Negro. This so-called democracy has failed the Negro. And all these white liberals have definitely failed the Negro.

So, where do we go from here? First, we need some friends. We need some new allies. The entire civil-rights struggle needs a new interpretation, a broader interpretation. We need to look at this civil-rights thing from another angle -- from the inside as well as from the outside. To those of us whose philosophy is black nationalism, the only way you can get involved in the civil-rights struggle is give it a new interpretation. That old interpretation excluded us. It kept us out. So, we're giving a new interpretation to the civil-rights struggle, an interpretation that will enable us to come into it, take part in it. And these handkerchief-heads who have been dillydallying and pussy footing and compromising -- we don't intend to let them pussyfoot and dillydally and compromise any longer.

How can you thank a man for giving you what's already yours? How then can you thank him for giving you only part of what's already yours? You haven't even made progress, if what's being given to you, you should have had already. That's not progress. And I love my Brother Lomax, the way he pointed out we're right back where we were in 1954. We're not even as far up as we were in 1954. We're behind where we were in 1954. There's more segregation now than there was in 1954. There's more racial animosity, more racial hatred, more racial violence today in 1964, than there was in 1954. Where is the progress?

And now you're facing a situation where the young Negro's coming up. They don't want to hear that "turn the-other-cheek" stuff, no. In Jacksonville, those were teenagers, they were throwing Molotov cocktails. Negroes have never done that before. But it shows you there's a new deal coming in. There's new thinking coming in. There's new strategy coming in. It'll be Molotov cocktails this month, hand grenades next month, and something else next month. It'll be ballots, or it'll be bullets. It'll be liberty, or it will be death. The only difference about this kind of death -- it'll be reciprocal. You know what is meant by "reciprocal"? That's one of Brother Lomax's words. I stole it from him. I don't usually deal with those big words because I don't usually deal with big people. I deal with small people. I find you can get a whole lot of small people and whip hell out of a whole lot of big people. They haven't got anything to lose, and they've got every thing to gain. And they'll let you know in a minute: "It takes two to tango; when I go, you go."

The black nationalists, those whose philosophy is black nationalism, in bringing about this new interpretation of the entire meaning of civil rights, look upon it as meaning, as Brother Lomax has pointed out, equality of opportunity. Well, we're justified in seeking civil rights, if it means equality of opportunity, because all we're doing there is trying to collect for our investment. Our mothers and fathers invested sweat and blood. Three hundred and ten years we worked in this country without a dime in return -- I mean without a dime in return. You let the white man walk around here talking about how rich this country is, but you never stop to think how it got rich so quick. It got rich because you made it rich.

You take the people who are in this audience right now. They're poor. We're all poor as individuals. Our weekly salary individually amounts to hardly anything. But if you take the salary of everyone in here collectively, it'll fill up a whole lot of baskets. It's a lot of wealth. If you can collect the wages of just these people right here for a year, you'll be rich -- richer than rich. When you look at it like that, think how rich Uncle Sam had to become, not with this handful, but millions of black people. Your and my mother and father, who didn't work an eight-hour shift, but worked from "can't see" in the morning until "can't see" at night, and worked for nothing, making the white man rich, making Uncle Sam rich. This is our investment. This is our contribution, our blood.

Not only did we give of our free labor, we gave of our blood. Every time he had a call to arms, we were the first ones in uniform. We died on every battlefield the white man had. We have made a greater sacrifice than anybody who's standing up in America today. We have made a greater contribution and have collected less. Civil rights, for those of us whose philosophy is black nationalism, means: "Give it to us now. Don't wait for next year. Give it to us yesterday, and that's not fast enough."

I might stop right here to point out one thing. Whenever you're going after something that belongs to you, anyone who's depriving you of the right to have it is a criminal. Understand that. Whenever you are going after something that is yours, you are within your legal rights to lay claim to it. And anyone who puts forth any effort to deprive you of that which is yours, is breaking the law, is a criminal. And this was pointed out by the Supreme Court decision. It outlawed segregation.

Which means segregation is against the law. Which means a segregationist is breaking the law. A segregationist is a criminal. You can't label him as anything other than that. And when you demonstrate against segregation, the law is on your side. The Supreme Court is on your side.

Now, who is it that opposes you in carrying out the law? The police department itself. With police dogs and clubs. Whenever you demonstrate against segregation, whether it is segregated education, segregated housing, or anything else, the law is on your side, and anyone who stands in the way is not the law any longer. They are breaking the law; they are not representatives of the law. Any time you demonstrate against segregation and a man has the audacity to put a police dog on you, kill that dog, kill him, I'm telling you, kill that dog. I say it, if they put me in jail tomorrow, kill that dog. Then you'll put a stop to it. Now, if these white people in here don't want to see that kind of action, get down and tell the mayor to tell the police department to pull the dogs in. That's all you have to do. If you don't do it, someone else will.

If you don't take this kind of stand, your little children will grow up and look at you and think "shame." If you don't take an uncompromising stand, I don't mean go out and get violent; but at the same time you should never be nonviolent unless you run into some nonviolence. I'm nonviolent with those who are nonviolent with me. But when you drop that violence on me,

then you've made me go insane, and I'm not responsible for what I do. And that's the way every Negro should get. Any time you know you're within the law, within your legal rights, within your moral rights, in accord with justice, then die for what you believe in. But don't die alone. Let your dying be reciprocal. This is what is meant by equality. What's good for the goose is good for the gander.

When we begin to get in this area, we need new friends, we need new allies. We need to expand the civil-rights struggle to a higher level -- to the level of human rights. Whenever you are in a civil-rights struggle, whether you know it or not, you are confining yourself to the jurisdiction of Uncle Sam. No one from the outside world can speak out in your behalf as long as your struggle is a civil-rights struggle. Civil rights comes within the domestic affairs of this country. All of our African brothers and our Asian brothers and our Latin-American brothers cannot open their mouths and interfere in the domestic affairs of the United States. And as long as it's civil rights, this comes under the jurisdiction of Uncle Sam.

But the United Nations has what's known as the charter of human rights; it has a committee that deals in human rights. You may wonder why all of the atrocities that have been committed in Africa and in Hungary and in Asia, and in Latin America are brought before the UN, and the Negro problem is never brought before the UN. This is part of the conspiracy. This old, tricky blue eyed liberal who is supposed to be your and my friend, supposed to be in our corner, supposed to be subsidizing our struggle, and supposed to be acting in the capacity of an adviser, never tells you anything about human rights. They keep you wrapped up in civil rights. And you spend so much time barking up the civil-rights tree, you don't even know there's a human-rights tree on the same floor.

When you expand the civil-rights struggle to the level of human rights, you can then take the case of the black man in this country before the nations in the UN. You can take it before the General Assembly. You can take Uncle Sam before a world court. But the only level you can do it on is the level of human rights. Civil rights keeps you under his restrictions, under his jurisdiction. Civil rights keeps you in his pocket. Civil rights means you're asking Uncle Sam to treat you right. Human rights are something you were born with. Human rights are your God-given rights. Human rights are the rights that are recognized by all nations of this earth. And any time any one violates your human rights, you can take them to the world court.

Uncle Sam's hands are dripping with blood, dripping with the blood of the black man in this country. He's the earth's number-one hypocrite. He has the audacity -- yes, he has -- imagine him posing as the leader of the free world. The free world! And you over here singing "We Shall Overcome." Expand the civil-rights struggle to the level of human rights. Take it into the United Nations, where our African brothers can throw their weight on our side, where our Asian brothers can throw their weight on our side, where our Latin-American brothers can throw their weight on our side, and where 800 million Chinamen are sitting there waiting to throw their weight on our side.

Let the world know how bloody his hands are. Let the world know the hypocrisy that's practiced over here. Let it be the ballot or the bullet. Let him know that it must be the ballot or the bullet.

When you take your case to Washington, D.C., you're taking it to the criminal who's responsible; it's like running from the wolf to the fox. They're all in cahoots together. They all work political chicanery and make you look like a chump before the eyes of the world. Here you are walking around in America, getting ready to be drafted and sent abroad, like a tin soldier, and when you get over there, people ask you what are you fighting for, and you have to stick your tongue in your cheek. No, take Uncle Sam to court, take him before the world.

By ballot I only mean freedom. Don't you know -- I disagree with Lomax on this issue -- that the ballot is more important than the dollar? Can I prove it? Yes. Look in the UN. There are poor nations in the UN; yet those poor nations can get together with their voting power and keep the rich nations from making a move. They have one nation -- one vote, everyone has an equal vote. And when those brothers from Asia, and Africa and the darker parts of this earth get together, their voting power is sufficient to hold Sam in check. Or Russia in check. Or some other section of the earth in check. So, the ballot is most important.

Right now, in this country, if you and I, 22 million African-Americans -- that's what we are -- Africans who are in America. You're nothing but Africans. Nothing but Africans. In fact, you'd get farther calling yourself African instead of Negro. Africans don't catch hell. You're the only one catching hell. They don't have to pass civil-rights bills for Africans. An African can go anywhere he wants right now. All you've got to do is tie your head up. That's right, go anywhere you want. Just stop being a Negro. Change your name to Hoogagagooba. That'll show you how silly the white man is. You're dealing with a silly man. A friend of mine who's very dark put a turban on his head and went into a restaurant in Atlanta before they called themselves desegregated. He went into a white restaurant, he sat down, they served him, and he said, "What would happen if a Negro came in here? And there he's sitting, black as night, but because he had his head wrapped up the waitress looked back at him and says, "Why, there wouldn't no nigger dare come in here."

So, you're dealing with a man whose bias and prejudice are making him lose his mind, his intelligence, every day. He's frightened. He looks around and sees what's taking place on this earth, and he sees that the pendulum of time is swinging in your direction. The dark people are waking up. They're losing their fear of the white man. No place where he's fighting right now is he winning. Everywhere he's fighting, he's fighting someone your and my complexion. And they're beating him. He can't win any more. He's won his last battle. He failed to win the Korean War. He couldn't win it. He had to sign a truce. That's a loss.

Any time Uncle Sam, with all his machinery for warfare, is held to a draw by some rice eaters, he's lost the battle. He had to sign a truce. America's not supposed to sign a truce. She's supposed to be bad. But she's not bad any more. She's bad as long as she can use her hydrogen

bomb, but she can't use hers for fear Russia might use hers. Russia can't use hers, for fear that Sam might use his. So, both of them are weapon-less. They can't use the weapon because each's weapon nullifies the other's. So the only place where action can take place is on the ground. And the white man can't win another war fighting on the ground. Those days are over. The black man knows it, the brown man knows it, the red man knows it, and the yellow man knows it. So they engage him in guerrilla warfare. That's not his style. You've got to have heart to be a guerrilla warrior, and he hasn't got any heart. I'm telling you now.

I just want to give you a little briefing on guerrilla warfare because, before you know it, before you know it. It takes heart to be a guerrilla warrior because you're on your own. In conventional warfare you have tanks and a whole lot of other people with you to back you up -- planes over your head and all that kind of stuff. But a guerrilla is on his own. All you have is a rifle, some sneakers and a bowl of rice, and that's all you need -- and a lot of heart. The Japanese on some of those islands in the Pacific, when the American soldiers landed, one Japanese sometimes could hold the whole army off. He'd just wait until the sun went down, and when the sun went down they were all equal. He would take his little blade and slip from bush to bush, and from American to American. The white soldiers couldn't cope with that. Whenever you see a white soldier that fought in the Pacific, he has the shakes, he has a nervous condition, because they scared him to death.

The same thing happened to the French up in French Indochina. People who just a few years previously were rice farmers got together and ran the heavily-mechanized French army out of Indochina. You don't need it -- modern warfare today won't work. This is the day of the guerrilla. They did the same thing in Algeria. Algerians, who were nothing but Bedouins, took a rifle and sneaked off to the hills, and de Gaulle and all of his highfalutin' war machinery couldn't defeat those guerrillas. Nowhere on this earth does the white man win in a guerrilla warfare. It's not his speed. Just as guerrilla warfare is prevailing in Asia and in parts of Africa and in parts of Latin America, you've got to be mighty naive, or you've got to play the black man cheap, if you don't think some day he's going to wake up and find that it's got to be the ballot or the bullet.

I would like to say, in closing, a few things concerning the Muslim Mosque, Inc., which we established recently in New York City. It's true we're Muslims and our religion is Islam, but we don't mix our religion with our politics and our economics and our social and civil activities -- not any more. We keep our religion in our mosque. After our religious services are over, then as Muslims we become involved in political action, economic action and social and civic action. We become involved with anybody, any where, any time and in any manner that's designed to eliminate the evils, the political, economic and social evils that are afflicting the people of our community.

The political philosophy of black nationalism means that the black man should control the politics and the politicians in his own community; no more. The black man in the black

community has to be re-educated into the science of politics so he will know what politics is supposed to bring him in return. Don't be throwing out any ballots. A ballot is like a bullet. You don't throw your ballots until you see a target, and if that target is not within your reach, keep your ballot in your pocket.

The political philosophy of black nationalism is being taught in the Christian church. It's being taught in the NAACP. It's being taught in CORE meetings. It's being taught in SNCC Student Nonviolent Coordinating Committee meetings. It's being taught in Muslim meetings. It's being taught where nothing but atheists and agnostics come together. It's being taught everywhere. Black people are fed up with the dillydallying, pussyfooting, compromising approach that we've been using toward getting our freedom. We want freedom now, but we're not going to get it saying "We Shall Overcome." We've got to fight until we overcome.

The economic philosophy of black nationalism is pure and simple. It only means that we should control the economy of our community. Why should white people be running all the stores in our community? Why should white people be running the banks of our community? Why should the economy of our community be in the hands of the white man? Why? If a black man can't move his store into a white community, you tell me why a white man should move his store into a black community. The philosophy of black nationalism involves a re-education program in the black community in regards to economics. Our people have to be made to see that any time you take your dollar out of your community and spend it in a community where you don't live, the community where you live will get poorer and poorer, and the community where you spend your money will get richer and richer.

Then you wonder why where you live is always a ghetto or a slum area. And where you and I are concerned, not only do we lose it when we spend it out of the community, but the white man has got all our stores in the community tied up; so that though we spend it in the community, at sundown the man who runs the store takes it over across town somewhere. He's got us in a vise. So the economic philosophy of black nationalism means in every church, in every civic organization, in every fraternal order, it's time now for our people to be come conscious of the importance of controlling the economy of our community. If we own the stores, if we operate the businesses, if we try and establish some industry in our own community, then we're developing to the position where we are creating employment for our own kind. Once you gain control of the economy of your own community, then you don't have to picket and boycott and beg some cracker downtown for a job in his business.

The social philosophy of black nationalism only means that we have to get together and remove the evils, the vices, alcoholism, drug addiction, and other evils that are destroying the moral fiber of our community. We our selves have to lift the level of our community, the standard of our community to a higher level, make our own society beautiful so that we will be satisfied in our own social circles and won't be running around here trying to knock our way into a social circle where we're not wanted. So I say, in spreading a gospel such as black nationalism, it is not

designed to make the black man re-evaluate the white man -- you know him already -- but to make the black man re-evaluate himself. Don't change the white man's mind -- you can't change his mind, and that whole thing about appealing to the moral conscience of America -- America's conscience is bankrupt. She lost all conscience a long time ago. Uncle Sam has no conscience.

They don't know what morals are. They don't try and eliminate an evil because it's evil, or because it's illegal, or because it's immoral; they eliminate it only when it threatens their existence. So you're wasting your time appealing to the moral conscience of a bankrupt man like Uncle Sam. If he had a conscience, he'd straighten this thing out with no more pressure being put upon him. So it is not necessary to change the white man's mind. We have to change our own mind. You can't change his mind about us. We've got to change our own minds about each other. We have to see each other with new eyes. We have to see each other as brothers and sisters. We have to come together with warmth so we can develop unity and harmony that's necessary to get this problem solved ourselves. How can we do this? How can we avoid jealousy? How can we avoid the suspicion and the divisions that exist in the community? I'll tell you how.

I have watched how Billy Graham comes into a city, spreading what he calls the gospel of Christ, which is only white nationalism. That's what he is. Billy Graham is a white nationalist; I'm a black nationalist. But since it's the natural tendency for leaders to be jealous and look upon a powerful figure like Graham with suspicion and envy, how is it possible for him to come into a city and get all the cooperation of the church leaders? Don't think because they're church leaders that they don't have weaknesses that make them envious and jealous -- no, everybody's got it. It's not an accident that when they want to choose a cardinal, as Pope I over there in Rome, they get in a closet so you can't hear them cussing and fighting and carrying on.

Billy Graham comes in preaching the gospel of Christ. He evangelizes the gospel. He stirs everybody up, but he never tries to start a church. If he came in trying to start a church, all the churches would be against him. So, he just comes in talking about Christ and tells everybody who gets Christ to go to any church where Christ is; and in this way the church cooperates with him. So we're going to take a page from his book.

Our gospel is black nationalism. We're not trying to threaten the existence of any organization, but we're spreading the gospel of black nationalism. Anywhere there's a church that is also preaching and practicing the gospel of black nationalism, join that church. If the NAACP is preaching and practicing the gospel of black nationalism, join the NAACP. If CORE is spreading and practicing the gospel of black nationalism, join CORE. Join any organization that has a gospel that's for the uplift of the black man. And when you get into it and see them pussyfooting or compromising, pull out of it because that's not black nationalism. We'll find another one.

And in this manner, the organizations will increase in number and in quantity and in quality, and by August, it is then our intention to have a black nationalist convention which will consist of delegates from all over the country who are interested in the political, economic and social philosophy of black nationalism. After these delegates convene, we will hold a seminar; we will hold discussions; we will listen to everyone. We want to hear new ideas and new solutions and new answers. And at that time, if we see fit then to form a black nationalist party, we'll form a black nationalist party. If it's necessary to form a black nationalist army, we'll form a black nationalist army. It'll be the ballot or the bullet. It'll be liberty or it'll be death.

It's time for you and me to stop sitting in this country, letting some cracker senators, Northern crackers and Southern crackers, sit there in Washington, D.C., and come to a conclusion in their mind that you and I are supposed to have civil rights. There's no white man going to tell me anything about my rights. Brothers and sisters, always remember, if it doesn't take senators and congressmen and presidential proclamations to give freedom to the white man, it is not necessary for legislation or proclamation or Supreme Court decisions to give freedom to the black man. You let that white man know, if this is a country of freedom, let it be a country of freedom; and if it's not a country of freedom, change it.

We will work with anybody, anywhere, at any time, who is genuinely interested in tackling the problem head-on, nonviolently as long as the enemy is nonviolent, but violent when the enemy gets violent. We'll work with you on the voter-registration drive, we'll work with you on rent strikes, we'll work with you on school boycotts; I don't believe in any kind of integration; I'm not even worried about it, because I know you're not going to get it anyway; you're not going to get it because you're afraid to die; you've got to be ready to die if you try and force yourself on the white man, because he'll get just as violent as those crackers in Mississippi, right here in Cleveland. But we will still work with you on the school boycotts because we're against a segregated school system. A segregated school system produces children who, when they graduate, graduate with crippled minds. But this does not mean that a school is segregated because it's all black. A segregated school means a school that is controlled by people who have no real interest in it whatsoever.

Let me explain what I mean. A segregated district or community is a community in which people live, but outsiders control the politics and the economy of that community. They never refer to the white section as a segregated community. It's the all-Negro section that's a segregated community. Why? The white man controls his own school, his own bank, his own economy, his own politics, his own everything, his own community; but he also controls yours. When you're under someone else's control, you're segregated. They'll always give you the lowest or the worst that there is to offer, but it doesn't mean you're segregated just because you have your own. You've got to control your own. Just like the white man has control of his, you need to control yours.

You know the best way to get rid of segregation? The white man is more afraid of separation than he is of integration. Segregation means that he puts you away from him, but not far enough for you to be out of his jurisdiction; separation means you're gone. And the white man will integrate faster than he'll let you separate. So we will work with you against the segregated school system because it's criminal, because it is absolutely destructive, in every way imaginable, to the minds of the children who have to be exposed to that type of crippling education.

Last but not least, I must say this concerning the great controversy over rifles and shotguns. The only thing that I've ever said is that in areas where the government has proven itself either unwilling or unable to defend the lives and the property of Negroes, it's time for Negroes to defend themselves. Article number two of the constitutional amendments provides you and me the right to own a rifle or a shotgun. It is constitutionally legal to own a shotgun or a rifle. This doesn't mean you're going to get a rifle and form battalions and go out looking for white folks, although you'd be within your rights -- I mean, you'd be justified; but that would be illegal and we don't do anything illegal. If the white man doesn't want the black man buying rifles and shotguns, then let the government do its job.

That's all. And don't let the white man come to you and ask you what you think about what Malcolm says -- why, you old Uncle Tom. He would never ask you if he thought you were going to say, "Amen!" No, he is making a Tom out of you." So, this doesn't mean forming rifle clubs and going out looking for people, but it is time, in 1964, if you are a man, to let that man know. If he's not going to do his job in running the government and providing you and me with the protection that our taxes are supposed to be for, since he spends all those billions for his defense budget, he certainly can't begrudge you and me spending \$12 or \$15 for a single-shot, or double-action. I hope you understand. Don't go out shooting people, but any time -- brothers and sisters, and especially the men in this audience; some of you wearing Congressional Medals of Honor, with shoulders this wide, chests this big, muscles that big -- any time you and I sit around and read where they bomb a church and murder in cold blood, not some grownups, but four little girls while they were praying to the same God the white man taught them to pray to, and you and I see the government go down and can't find who did it.

Why, this man -- he can find Eichmann hiding down in Argentina somewhere. Let two or three American soldiers, who are minding somebody else's business way over in South Vietnam, get killed, and he'll send battleships, sticking his nose in their business. He wanted to send troops down to Cuba and make them have what he calls free elections -- this old cracker who doesn't have free elections in his own country.

No, if you never see me another time in your life, if I die in the morning, I'll die saying one thing: the ballot or the bullet, the ballot or the bullet.

If a Negro in 1964 has to sit around and wait for some cracker senator to filibuster when it comes to the rights of black people, why, you and I should hang our heads in shame. You talk

about a march on Washington in 1963, you haven't seen anything. There's some more going down in '64.

And this time they're not going like they went last year. They're not going singing "We Shall Overcome." They're not going with white friends. They're not going with placards already painted for them. They're not going with round-trip tickets. They're going with one way tickets. And if they don't want that non-nonviolent army going down there, tell them to bring the filibuster to a halt.

The black nationalists aren't going to wait. Lyndon B. Johnson is the head of the Democratic Party. If he's for civil rights, let him go into the Senate next week and declare himself. Let him go in there right now and declare himself. Let him go in there and denounce the Southern branch of his party. Let him go in there right now and take a moral stand -- right now, not later. Tell him, don't wait until election time. If he waits too long, brothers and sisters, he will be responsible for letting a condition develop in this country which will create a climate that will bring seeds up out of the ground with vegetation on the end of them looking like something these people never dreamed of. In 1964, it's the ballot or the bullet.

Thank you.

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

Date/Time: \_\_\_\_\_

## Reading Genre: Lyrics

*Developed by J. Kirst. Used with permission.*

**"Lift Every Voice and Sing"** by James Weldon Johnson

*Publicly performed first as a poem as part of a celebration of Lincoln's Birthday on February 12, 1900, by 500 school children at the segregated Stanton School. Its principal, James Weldon Johnson, wrote the words to introduce its honored guest Booker T. Washington. The poem was later set to music by Johnson's brother John in 1905.*

Lift every voice and sing  
Till earth and heaven ring,  
Ring with the harmonies of Liberty;  
Let our rejoicing rise  
High as the listening skies,  
Let it resound loud as the rolling sea.  
Sing a song full of the faith that the dark past has taught us,  
Sing a song full of the hope that the present has brought us,  
Facing the rising sun of our new day begun  
Let us march on till victory is won.

Stony the road we trod,  
Bitter the chastening rod,  
Felt in the days when hope unborn had died;  
Yet with a steady beat,  
Have not our weary feet  
Come to the place for which our fathers sighed?  
We have come over a way that with tears has been watered,  
We have come, treading our path through the blood of the slaughtered,  
Out from the gloomy past,  
Till now we stand at last  
Where the white gleam of our bright star is cast.

God of our weary years,  
God of our silent tears,  
Thou who has brought us thus far on the way;  
Thou who has by Thy might Led us into the light,  
Keep us forever in the path, we pray.  
Lest our feet stray from the places, our God, where we met Thee,  
Lest, our hearts drunk with the wine of the world, we forget Thee;  
Shadowed beneath Thy hand,  
May we forever stand.  
True to our God,  
True to our native land.

<http://youtu.be/LRWaLkl7auA>

**Assignment:**

1. Annotate the lyrics above or some that you have chosen. Use at least **three** different annotation marks.
2. What is the author saying literally? This is the surface message (as a child would understand it).

3. What is the author saying figuratively (life lessons)?

4. Give examples of at 3 "F.I.C.T.S." poetry techniques that the author used to convey his message. Name the Technique, give an example from the poem/lyrics, then explain how it shows that technique. (Figurative Language – be specific; metaphor, hyperbole, etc.)

F.I.C.T.S. Technique	Example from the Poem	Explain

# Contemporary Issue Project

There are many significant contemporary and controversial issues worth examining. In this final project, you will choose one particular problem. Ideally, you will choose a topic that both interests and concerns you, one you truly care about! However, you might choose a problem that you do not understand. In any case, keep an open 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. Decide if you want to join a group or work as an individual.
3. Research. **10 points.**
  - a. You will investigate by finding and reading at least **four** sources.
  - b. Identify the bias or perspective for each source. Examples of sources include:
    - i. Read newspaper, periodical, book and internet articles (at least one print source is required).
    - ii. Watch television programs, videos, or follow blogs that report on direct experience with the problem.
    - iii. Compose a series of interview questions; interview an expert in the field you have chosen, and write a summary of the interview.
    - iv. Create a survey on your topic and distribute it to at least 10 people. Tabulate your results, and state your conclusions based on the data.
  - c. Evaluate one (1) source for your research project (annotate, concept map, or Cornell notes, AND complete an Analyze an Argument form).

**You do not have to copy these sources, but you must give a complete MLA citation for each source.**

4. Combine your research.
  - a. Evaluate each source, and decide which information is most valid and compelling.
  - b. You will select at LEAST four (4) final sources.
  - c. Be prepared to explain why you chose some sources over others.
5. Presentation to the class. **100 points.**
  - a. Choose the medium that uses your strengths. Your presentation will explain the problem, your opinion, and your proposed solution(s). It will showcase your teamwork and professionalism.

# Contemporary Issue Project Guidelines

## 1. Explanation of the Problem

- a. What is the problem? Explain it and why you are concerned.
- 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.*

## 2. Possible Solutions

- a. Present a brief overview of possible solutions from your research
- b. Discuss past present, and proposed solutions.
  - i. What has been done?
  - ii. What did and did not work? Why?
  - iii. Is it still being tried? Why or why not?
  - iv. What else might be tried?
  - v. What would be necessary to try it?

## 3. Your Conclusion

- a. Present your conclusion based on your research.
  - i. Why should it be tried?
  - ii. How will it work?
  - iii. How does this problem fit into the “big picture?”
  - iv. Is there any hope?
  - v. What do you want us to remember about your study?

**TOTAL POINTS FOR THE PROJECT: 100 points**

## Web sites for contemporary issues project:

Gale Opposing Viewpoints:

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

1. Go to BC Home
2. Student Services
3. Library
4. Find an Article
5. Gale Opposing Viewpoints

Other sites:

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

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

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

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

<http://globalsolutions.org>

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

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

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

Date/Time: \_\_\_\_\_

## Contemporary Issue Project Worksheet

1. Use a Google search to locate a list of contemporary issues. Write down a couple of topics that are important to you and/or you are interested in.
2. Go to the BC Library page and click on Gale Opposing Viewpoints. Begin doing some preliminary research on your issues.
3. What issue(s) are you still interested in researching?
4. Look on your local news websites for information on the topic.

***This project can be done in a group or individually. Circle your preference below:***

Individual

Group

### SHOW ME YOUR ISSUE(S) AND CHOICE BEFORE YOU CONTINUE!

5. Once you have chosen a topic, it's time to make sure the topic is neither too broad nor too narrow. Be prepared to be flexible with your topic idea!
  - If it is too broad or vague you will find too much information and will need to narrow the focus.
  - If it is too specific or specialized or new, it will be difficult finding enough information to write your paper. In that case, you will need to broaden your idea.

#### How to Narrow Your Topic

*Example: I'm thinking of doing a paper on fashion. This topic could develop in many different ways.*

#### **Hint: Ask Yourself Questions About Your Topic:**

- What do you know about it? What don't you know?
- What aspects of your topic interest you: historical, sociological, psychological, etc.?
- What time period do you want to cover?
- On what geographic region do you want to focus?
- What kind of information do you need?
  - A brief summary or a lengthy explanation?
  - Periodical articles, books, essays, encyclopedia articles?
  - Statistics?

Sample Topic Narrowing Chart:	
General Topic:	fashion
Time span:	1920s
Place:	US; urban; big cities (not rural)
Person or group:	youth; college age
Event or Aspects:	sexual attitudes; behavior; sociological

### How to Broaden Your Topic

*Example: I'm thinking of doing a paper on whether genetically altered soybeans are safe for consumers.*

This topic, as stated, is seeking to answer a question for which there may be no answer yet -- more scientific and long-term research may need to be done. How can this be turned into a more manageable topic?

### **Hint 1: Look for parallels and opportunities for broader associations:**

- Could you examine other bioengineered foods, in addition to soybeans?
- Could you think broadly about safety concerns and issues -- what might these be?
- Who are the key players in this controversy? Consumer activists? The FDA? Scientists?
- What other issues are involved in this topic? Such as, how should be foods be labeled?

### **Hint 2: Brainstorm! (and ask a reference librarian!)**

Sample Topic Broadening Chart:	
Specific Topic:	Are genetically altered soybeans safe for consumers?
Alternate focus:	bioengineered or genetically altered foods
Alternate Place:	general: US, Europe
Brainstorm Focus on: Person or Group:	consumer advocates vs FDA and scientists
Brainstorm Focus on: Event or Aspect:	labeling foods; regulations

6. 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!**

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

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

Date/Time: \_\_\_\_\_

## Contemporary Issue Project – Scoring Rubric

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The purpose of this Contemporary Issue Project is to:

- Combine your research on a topic,
- Investigate the issue from various viewpoints, address biases or prejudices evident in your sources,
- Communicate the facts you learned and summarize your opinions regarding the topic,
- Explain how your opinion was affected by your research,
- Predict what the future holds for your issue,
- Present the facts you learned regarding the topic, AND
- Show your scholarship, professionalism and teamwork (if you worked in a group).

Your Contemporary Issue Project is worth 100 total points. Projects that earn the highest value for each criterion will reflect a thorough understanding of the material, be neat, and show thoughtful evaluation of your sources. Include a works cited page. Present your issue to the class.

Criterion	Available Points	Your Points	Comments
Proper MLA citation for all sources, at least 4 references used, and a Works Cited page.	20		
Explanation of the problem or issue. Present combined research: include causes, contributing factors, costs, impact of the issue on people, animals, environment, you, etc. Summarize; don't plagiarize! Cite sources.	40		
Possible solutions based on research; evaluate two or more viewpoints with pros and cons	20		
Quality and clarity of presentation. (Evidence of teamwork.)	20		
<b>Total</b>	<b>100</b>		

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

Date/Time: \_\_\_\_\_

## Contemporary Issue Research: Sources & Biases

Find 4 or more sources for your topic. Begin by finding two (2) articles (pro and con) for your topic in Gale Opposing Viewpoints on the BC Library webpage. Then find additional sources regarding your topic (**at least one must be a print source**). Cite the source in MLA format, identify the bias (point of view) of the source, and summarize the information.

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:

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

Date/Time: \_\_\_\_\_

## Contemporary Issue Research Analysis

Each group member must evaluate a different source for your research project (annotate, concept map, or Cornell notes, AND complete an Analyze an Argument form).

1. Identify why you chose the source rather than the other sources you have found.

2. Attach an annotated copy, a concept map, or Cornell notes for your source.

Circle the format you chose:

Annotation

Concept Map

Cornell Notes

3. Attach an Analyze an Argument for the source (next page)

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

Date/Time: \_\_\_\_\_

## Contemporary Issue: Analyze an Argument

1. **Source Citation:**
  
2. **What is the message or thesis? Sum it up in 1 or 2 sentences.**
  
3. **What are at least 3 key points? Write in complete sentences.**
  - a.
  
  - b.
  
  - c.

4. **Who is the audience?**

5. **What do you know about the author?**

6. **Counter-arguments: (think “yes, but...”)**

Alternate viewpoints (identify at least 3 views that oppose the author’s thesis):

- a.
  
- b.
  
- c.

7. **Do you plan to use this source for your research project? Why or why not?**

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# Reading Genre: Humor

*If I had a nickel for every time I've had to apologize for running over your pets and burying them in your yard before you came home, I would have ten cents.*-Tyson Wiebe

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

There are many, different types of humor. Here are some of the more common ones.

**Puns** are a classic play on words that sound similar but have different meanings. For example, what do you have if you have 20 rabbits all in a row and they all back up one step? A receding hare line.

**A practical joke** is a joke put into action. A bucket spilling when a door is opened is an example of this.

**A wisecrack** is a clever remark about a person or a thing.

**A parody** is a humorous version of a well-known thing. "Saturday Night Live" often does these types of skits.

**A joke** is a short story ending with a humorous twist.

**Irony** is when you say the opposite of what you mean and the listener believes the opposite of what was said.

**Banter** is good-natured back and forth joking.

**A caricature** is a funny representation in art form of someone.

**A limerick** is a short, witty, rhyming poem, usually with just 5 lines.

**An editorial cartoon** is a visual satire aimed at current political events

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**Activity #1: View Video on Political Cartoonist, Tom Engelhardt:**

<http://www.youtube.com/watch?v=QBaHCw4kp3I>

## 1. Share something you found interesting/learned about Political Cartooning

Activity #2: In small groups, share the sample of humorous writing you brought to class. Classify the type of humor each person in your group brought. Turn in your humor sample with the classifications from your group written on the page.

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