Foundations
of
Analytical Reading

Kristin Conley, Monica Frees, and David McCall

Ch. 1 Purpose

There are many purposes to reading a text – to find out more information on a subject or a topic, to answer a specific question, to find other details that may give you a clearer picture of a subject.

Readers should have a purpose to why they are reading. Many times when you are in school your purpose to read is because the material was assigned to you.

To read without reflecting is like eating without digesting.

—Edmund Burke, author and philosopher

Types of College Reading Materials

As a college student, you will eventually choose a major or focus of study. In your first year or so, though, you'll probably have to complete "core" or required classes in different subjects. For example, even if you plan to major in English, you may still have to take at least one science, history, and math class. These different academic disciplines (and the instructors who teach them) can vary greatly in terms of the materials that students are assigned to read. Not all college reading is the same. So, what types can you expect to encounter?

Textbooks

Probably the most familiar reading material in college is the **textbook**. These are academic books, usually focused on one discipline, and their primary purpose is to educate readers on a particular subject—"Principles of Algebra," for example, or "Introduction to Business." It's not uncommon for instructors to use one textbook as the primary text for an entire course. Instructors typically assign chapters as readings and may include any word problems or questions in the textbook, too.

Articles

Instructors may also assign **academic articles** or **news articles**. Academic articles are written by people who specialize in a particular field or subject, while news articles may be from recent newspapers and magazines. For example, in a science class, you may be asked to read an academic article on the benefits of rainforest preservation, whereas in a government class, you may be asked to read an article summarizing a recent presidential debate. Instructors may have you read the articles online or they may distribute copies in class or electronically.

The chief difference between news and academic articles is the intended audience of the publication. News articles are mass media: They are written for a broad audience, and they are published in magazines and newspapers that are generally available for purchase at grocery stores or bookstores. They may also be available online. Academic articles, on the other hand, are usually published in scholarly journals with fairly small circulations. While you won't be able to purchase individual journal issues from Barnes and Noble, public and school libraries do make these journal issues and individual articles available. It's common to access academic articles through online databases hosted by libraries.

Literature and Nonfiction Books

Instructors use **literature** and **nonfiction books** in their classes to teach students about different genres, events, time periods, and perspectives. For example, a history instructor might ask you to read the diary of a girl who lived during the Great Depression so you can learn what life was like back then. In an English class, your instructor might assign a series of short stories written during the 1960s by different American authors, so you can compare styles and thematic concerns.

Literature includes short stories, novels or novellas, graphic novels, drama, and poetry. Nonfiction works include creative nonfiction—narrative stories told from real life—as well as history, biography, and reference materials. Textbooks and scholarly articles are specific types of nonfiction; often their purpose is to instruct, whereas other forms of nonfiction be written to inform, to persuade, or to entertain.

Purpose of Academic Reading

Casual reading across genres, from books and magazines to newspapers and blogs, is something students should be encouraged to do in their free time because it can be both educational and fun. In college, however, instructors generally expect students to read resources that have particular value in the context of a course. Why is academic reading beneficial?

- **Information comes from reputable sources**: Web sites and blogs can be a source of insight and information, but not all are useful as academic resources. They may be written by people or companies whose main purpose is to share an opinion or sell you something. Academic sources such as textbooks and scholarly journal articles, on the other hand, are usually written by experts in the field and have to pass stringent peer review requirements in order to get published.

- **Learn how to form arguments**: In most college classes except for creating writing, when instructors ask you to write a paper, they expect it to be argumentative in style. This means that the goal of the paper is to research a topic and develop an argument about it using evidence and facts to support your position. Since many college reading assignments (especially journal articles) are written in a similar style, you'll gain experience studying their strategies and learning to emulate them.

- **Exposure to different viewpoints**: One purpose of assigned academic readings is to give students exposure to different viewpoints and ideas. For example, in an ethics class, you might be asked to read a series of articles written by medical professionals and religious leaders who are pro-life or pro-choice and consider the validity of their arguments. Such experience can help you wrestle with ideas and beliefs in new ways and develop a better understanding of how others' views differ from your own.

Reading Strategies for Academic Texts

Effective reading requires more engagement than just reading the words on the page. In order to learn and retain what you read, it's a good idea to do things like circling key words, writing notes, and reflecting. Actively reading academic texts can be challenging for students who are used to reading for entertainment alone, but practicing the following steps will get you up to speed:

- **Preview**: You can gain insight from an academic text before you even begin the reading assignment. For example, if you are assigned a nonfiction book, read the title, the back of the book, and table of contents. Scanning this information can give you an initial idea of what you'll be reading and some useful context for thinking about it. You can also start to make connections between the new reading and knowledge you already have, which is another strategy for retaining information.

- **Read**: While you read an academic text, you should have a pen or pencil in hand. Circle or highlight key concepts. Write questions or comments in the margins or in a notebook. This will help you remember what you are reading and also build a personal connection with the subject matter.

- **Summarize**: After you read an academic text, it's worth taking the time to write a short summary— even if your instructor doesn't require it. The exercise of jotting down a few sentences or a short paragraph capturing the main ideas of the reading is enormously beneficial: it not only helps you understand and absorb what you read but gives you ready study and review materials for exams and other writing assignments.

- **Review**: It always helps to revisit what you've read for a quick refresher. It may not be practical to thoroughly reread assignments from start to finish, but before class discussions or tests, it's a good idea to skim through them to identify the main points, reread any notes at the ends of chapters, and review any summaries you've written.

Reading Strategies for Specialized Texts and Online Resources

In college it's not uncommon to experience frustration with reading assignments from time to time. Because you're doing more reading on your own outside the classroom, and with less frequent contact with instructors than you had in high school, it's possible you'll encounter readings that contain unfamiliar vocabulary or don't readily make sense. Different disciplines and subjects have different writing conventions and styles, and it can take some practice to get to know them. For example, scientific articles follow a very particular format and typically contain the following sections: an abstract, introduction, methods, results, and discussions. If you are used to reading literary works, such as graphic novels or poetry, it can be disorienting to encounter these new forms of writing.

Below are some strategies for making different kinds of texts more approachable.

Get to Know the Conventions

Academic texts, like scientific studies and journal articles, may have sections that are new to you. If you're not sure what an "abstract" is, research it online or ask your instructor. Understanding the meaning and purpose of such conventions is not only helpful for reading comprehension but for writing, too.

Look up and Keep Track of Unfamiliar Terms and Phrases

Have a good college dictionary such as Merriam-Webster handy (or find it online) when you read complex academic texts, so you can look up the meaning of unfamiliar words and terms. Many textbooks also contain glossaries or "key terms" sections at the ends of chapters or the end of the book. If you can't find the words you're looking for in a standard dictionary, you may need one specially written for a particular discipline. For example, a medical dictionary would be a good resource for a course in anatomy and physiology.

If you circle or underline terms and phrases that appear repeatedly, you'll have a visual reminder to review and learn them. Repetition helps to lock in these new words and their meaning get them into long-term memory, so the more you review them the more you'll understand and feel comfortable using them.

Look for Main Ideas and Themes

As a college student, you are not expected to understand every single word or idea presented in a reading, especially if you haven't discussed it in class yet. However, you will get more out of discussions and feel more confident about asking questions if you can identify the main idea or thesis in a reading. The thesis statement can often (but not always) be found in the introductory paragraph, and it may be introduced with a phrase like "In this essay I argue that . . ." Getting a handle on the overall reason an author wrote something ("to prove X" or "to explore Y," for instance) gives you a framework for understanding more of the details. It's also useful to keep track of any themes you notice in the writing. A theme may be a recurring idea, word, or image that strikes you as interesting or important: "This story is about men working in a gloomy factory, but the author keeps mentioning birds and bats and windows. Why is that??"

Get the Most of Online Reading

Reading online texts presents unique challenges for some students. For one thing, you can't readily circle or underline key terms or passages on the screen with a pencil. For another, there can be many tempting distractions—just a quick visit to amazon.com or Facebook.

While there's no substitute for old-fashioned self-discipline, you can take advantage of the following tips to make online reading more efficient and effective:

- Where possible, download the reading as a PDF, Word document, etc., so you can read it offline.
- Get one of the apps that allow you to disable your social media sites for specified periods of time.
- Adjust your screen to avoid glare and eye strain, and change the text font to be less distracting (for those essays written in Comic Sans).

- Install an annotation tool in your Web browser so you can highlight and make notes on online text. One to try is **hypothes.is**. A low-tech option is to have a notebook handy to write in as you read.

Look for Reputable Online Sources

Professors tend to assign reading from reputable print and online sources, so you can feel comfortable referencing such sources in class and for writing assignments. If you are looking for online sources independently, however, devote some time and energy to critically evaluating the quality of the source before spending time reading any resources you find there. Find out what you can about the author (if one is listed), the Web site, and any affiliated sponsors it may have. Check that the information is current and accurate against similar information on other pages. Depending on what you are researching, sites that end in ".edu" (indicating an "education" site such as a college, university, or other academic institution) tend to be more reliable than ".com" sites.

Pay Attention to Visual Information

Images in textbooks or journals usually contain valuable information to help you more deeply grasp a topic. Graphs and charts, for instance, help show the relationship between different kinds of information or data—how a population changes over time, how a virus spreads through a population, etc.

Data-rich graphics can take longer to "read" than the text around them because they present a lot of information in a condensed form. Give yourself plenty of time to study these items, as they often provide new and lasting insights that are easy to recall later (like in the middle of an exam on that topic!).

Various Pre-reading Strategies to Use

KWL

You may remember from elementary school when a teacher listed these letters – KWL- on the board. This exercise is meant to help students think about what they know about the text before they start to read the information.

K – What you **know** about the subject or text

When a student thinks about the subject before reading it activates the brain to search for any information already known about the subject or text.

W – What do you **want to know** about the subject or text

Ask yourself various questions about what you want to know or what type of information should you know about this text after you are finished reading. Some questions may be basic and others may explore deeper into a topic. Start by reading the title and see if you can formulate any questions.

L – After reading the information, what did you **learn** about the subject or text

Take a moment after each section of the text and reflect on what you read and what you learned. It does not have to be a long process but simply recall what you previously read. If you can take a moment and explain what you read to someone then you should understand the information more fully.

Start by Reading and Considering the Title

A good title will inform you about the text's content. It's always nice if titles are also interesting, catchy, or even clever, but the most important job of a title is to let the reader know what's coming and what the text will be about. For instance, imagine you're reading a magazine article entitled "Three Hundred Sixty-five Properly Poofy Days."*
Reading that, do you have any idea what this article is going to be about?

> • It could be written by a meteorologist, reporting on a year of observing cloud formations.

> • It might be a biopic (a biographical story) about an eccentric salon that specializes in "big hair" dos, retro-style.

> • Or perhaps it's a set of guidelines for using poofy cotton balls to apply cosmetics.

Would you be surprised to discover it's a story about a dog groomer who does show grooms for poodles, the poofiest of dogs?

See my point? The title should, hopefully, give you clues to the article content. (Keep this in mind when you're writing your own titles.)

> • Look at the author's name Have you heard of the author? Do you know anything about them? Sometimes you'll find a short bio about the author at the beginning or end of a text. You can always Google them to look for more details. Ideally, the author should be an acknowledged expert on the subject or should have degrees, training, or credentials that make them an expert.

> • Skim through the article, looking for headings or "pull-outs" (content that is pulled off to one side or highlighted in a box). Headings, if present, will often give you clues as to the text's content as well as showing you how the subject has been divided into sections.

> • Look for any images: photographs, charts, graphs, maps, or other illustrations. Images—and their captions—will often give you valuable information about the topic.

> • If working with an e-text, you may also find embedded web links. Follow these: they'll often lead you to resources that will help you better understand the article.

> • Here's a seriously expert level suggestion: most academic texts and essays follow a fairly similar structure—including beginning every paragraph with a strong, focused topic sentence—you can often get a quick summary or understanding of a written text by simply reading the first sentence in every paragraph. Some authors may use the second sentence as their topic sentence, and if you notice this pattern, reading all of the second sentences in each paragraph will help you follow the text.

After working through the above suggestions, see if you can figure out the main purpose of the text simply by pre-reading. In other words, look for the global or central idea or argument.

Now, you're ready to dive in and actually read the text completely. Your pre-reading has given you an overall picture of what to expect and helped you build a schema of what the author wants you to know at the end of the reading. If the pre-reading has worked well, giving you clues to the text's content, your actual in-depth reading will be easier and more effective. And, you'll begin reading with your curiosity already aroused, which is a great way to start.

Ask Questions as You Read

Many times as readers when we encounter a text we know something about the subject or topic or it may sound familiar to you. Activate what you know about the subject or topic. Then as you read begin asking questions that can put the information into a more personal connection. For example the term - urban renewal, even if you do not exactly know what this concept is you do know something about the term – urban and the next word renewal. Then formulate some questions from the title or subheadings.

Activity: Make questions out of the headings. Use the text below or one from another class.

Besides making questions from the title or subheadings continue to ask questions as you read like why did the author say that? How does that apply in this situation? Who is this referring to?

If it is a text about not allowing children to play violent video games then what questions would you personally want answered by the author. For example, does the game have to be a first person shooter game or any game that a character is hit, shot, or run over? How long does a person have to play before it might affect them? I have played video games for many years but it does not affect me, how come?

Troubleshoot Your Reading

Sometimes reading may seem difficult, you might have trouble getting started, or other challenges will surface. Here are some troubleshooting ideas.

Problem: "Sometimes I put my reading off or don't have time to do it, and then when I do have time, well, I'm out of time."

> Suggestions: That's a problem, for sure. A suggestion to students is that rather than trying to do a bunch of reading at once, try to do a little bit every day. That makes it easier. Break the reading into chunks – maybe by so many pages, or from one subheading until another one, or by 15-20 minutes of reading and then finish to an end of a paragraph but make sure to mark where you stopped.

> If you're stuck up against a deadline with no reading done, one suggestion is to do some good pre-reading or skimming the text. That should at least give you the idea of the main topic.

> Another idea is to divide the total pages assigned by the number of available days, figuring out how many pages you'll need to read each day to finish the assignment. Sometimes approaching the text in smaller pieces like this can make it feel more doable. Also, once you figure out how long it takes you to read, say, five pages, you can predict how much time it will take to read a larger section.

Problem: "If I don't understand some part of the reading, I just skip over it and hope someone will explain it later in class."

> Suggestions: Annotate a text is a great way to start understanding a text on a deeper level. In the next section of this material there will be more information on how to annotate a text.

> Not understanding reading can be frustrating—and it can make it hard to succeed on your assignments. The best suggestion is to talk with your teacher. Let them know you don't understand the reading, and they should be able to help.

> Another suggestion is to read sentence by sentence. Be sure you understand each word—if you don't, look them up. As you read, master each sentence before going on to the next one, and then, at the end of a paragraph, stop and summarize the entire paragraph, reflecting on what you just read.

> Yet another idea: use the Web and do a search for the title of the reading followed by the word 'analysis.' Reading what other people have said about the text may help you get past your stuck

points. If you're in a face-to-face classroom, asking a question in class will encourage discussion and will also help your fellow students, who may have the same confusions.

Problem: "I really don't like to read that much, so I read pretty fast and tend to stick with the obvious meanings. But then the teacher is always asking us to dig deeper and try to figure out what the author really meant. I get so frustrated with that!"

Suggestions: College-level writing tends to have multiple layers of significance. The easiest way to think about this is by separating the "obvious or surface meaning" from the "buried treasure meaning." This can actually be one of the most fun parts of a reading—you get to play detective. As you read, try to ask questions of the text: Why? Who? Where? For what reason? These questions will help you think more deeply about the text.

Problem: "Sometimes I jump to conclusions about what a text means and then later find out I wasn't understanding it completely."

Suggestions: This usually happens when we read too quickly and don't engage with the text. The best way to avoid this is to slow down and take time with the text, following all the guidelines for effective and critical reading.

Problem: "When a text suggests an idea I strongly disagree with, I can't seem to go any further."

Suggestions: Aristotle was known for saying, "It is the mark of an educated mind to be able to entertain a thought without accepting it." As a college student, you must be ready to explore and examine a wide range of ideas, whether you agree with them or not. In approaching texts with an open and willing mind, you leave yourself ready to engage with a wide world of ideas—many of which you may not have encountered before. This is what college is all about.

Problem: "I'm a slow reader. It takes me a long time to read material, and sometimes the amount of assigned reading panics me."

Suggestions: Two thoughts. One, the more you read, the easier it gets: like anything, reading improves with practice. And two, you'll probably find your reading is most effective if you try to do a little bit every day rather than several hours of reading all at one time. Plan ahead! Be aware of what you need to read and divide it up among the available days. Reading 100 pages in a week may seem overwhelming, but reading 15 pages a day will be easier. Be sure to read when you're fresh, too, rather than at day's end, when you're exhausted.

Problem: "Sometimes the teacher assigns content in an area I really know nothing about. I want to be an accountant. Why should I read philosophy or natural history, and how am I supposed to understand them?"

Suggestions: By reading a wide variety of texts, we don't just increase our knowledge base—we also make our minds work. This kind of "mental exercise" teaches the brain and prepares it to deal with all kinds of critical and innovative thinking. It also helps train us to different reading and writing tasks, even when they're not familiar to us.

Problem: "When I examine a text, I tend to automatically accept what it says. But the teacher is always encouraging us to ask questions and not make assumptions."

> Suggestions: What you're doing is reading as a reader—reading for yourself and making your own assumptions. The teacher wants you to reach for the next level by reading critically. By engaging with the text and digging through it as if you're on an archaeological expedition, you'll discover even more about the text. This can be fun, and it also helps train your brain to explore texts with an analytic eye.

Problem: "I really hate reading. I've found I can skip the readings, read the Sparks Notes, and get by just fine."

> Suggestions: First, if you aren't familiar with Sparks Notes, it's an online site that provides summary and analysis of many literary texts and other materials, and students often use this to either replace reading or to better understand materials. You may be able to get by, at least for a while, with reading Sparks Notes alone, for they do a decent basic job of summarizing content and talking about simple themes. But Sparks isn't good at reading texts deeply or considering deep analysis, which means a Sparks-only approach will result in your missing a lot of what the text includes.

> You'll also be missing some great experiences. The more you read, the easier reading becomes. The more you read deeply and critically and the more comfortable you become with analyzing texts, the easier that process becomes. And as your textual skills become stronger, you'll find yourself more successful with all of your college studies, too. Reading remains a vital college (and life!) skill—the more you practice reading, the better you'll be at it. And honestly, reading can be fun, too– not to mention a great way to relax and an almost instant stress reducer.

Source - file:///C:/Users/free15/Desktop/The-Word-on-College-Reading-and-Writing.pdf

Ch. 2 Annotation

Your instructor has given you an assignment to read before your next class, you glance through it and skim the content. Other students might pull out their highlighters and start marking various items that seem to stand out from the page. But after you are finished with the article or chapter, you look back and see a page full of yellow or green color. The eye becomes overwhelmed and then your brain starts to move to other information and if you try to recall what you previously read you have a hard to recalling what was mentioned. These two things happen because your brain has been in passive mode even though you were reading and highlighting the text.

While reading a text you should activate your brain as mentioned in the previous chapter. Then take out a pen or pencil as you read and begin to annotate the material. To annotate helps you process the information you read and allows for better comprehension. Annotation can include many different pieces of information as shown in the examples below:

- Circle unknown vocabulary or terminology
- Number various points that show a list or order to information like 1, 2, 3.
- Put a star or asterisks next to passages that are important.
- Draw question marks by areas that are confusing.
- Mark areas that are providing a definition for you to understand.
- Make comments in your own words in the margins to help clarify information.
- Make connections to the passage by listing information that you can relate to.
- Use Ex. next to text that is showing an example.
- Mark spots where similarities are seen.
- Indicate with a symbol information that may be a test or that you find you appreciate.

the rhythm is like the pulse or heart bea[t]

no set rhythmic pattern

taken from 'Book of Match[es]'

★

all untitled, read in time a match burns in

some internal rhyme

ambiguous
↳ considers most of body worthless. is he really being generous

I've made out a will; I'm leaving myself

to the National Health. I'm sure they can use

implies that he forsees dying in an accident

octet

the jellies and tubes and syrups and glues,

the web of nerves and veins, the loaf of brain,

and assortment of fillings and stitches and wounds,

series of vivid metaphors
↓
food (syrups, jellies, loaf)

blood – a gallon exactly of bilberry soup –

alliteration
the chassis or cage or cathedral of bone,

but not the heart, they can leave that alone.

implies sanctity of the heart

pace, speed
↓
running out of time?

describes his body mechanically

again repetition & lists

They can have the lot, the whole stock:

the loops and coils and sprockets and springs and rods,

sestet

extended clock metaphor
↓
doesn't value body

the twines and cords and strands,

the face, the case, the cogs and the hands,

most important part of a clock

but not the pendulum, the ticker; → colloquial expression

leave that where it stops or hangs.

↳ imperative, firm conclusion
last couplet, separate, 'hanging'

Tone

The first eight lines are like a Petrachan sonnet. The last 6 are more Shakespearean.

→ Casual
→ offhand, isn't bothered about what happens to his body.
→ Romantic
→ heart seen as 'base' for emotions, soul, core of personality. Reinforced by sonnet form.
→ Morbid
→ unhealthy consideration of his death.

Links

Contrasts to more sombre 'Tichborne's Elegy' and 'On My First Sonne', 'Ulysses'.

Main theme of death but has a more optimistic attitude.

Annotation will take a little longer to do but it will help when test preparation in needed. This process will go faster as you practice doing it.

Source: Monica Frees

Ch. 3 Summarize, Analyze, & Respond (SAR)

Summarize

Responding to Nonfiction -This resource gives you a way to approach reading and responding to nonfiction without requiring you to write an essay. Following such an approach will help you greatly with learning from textbooks, articles, encyclopedias, and other forms of nonfiction writing that you may encounter in your college career. The goal is to encourage you to develop the confidence necessary to start reading critically and making arguments about the nonfiction you read.

The approach is called "SAR" for Summarize, Analyze, and Respond. It consists of three sections with the following general content.

Paragraph 1 Summarize: Summarize the ideas, mainly with your own words, including brief (2-5 word) properly cited direct quotations when necessary. Include the author's first and last names, correctly spelled, as well as the title of the work within quotation marks. This should be the shortest of the three paragraphs.

A summary is not like a movie trailer, which designed to entice the viewer into thinking there's something interesting coming. Rather, a summary should clearly and briefly explain what those interesting ideas are and what the author's argument is. A summary is about what a text says.

The verbs you use in summarizing an essay suggest an author's purpose and can imply a judgment of that purpose. Focusing on the verbs in your summary sentences helps to set you up to do the analysis.

In the table below there are two columns. On the left is a verb you can use in a sentence in which you are summarizing a nonfiction text. On the right is a comment that suggests what that verb means in the context of writing a summary. Note all the verbs are in present tense.

Tells	Explaining by narrating
Explains	Explaining by informing
Argues	Attempting to persuade
Claims	Attempting to persuade, but that you disagree with the author
Informs	Writing to inform
Persuades	Writing to persuade

Exposes	Writing to investigate something hidden
Teaches	Explaining or informing
Narrates	Telling a personal story
Relates	Explaining by using the rhetorical strategy of comparison
Distinguishes	Explaining by using the rhetorical strategy of contrast
Compares	Pointing out similarities between topics
Contrasts	Pointing out differences between topics
Warns	Persuading through caution
Suggests	Gently persuading
Implies	Skeptical about the author's motivations and/or implications of their argument

Paragraph 2 Analyze: Identify parts of the reading, including: the context in which text was written; the audience for whom the text is intended; the purpose of the text; what rhetorical strategies the writer uses; the genre reflected by the text; the stance the writer takes toward the subject; the tools the writer uses to develop support; and the overall thesis of the essay. An analysis is about what the text does, rhetorically speaking. Note the verbs in this paragraph should be in present tense.

- **Context:** This essay is a contribution to a larger discussion or debate about what? What events or ideas prompted the author to write this essay?

- **Audience:** Who is likely to read this essay? Where was it originally published, and what type of publication is/was it? Who can access this language?

- **Purpose:** To entertain? To persuade? To congratulate? To instruct? To warn? To scold? To inform or explain? Some combination of these?

- **Rhetorical strategies**: Chronological narrative? Analyzing cause and/or effect? Arguing? Comparing and/or contrasting? Making analogies? Classifying and/or dividing? Describing? Defining? Explaining a process? Dialogue? Some combination of these?

- **Genre:** Formal argument? Analysis of some other text(s)? Evaluation? Memoir? Profile? Proposal? Reflection? Letter?

- **Stance:** Resigned? Antagonistic? Humorous? Assured? Happy? Confident? Sympathetic? Urgent? Encouraging? Frustrated? Energetic? Pleading? Detached? Ambivalent? Apathetic? Clinical? Amused? Smug? Humorous? Sarcastic? Questioning? Some combination?

- **Tools:** Evidence such as expert testimony, quoting authorities, using facts, figures, and statistics, or direct quotations? Examples such as allusions to public knowledge, well-known anecdotes or personal experience, graphic illustrations, fictional scenarios, colorful and descriptive imagery, or figures of speech? Appeals to Logic, character, emotion, need, or value, or the inadvertent or deliberate use of logical fallacies? Design elements such as subheadings and sidebars? Persuasive elements such as concessions to the opposition or qualifiers to one's own position?

- **Thesis:** The one or two sentences that best summarize the point of the essay. Sometimes the point is implied instead of overtly stated.

Note that tone usually changes as the text unfolds, and you see it in specific word choice, which you should note in your analysis. Also, if you identify logical fallacies as tools, you should criticize the essay for its logical flaws in paragraph 3, your Respond paragraph.

Paragraph 3 Respond: Give a personal response to the reading. What ideas do you find interesting? Why? Even if you don't like the essay, you should still be able to find something interesting about it. Do you agree with the author's "message"? You can also evaluate and/or challenge the essay in this paragraph. Is the author's purpose achieved? How well does the author prove her/his argument? What could someone on the other side of this argument say, and how valid would that criticism be? What flaws in logic do you see in the author's argument? You should use present tense verbs in this section, and you may also speak from the first person, using "I" as you write your response.

Sample SAR

A Student

Mrs. Johnson

ENG 111

23 September 2015

<div align="center">SAR #1: "The Culture of American Film"</div>

In "The Culture of American Film," Julia Newman argues that analyzing movies for "cultural significance" (294) can lead to greater understanding of changes in our society.

This essay was written in the context of a growing movement in academia toward viewing popular films as literature and analyzing movies as cultural text. Newman's intended audience is probably university-level

scholars, but her ideas are accessible to anyone interested in examining film as it suggests underlying societal structures. One purpose of this essay is to explain how to view films as indications of what's going on in our society, but Newman also wants to persuade the reader that there's more to movies than just entertainment. The organizational form of the essay is classification, as Newman places movies into categories of those that do reflect changes in our society and those that do not, then she compares and contrasts these categories. In addition, the essay employs a chronological organizational form in which Newman describes the plots of various movies from 50 years ago to the present. The tone of the essay is consistently encouraging and knowledgeable. There's a sort of majestic tone to the introduction, too, as Newman pronounces that the "significance of storytelling has diminished over the decades, and cinema has risen to take its place" (291). Tools Newman uses to accomplish her purpose include specific examples of film analyses, an impressive balance between academic and accessible word choices, and concessions to the opposition, like when she writes, "However, it is easy to overstate these connections" (292). The thesis of the essay appears on page 298: "But as cinematic forms of storytelling overtake written forms of expression, the study of movies as complex text bearing cultural messages and values is becoming more and more important." In other words, we can learn a lot about structural shifts within our culture through studying popular film as literary text.

I found the ideas in this essay quite compelling. The essay makes me want to examine the movies of ten or twenty years ago to consider what they suggested about our society then. The essay also makes me think about films that have been nominated for Academy Awards this year, like The Artist, and what the popularity of this silent movie says about changes taking place in our culture right now. I do wish Newman had used more current examples; most of her examples are so old that I've never seen them. I also wonder how much knowledge of history is necessary to really apply her thesis. . . . I don't think I'll ever have a strong enough understanding of American history to apply Newman's ideas to movies that have been popular in the past, and I can't imagine trying to examine currently popular movies for what they suggest about cultural shifts that are happening right now. It seems like the type of analysis she encourages is only possible in retrospect and with a strong understanding of movements in American history.

Source: https://www.oercommons.org/authoring/12940-summary-analysis-response-a-functional-approach-to/view

Ch. 4 Vocabulary

Building Your Vocabulary

Both leaders and advertisers inspire people to take action by choosing their words carefully and using them precisely. A good vocabulary is essential for success in any role that involves communication, and just about every role in life requires good communication skills. We include this section on vocabulary in this chapter on reading because of the connections between vocabulary building and reading. Building your vocabulary will make your reading easier, and reading is the best way to build your vocabulary.

Learning new words can be fun and does not need to involve tedious rote memorization of word lists. The first step, as in any other aspect of the learning cycle, is to prepare yourself to learn. Consciously decide that you want to improve your vocabulary; decide you want to be a student of words. Work to become more aware of the words around you: the words you hear, the words you read, the words you say, and those you write.

Building a stronger vocabulary should start with a strong foundation of healthy word use. Just as you can bring your overuse of certain words to your conscious awareness in the previous activity, think about the kinds of words you should be using more frequently. Some of the words you might consciously practice are actually very simple ones you already know but significantly underuse or use imprecisely. For example, many students say he or she "goes" instead of he or she "says." If you take it a step further, you can consider more accurate choices still. Perhaps, he "claims" or she "argues." Maybe he "insists" or "assumes." Or it could be that she "believes" or she "suggests." This may seem like a small matter, but it's important from both a reader's and a writer's perspective to distinguish among the different meanings. And you can develop greater awareness by bringing some of these words into your speech.

These habits are easier to put into action if you have more and better material to draw upon: a stronger vocabulary. The following tips will help you gain and correctly use more words.

- **Be on the lookout for new words.** Most will come to you as you read, but they may also appear in an instructor's lecture, a class discussion, or a casual conversation with a friend. They may pop up in random places like billboards, menus, or even online ads!

- **Write down the new words you encounter, along with the sentences in which they were used.** Do this in your notes with new words from a class or reading assignment. If a new word does not come from a class, you can write it on just about anything, but make sure you write it. Many word lovers carry a small notepad or a stack of index cards specifically for this purpose.

- **Infer the meaning of the word.** The context in which the word is used may give you a good clue about its meaning. Do you recognize a common word root in the word? What do *you* think it means?

- **Look up the word in a dictionary.** Do this as soon as possible (but only after inferring the meaning). When you are reading, you should have a dictionary at hand for this purpose. In other situations, do this within a couple hours, definitely during the same day. How does the dictionary definition compare with what you inferred?

- **Write the word in a sentence, ideally one that is relevant to you.** If the word has more than one definition, write a sentence for each.
- **Say the word out loud** and then say the definition and the sentence you wrote.
- **Use the word.** Find occasion to use the word in speech or writing over the next two days.
- **Schedule a weekly review** with yourself to go over your new words and their meanings. Or have a friend quiz you on the list of new words you have created.

Source: http://open.lib.umn.edu/collegesuccess/chapter/5-4-building-your-vocabulary/

Prefix, Suffix, & Root Words

The English language contains an enormous and ever-growing number of words. Enhancing your vocabulary by learning new words can seem overwhelming, but if you know the common prefixes and suffixes of English, you will understand many more words.

Mastering common prefixes and suffixes is like learning a code. Once you crack the code, you can not only spell words more correctly but also recognize and perhaps even define unfamiliar words.

A **prefix** is a word part added to the beginning of a word to create a new meaning.

Exercise 1

Add the correct prefix to the word to complete each sentence. Write the word on your own sheet of paper.

1. I wanted to ease my stomach _____comfort, so I drank some ginger root tea.
2. Lenny looked funny in his _____matched shirt and pants.
3. Penelope felt _____glamorous at the party because she was the only one not wearing a dress.
4. My mother said those _____aging creams do not work, so I should not waste my money on them.
5. The child's _____standard performance on the test alarmed his parents.
6. When my sister first saw the meteor, she thought it was a _____natural phenomenon.
7. Even though she got an excellent job offer, Cherie did not want to _____locate to a different country.
8. With a small class size, the students get to _____act with the teacher more frequently.
9. I slipped on the ice because I did not heed the _____cautions about watching my step.
10. A _____combatant is another word for civilian.

A **suffix** is a word part added to the end of a word to create a new meaning. However, many times you will have to change the ending of the word to spell the word correctly.

Add the correct suffix to the word to complete each sentence. Make sure to decide on what needs to be done to the word before adding the suffix.

Exercise 2

1. My daughter had to drive my car today and I told her to be care_____.

2. I like to hear the rain at night but I hope this morning will be sun_____ than yesterday.

3. My favorite television show was cancel_____.

4. Joshua might be regret_____ not going on vacation with us.

5. The toy car came with a set of replace_____ batteries.

6. I love Christmas time because there is usually some excite_____ in the air.

7. Before the bank loan can be made the lender most provide the customer with approve_____.

8. Before going grocery shopping last night, I had to choose between to different locations. I prefer_____ the store closer to my house.

9. As the sun set, the dark_____ was harder to maneuver in.

10. The instructor request that we find three scholar_____ articles for our paper.

Source: http://open.lib.umn.edu/writingforsuccess/chapter/4-4-prefixes-and-suffixes/

Answer to Exercises

1. Discomfort, mismatched, unglamorous, anti-aging, below-standard, unnatural, relocate, interact, precautions, noncombatant

2. Careful, sunnier, cancelled, regretful, replacement, excitement, approval, preferred, darkness, scholarly

Ch. 5 Main Ideas & Supporting Details

Main Ideas

An effective argument contains a thesis or main idea, supporting claims, and evidence to support those claims. The thesis is the writer's central argument, or claim, and the supporting claims reinforce the validity of the thesis. When reading another writer's argument, it is important to be able to distinguish between the main point(s) and sub-claims; being able to recognize the difference between the two will prove incredibly useful when composing your own thesis-driven essays.

As you may know, a writer's thesis articulates the direction he or she will take with his or her argument. For example, let's say that my thesis is as follows: "smoking should be banned on campus because of its health and environmental repercussions." At least two things are clear from this statement: my central claim is that smoking should be banned on campus, and I will move from discussing the health impact of allowing smoking on campus to covering the environmental impact of allowing smoking on campus. These latter two ideas (the health and the environmental repercussions of allowing smoking on campus) are the author's **main points**, which function as support for the author's central claim (thesis), and they will likely comprise one or more body paragraphs of the writer's thesis-driven essay.

Think about it this way: every time a writer presents a claim, the reader likely asks, "What support do you have for that claim?"

Source: https://writingcommons.org/distinguishing-between-main-points-and-sub-claims

Supporting Details

What do a table, tripod, and house all have in common?

They all have supporting structures which hold them up!

Supporting details are examples of proof that hold up the **theme**, or main idea, of a writing.

You can identify the theme of a story or passage by determining what major topic is being addressed in what you are reading. Supporting details can include examples of the author's point, reasons the author gives to back up their point, or proof that the point the author is trying to make is valid.

It is important to be able to identify the theme of something you are reading so that you can know, understand, and obtain information from what you read. Supporting details play a big role in making the author's point valid and believable; and they allow you to discern the strength of an author's argument.

Source: https://www.oercommons.org/authoring/14494-identifying-themes-and-supporting-details-in-writi/view

Ch. 6 Inferences

Making inferences is a comprehension strategy used by proficient readers to "read between the lines," make connections, and draw conclusions about the text's meaning and purpose.

You already make inferences all of the time. For example, imagine you go over to a friend's house and they point at the sofa and say, "Don't sit there, Cindy came over with her baby again." What could you logically conclude?

First, you know there must be a reason not to sit where your friend is pointing. Next, the reason not to sit there is related to the fact that Cindy just visited with her baby. You don't know what exactly happened, but you can make an inference and don't need to ask any more questions to know that you do not want to sit there.

Practice making inferences

Imagine you witness the following unrelated situations—what can you infer about each one?

1. You see a woman pushing a baby stroller down the street.
2. You are at a corner and see two parked cars at an intersection, and the driver in back starts honking his horn.
3. You are walking down the street, and suddenly a dog comes running out of an opened door with its tail between its legs.

For the first, you probably came up with something simple, such as there was a baby in the stroller.

For the second, you might have inferred that the first car should have started moving, or was waiting too long at the corner and holding up the second car.

For the third, you could reasonably guess that the dog had done something wrong and was afraid to get punished.

You do not know for 100% certainty that these inferences are true. If you checked 100 strollers, 99 times you would find a baby, but maybe one time you would find something else, like groceries.

Making inferences as you read

To make inferences from reading, take two or more details from the reading and see if you can draw a conclusion. Remember, making an inference is not just making a wild guess. You need to make a judgment that can be supported, just as you could reasonably infer there is a baby in a stroller, but not reasonably infer that there are groceries, even though both would technically be a "guess."

When you are asked an inference question, go back over the reading and look for hints within the text, such as words that are directly related to the question you may be asked (such as for a multiple choice test) or words that indicate opinion.

Here is an example:

Hybrid cars are good for the environment, but they may not perform as well as cars that run only on gasoline. The Toyota Prius gets great gas mileage and has low emissions making it a good "green" option. However, many people think that it is unattractive. The Prius also cannot accelerate as quickly as other models, and cannot hold as many passengers as larger gas-fueled SUVs and vans. Compared to similar gas-fueled options, hybrid cars also cost more money up front. A new hybrid car costs almost $3,500 more than the same car configured to run just on gasoline.

Which of the following can you infer from the passage?

1. hybrid cars are more dangerous than other options
2. Toyota is making a lot of money from the Prius
3. cars that use gasoline are going to destroy the environment
4. hybrid cars may not be the best choice for everyone

All four answers are about hybrid cars in some way, but none of the answers can be found directly from the text. Read through and see what hints you can find from the text.

You will notice right away that there is nothing about car safety in the passage at all, so you can eliminate choice 1.

Choice 2 is implied: if the car cost $3,500 more than other cars, then Toyota would be making a lot of money by selling the car. But is it the most reasonable conclusion? To be sure, you need to go through all of the answers—don't just stop when you find one that looks okay.

You may think that choice 3 is true. After all, people want to make hybrid cars because they believe that emissions are contributing to environmental damage, but this is not mentioned in the paragraph. Even if you think it is true, the answer has to be supported by the text to be the correct answer to the problem.

Choice 4 could be inferred from the text. If a person had a large family, was short on money, or needed a car that could accelerate quickly, then a hybrid might not be the best choice for them.

Now compare choice d with the other possible answer, choice 2. Now you are thinking choice 2 might not be as good an answer because you don't know how much it costs Toyota to make the cars, and you don't know how many they sell, so you can't reasonably infer that they are making a lot of money!

Choice 4 has to be the correct answer.

Source: https://www.oercommons.org/authoring/13166-inference-robbie-pock-portland-community-college/view

Chapter 7- How to Read Like a Writer

How to Read Like a Writer- Mike Bunn

In 1997, I was a recent college graduate living in London for six months and working at the Palace Theatre owned by Andrew Lloyd Webber.* The Palace was a beautiful red brick, four-story theatre in the heart of London's famous West End, and eight times a week it housed a three- hour performance of the musical Les Miserables. Because of antiquated fire-safety laws, every theatre in the city was required to have a certain number of staff members inside watching the performance in case of an emergency.

My job (in addition to wearing a red tuxedo jacket) was to sit inside the dark theater with the patrons and make sure nothing went wrong. It didn't seem to matter to my supervisor that I had no training in security and no idea where we kept the fire extinguishers. I was pretty sure that if there was any trouble I'd be running down the back stairs, leaving the patrons to fend for themselves. I had no intention of dying in a bright red tuxedo.

There was a Red Coat stationed on each of the theater's four floors, and we all passed the time by sitting quietly in the back, reading books with tiny flashlights. It's not easy trying to read in the dim light of a theatre—flashlight or no flashlight—and it's even tougher with shrieks and shouts and gunshots coming from the stage. I had to focus intently on each and every word, often rereading a single sentence several times. Sometimes I got distracted and had to re-read entire para-

As I struggled to read in this environment, I began to realize that the way I was reading—one word at a time—was exactly the same way that the author had written the text. I realized writing is a word-by-word, sentence-by-sentence process. The intense concentration required to read in the theater helped me recognize some of the interesting ways that authors string words into phrases into paragraphs into entire books.

I came to realize that all writing consists of a series of choices.I was an English major in college, but I don't think I ever thought much about reading. I read all the time. I read for my classes and on the computer and sometimes for fun, but I never really thought about the important connections between reading and writing, and how reading in a particular way could also make me a better writer.

What Does It Mean to Read Like a Writer?

When you Read Like a Writer (RLW) you work to identify some of the choices the author made so that you can better understand how such choices might arise in your own writing. The idea is to carefully examine the things you read, looking at the writerly techniques in the text in order to decide if you might want to adopt similar (or the same) techniques in your writing.

You are reading to learn about writing.

Instead of reading for content or to better understand the ideas in the writing (which you will automatically do to some degree anyway), you are trying to understand how the piece of writing was put together by the author and what you can learn about writing by reading a particular text. As you read in this way, you think about how the choices the author made and the techniques that he/she used are influencing your own responses as a reader. What is it about the way this text is written that makes you feel and respond the way you do?

The goal as you read like a writer is to locate what you believe are the most important writerly choices represented in the text—choices as large as the overall structure or as small as a single word used only once—to consider the effect of those choices on potential readers (including yourself). Then you can go one step further and imagine what different choices the author might have made instead, and what effect those different choices would have on readers.

Say you're reading an essay in class that begins with a short quote from President Barack Obama about the war in Iraq. As a writer, what do you think of this technique? Do you think it is effective to begin the essay with a quote? What if the essay began with a quote from someone else? What if it was a much longer quote from President Obama, or a quote from the President about something other than the war?

And here is where we get to the most important part: Would you want to try this technique in your own writing?

Would you want to start your own essay with a quote? Do you think it would be effective to begin your essay with a quote from President Obama? What about a quote from someone else?

You could make yourself a list. What are the advantages and dis- advantages of starting with a quote? What about the advantages and disadvantages of starting with a quote from the President? How would other readers respond to this technique? Would certain readers (say Democrats or liberals) appreciate an essay that started with a quote from President Obama better than other readers (say Republicans or conservatives)? What would be the advantages and disadvantages of starting with a quote from a less divisive person? What about starting with a quote from someone more divisive?

The goal is to carefully consider the choices the author made and the techniques that he or she used, and then decide whether you want to make those same choices or use those same techniques in your own writing. Author and professor Wendy Bishop explains how her reading process changed when she began to read like a writer:

It wasn't until I claimed the sentence as my area of desire, interest, and expertise—until I wanted to be a writer writing better—that I had to look underneath my initial readings.

. . I started asking, how—how did the writer get me to feel, how did the writer say something so that it remains in my memory when many other things too easily fall out, how did the writer communicate his/her intentions about genre, about irony? (119–20)

Bishop moved from simply reporting her personal reactions to the things she read to attempting to uncover how the author led her (and other readers) to have those reactions. This effort to uncover how authors build texts is what makes Reading Like a Writer so useful for student writers.

How Is RLW Different from "Normal" Reading?

Most of the time we read for information. We read a recipe to learn how to bake lasagna. We read the sports page to see if our school won the game, Facebook to see who has commented on our status update, a history book to learn about the Vietnam War, and the syllabus to see when the next writing assignment is due. Reading Like a Writer asks for something very different.

In 1940, a famous poet and critic named Allen Tate discussed two different ways of reading:

There are many ways to read, but generally speaking there are two ways. They correspond to the two ways in which we may be interested in a piece of architecture. If the building has Corinthian columns, we can trace the origin and development of Corinthian columns; we are interested as historians. But if we are interested as architects, we may or may not know about the history of the Corinthian style; we must, however, know all about the construction of the building, down to the last nail or peg in the beams. We have got to know this if we are going to put up buildings ourselves. (506)

While I don't know anything about Corinthian columns (and doubt that I will ever want to know anything about Corinthian columns), Allen Tate's metaphor of reading as if you were an architect is a great way to think about RLW. When you read like a writer, you are trying to figure out how the text you are reading was constructed so that you learn how to "build" one for yourself. Author David Jauss makes a similar comparison when he writes that "reading won't help you much unless you learn to read like a writer. You must look at a book the way a carpenter looks at a house someone else built, examining the details in order to see how it was made" (64).

Perhaps I should change the name and call this Reading Like an Architect, or Reading Like a Carpenter. In a way those names make perfect sense. You are reading to see how something was constructed so that you can construct something similar yourself.

Why Learn to Read Like a Writer?

For most college students RLW is a new way to read, and it can be difficult to learn at first. Making things even more difficult is that your college writing instructor may expect you to read this way for class but

never actually teach you how to do it. He or she may not even tell you that you're supposed to read this way. This is because most writing instructors are so focused on teaching writing that they forget to show students how they want them to read.

That's what this essay is for.

In addition to the fact that your college writing instructor may expect you to read like a writer, this kind of reading is also one of the very best ways to learn how to write well. Reading like a writer can help you understand how the process of writing is a series of making choices, and in doing so, can help you recognize important decisions you might face and techniques you might want to use when working on your own writing. Reading this way becomes an opportunity to think and learn about writing.

Charles Moran, a professor of English at the University of Massachusetts, urges us to read like writers because:

When we read like writers we understand and participate in the writing. We see the choices the writer has made, and we see how the writer has coped with the consequences of those choices . . . We "see" what the writer is doing because we read as writers; we see because we have written ourselves and know the territory, know the feel of it, know some of the moves our- selves. (61)

You are already an author, and that means you have a built-in advantage when reading like a writer. All of your previous writing experiences—inside the classroom and out—can contribute to your success with RLW. Because you "have written" things yourself, just as Moran suggests, you are better able to "see" the choices that the author is making in the texts that you read. This in turn helps you to think about whether you want to make some of those same choices in your own writing, and what the consequences might be for your readers if you do.

What Are Some Questions to Ask Before You Start Reading?

As I sat down to work on this essay, I contacted a few of my former students to ask what advice they would give to college students regarding how to read effectively in the writing classroom and also to get their thoughts on RLW. Throughout the rest of the essay I'd like to share some of their insights and suggestions; after all, who is better qualified to help you learn what you need to know about reading in college writing courses than students who recently took those courses themselves? One of the things that several students mentioned to do first, be- fore you even start reading, is to consider the context surrounding both the assignment and the text you're reading. As one former student, Alison, states: "The reading I did in college asked me to go above and beyond, not only in breadth of subject matter, but in depth, with regards to informed analysis and background information on context." Alison was asked to think about some of the factors that went into the creation of the text, as well as some of the factors influencing her own experience of reading—taken together these constitute the context of reading. Another former student, Jamie, suggests that students "learn about the historical context of the writings" they will read for class. Writing professor Richard Straub puts it this way: "You're not going to just read a text. You're going to read a text within a certain context, a set of circumstances . . . It's one kind of writing or another, designed for one audience and purpose or another" (138).

Among the contextual factors you'll want to consider before you even start reading are:

• Do you know the author's purpose for this piece of writing?

• Do you know who the intended audience is for this piece of writing?

It may be that you need to start reading before you can answer these first two questions, but it's worth trying to answer them before you start. For example, if you know at the outset that the author is trying to reach a very specific group of readers, then his or her writerly techniques may seem more or less effective than if he/she was trying to reach a more general audience. Similarly—returning to our earlier example of beginning an essay with a quote from President Obama about the war in Iraq—if you know that the author's purpose is to address some of the dangers and drawbacks of warfare, this may be a very effective opening. If the purpose is to encourage Americans to wear sunscreen while at the beach this opening makes no sense at all. One former student, Lola, explained that most of her reading assignments in college writing classes were designed "to provoke analysis and criticisms into the style, structure, and purpose of the writing itself."

In What Genre Is This Written?

Another important thing to consider before reading is the genre of the text. Genre means a few different things in college English classes, but it's most often used to indicate the type of writing: a poem, a newspaper article, an essay, a short story, a novel, a legal brief, an instruction manual, etc. Because the conventions for each genre can be very differ- ent (who ever heard of a 900-page newspaper article?), techniques that are effective for one genre may not work well in another. Many readers expect poems and pop songs to rhyme, for example, but might react negatively to a legal brief or instruction manual that did so.

Another former student, Mike, comments on how important the genre of the text can be for reading:

I think a lot of the way I read, of course, depends on the type of text I'm reading. If I'm reading philosophy, I always look for signaling words (however, therefore, furthermore, despite) indicating the direction of the argument . . . when I read fiction or creative nonfiction, I look for how the author inserts dialogue or character sketches within narration or environ- mental observation. After reading To the Lighthouse [sic] last semester, I have noticed how much more attentive I've become to the types of narration (omniscient, impersonal, psychological, realistic, etc.), and how these different approaches are utilized to achieve an author's overall effect.

Although Mike specifically mentions what he looked for while reading a published novel, one of the great things about RLW is that it can be used equally well with either published or student-produced writing.

Is This a Published or a Student-Produced Piece of Writing?

As you read both kinds of texts you can locate the choices the author made and imagine the different decisions that he/she might have made.

While it might seem a little weird at first to imagine how published texts could be written differently—after all, they were good enough to be published—remember that all writing can be improved. Scholar Nancy Walker believes that it's important for students to read pub- lished work using RLW because "the work ceases to be a mere artifact, a stone tablet, and becomes instead a living utterance with immediacy and texture. It could have been better or worse than it is had the author made different choices" (36). As Walker suggests, it's worth thinking about how the published text would be different—maybe even bet- ter—if the author had made different choices in the writing because you may be faced with similar choices in your own work.

Is This the Kind of Writing You Will Be Assigned to Write Yourself?

Knowing ahead of time what kind of writing assignments you will be asked to complete can really help you to read like a writer. It's probably impossible (and definitely too time consuming) to identify all of the choices the author made and all techniques an author used, so it's important to prioritize while reading. Knowing what you'll be writing yourself can help you prioritize. It may be the case that your instructor has assigned the text you're reading to serve as model for the kind of writing you'll be doing later. Jessie, a former student, writes, "In college writing classes, we knew we were reading for a purpose—to influence or inspire our own work. The reading that I have done in college writing courses has always been really specific to a certain type of writing, and it allows me to focus and experiment on that specific style in depth and without distraction."

If the text you're reading is a model of a particular style of writing—for example, highly-emotional or humorous—RLW is particularly helpful because you can look at a piece you're reading and think about whether you want to adopt a similar style in your own writing. You might realize that the author is trying to arouse sympathy in readers and examine what techniques he/she uses to do this; then you can decide whether these techniques might work well in your own writing. You might notice that the author keeps including jokes or funny stories and think about whether you want to include them in your writing—what would the impact be on your potential readers?

What Are Questions to Ask As You Are Reading?

It is helpful to continue to ask yourself questions as you read like a writer. As you're first learning to read in this new way, you may want to have a set of questions written or typed out in front of you that you can refer to while reading. Eventually—after plenty of practice—you will start to ask certain questions and locate certain things in the text almost automatically. Remember, for most students this is a new way of reading, and you'll have to train yourself to do it well. Also keep in mind that you're reading to understand how the text was written— how the house was built—more than you're trying to determine the meaning of the things you read or assess whether the texts are good or bad.

First, return to two of the same questions I suggested that you consider before reading:

• What is the author's purpose for this piece of writing?

• Who is the intended audience?

Think about these two questions again as you read. It may be that you couldn't really answer them before, or that your ideas will change while reading. Knowing why the piece was written and who it's for can help explain why the author might have made certain choices or used particular techniques in the writing, and you can assess those choices and techniques based in part on how effective they are in fulfilling that purpose and/or reaching the intended audience.

Beyond these initial two questions, there is an almost endless list of questions you might ask regarding writing choices and techniques. Here are some of the questions that one former student, Clare, asks herself:

When reading I tend to be asking myself a million questions. If I were writing this, where would I go with the story? If the author goes in a different direction (as they so often do) from what I am thinking, I will ask myself, why did they do this? What are they telling me?

Clare tries to figure out why the author might have made a move in the writing that she hadn't anticipated, but even more importantly, she asks herself what she would do if she were the author. Reading the text becomes an opportunity for Clare to think about her own role as an author.

Here are some additional examples of the kinds of questions you might ask yourself as you read:

• How effective is the language the author uses? Is it too formal? Too informal? Perfectly appropriate?

Depending on the subject matter and the intended audience, it may make sense to be more or less formal in terms of language. As you begin reading, you can ask yourself whether the word choice and tone/language of the writing seem appropriate.

• What kinds of evidence does the author use to support his/her claims? Does he/she use statistics? Quotes from famous people? Personal anecdotes or personal stories? Does he/she cite books or articles?

• How appropriate or effective is this evidence? Would a dif- ferent type of evidence, or some combination of evidence, be more effective?

To some extent the kinds of questions you ask should be deter- mined by the genre of writing you are reading. For example, it's prob- ably worth examining the evidence that the author uses to support his/ her claims if you're reading an opinion column, but less important if you're reading a short story. An opinion column is often intended to convince readers of something, so the kinds of evidence used are often very important. A short story may be intended to convince readers of something, sometimes, but probably not in the same way. A short story rarely includes claims or evidence in the way that we usually think about them.

• Are there places in the writing that you find confusing? What about the writing in those places makes it unclear or confusing?

It's pretty normal to get confused in places while reading, especially while reading for class, so it can be helpful to look closely at the writing to try and get a sense of exactly what tripped you up. This way you can learn to avoid those same problems in your own writing.

• How does the author move from one idea to another in the writing? Are the transitions between the ideas effective? How else might he/she have transitioned between ideas instead?

Notice that in these questions I am encouraging you to question whether aspects of the writing are appropriate and effective in addition to deciding whether you liked or disliked them. You want to imagine how other readers might respond to the writing and the techniques you've identified. Deciding whether you liked or disliked something is only about you; considering whether a technique is appropriate or effective lets you contemplate what the author might have been trying to do and to decide whether a majority of readers would find the move successful. This is important because it's the same thing you should be thinking about while you are writing: how will readers respond to this technique I am using, to this sentence, to this word? As you read, ask yourself what the author is doing at each step of the way, and then consider whether the same choice or technique might work in your own writing.

What Should You Be Writing As You Are Reading?

The most common suggestion made by former students—mentioned by every single one of them—was to mark up the text, make comments in the margins, and write yourself notes and summaries both during and after reading. Often the notes students took while reading became ideas or material for the students to use in their own papers. It's important to read with a pen or highlighter in your hand so that you can mark—right on the text—all those spots where you identify an interesting choice the author has made or a writerly technique you might want to use. One thing that I like to do is to highlight and underline the passage in the text itself, and then try to answer the following three questions on my notepad:

• What is the technique the author is using here?

• Is this technique effective?

•   What would be the advantages and disadvantages if I tried this same technique in my writing?

By utilizing this same process of highlighting and note taking, you'll end up with a useful list of specific techniques to have at your disposal when it comes time to begin your own writing.

What Does RLW Look Like in Action?

Let's go back to the opening paragraph of this essay and spend some time reading like writers as a way to get more comfortable with the process:

In 1997, I was a recent college graduate living in London for six months and working at the Palace Theatre owned by Andrew Lloyd Webber. The Palace was a beautiful red brick, four-story theatre in the heart of London's famous West End, and eight times a week it housed a three-hour performance of the musical Les Miserables. Because of antiquated fire-safety laws, every theatre in the city was required to have a certain number of staff members inside watching the performance in case of an emergency.

Let's begin with those questions I encouraged you to try to answer before you start reading. (I realize we're cheating a little bit in this case since you've already read most of this essay, but this is just practice. When doing this on your own, you should attempt to answer these questions before reading, and then return to them as you read to further develop your answers.)

•   Do you know the author's purpose for this piece of writing? I hope the purpose is clear by now; if it isn't, I'm doing a pretty lousy job of explaining how and why you might read like a writer.

•   Do you know who the intended audience is? Again, I hope that you know this one by now.

•   What about the genre? Is this an essay? An article? What would you call it?

•   You know that it's published and not student writing. How does this influence your expectations for what you will read?

•   Are you going to be asked to write something like this yourself? Probably not in your college writing class, but you can still use RLW to learn about writerly techniques that you might want to use in whatever you do end up writing.

Now ask yourself questions as you read.

In 1997, I was a recent college graduate living in London for six months and working at the Palace Theatre owned by Andrew Lloyd Webber. The Palace was a beautiful red brick, four-story theatre in the heart of London's famous West End, and eight times a week it housed a three-hour performance of the

musical Les Miserables. Because of antiquated fire-safety laws, every theatre in the city was required to have a certain number of staff members inside watching the performance in case of an emergency.

Since this paragraph is the very first one, it makes sense to think about how it introduces readers to the essay. What technique(s) does the author use to begin the text? This is a personal story about his time working in London. What else do you notice as you read over this passage? Is the passage vague or specific about where he worked? You know that the author worked in a famous part of London in a beautiful theater owned by a well-known composer. Are these details important? How different would this opening be if instead I had written:

In 1997, I was living in London and working at a theatre that showed Les Miserables.

This is certainly shorter, and some of you may prefer this version. It's quick. To the point. But what (if anything) is lost by eliminating so much of the detail? I chose to include each of the details that the re-vised sentence omits, so it's worth considering why. Why did I mention where the theater was located? Why did I explain that I was living in London right after finishing college? Does it matter that it was after college? What effect might I have hoped the inclusion of these details would have on readers? Is this reference to college an attempt to connect with my audience of college students? Am I trying to establish my credibility as an author by announcing that I went to college? Why might I want the readers to know that this was a theater owned by Andrew Lloyd Weber? Do you think I am just trying to mention a famous name that readers will recognize? Will Andrew Lloyd Weber figure prominently in the rest of the essay?

These are all reasonable questions to ask. They are not necessarily the right questions to ask because there are no right questions. They certainly aren't the only questions you could ask, either. The goal is to train yourself to formulate questions as you read based on whatever you notice in the text. Your own reactions to what you're reading will help determine the kinds of questions to ask.

Now take a broader perspective. I begin this essay—an essay about reading—by talking about my job in a theater in London. Why? Doesn't this seem like an odd way to begin an essay about reading? If you read on a little further (feel free to scan back up at the top of this essay) you learn in the third full paragraph what the connection is between working in the theater and reading like a writer, but why include this information at all? What does this story add to the essay? Is it worth the space it takes up?

Think about what effect presenting this personal information might have on readers. Does it make it feel like a real person, some "ordinary guy," is talking to you? Does it draw you into the essay and make you want to keep reading?

What about the language I use? Is it formal or more informal? This is a time when you can really narrow your focus and look at particular words:

Because of antiquated fire-safety laws, every theatre in the city was required to have a certain number of staff members inside watching the performance in case of an emergency.

What is the effect of using the word "antiquated" to describe the fire- safety laws? It certainly projects a negative impression; if the laws are described as antiquated it means I view them as old-fashioned or obsolete. This is a fairly uncommon word, so it stands out, drawing attention to my choice in using it. The word also sounds quite formal. Am I formal in the rest of this sentence?

I use the word "performance" when I just as easily could have writ- ten "show." For that matter, I could have written "old" instead of "antiquated." You can proceed like this throughout the sentence, thinking about alternative choices I could have made and what the effect would be. Instead of "staff members" I could have written "employees" or just "workers." Notice the difference if the sentence had been written:

Because of old fire-safety laws, every theatre in the city was required to have a certain number of workers inside watching the show in case of an emergency.

Which version is more likely to appeal to readers? You can try to answer this question by thinking about the advantages and disadvantages of using formal language. When would you want to use formal language in your writing and when would it make more sense to be more conversational?

As you can see from discussing just this one paragraph, you could ask questions about the text forever. Luckily, you don't have to. As you continue reading like a writer, you'll learn to notice techniques that seem new and pay less attention to the ones you've thought about before. The more you practice the quicker the process becomes until you're reading like a writer almost automatically.

I want to end this essay by sharing one more set of comments by my former student, Lola, this time about what it means to her to read like a writer:

Reading as a writer would compel me to question what might have brought the author to make these decisions, and then decide what worked and what didn't. What could have made that chapter better or easier to understand? How can I make sure I include some of the good attributes of this writing style into my own? How can I take aspects that I feel the writer failed at and make sure not to make the same mistakes in my writing?

Questioning why the author made certain decisions. Considering what techniques could have made the text better. Deciding how to include the best attributes of what you read in your own writing. This is what Reading Like a Writer is all about.

Are you ready to start reading?

Discussion

1.   How is "Reading Like a Writer" similar to and/or different from the way(s) you read for other classes?

2.   What kinds of choices do you make as a writer that readers might identify in your written work?

3.   Is there anything you notice in this essay that you might like to try in your own writing? What is that technique or strategy? When do you plan to try using it?

4.   What are some of the different ways that you can learn about the context of a text before you begin reading it?

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Chapter 8

Message, Audience, and Purpose

Me
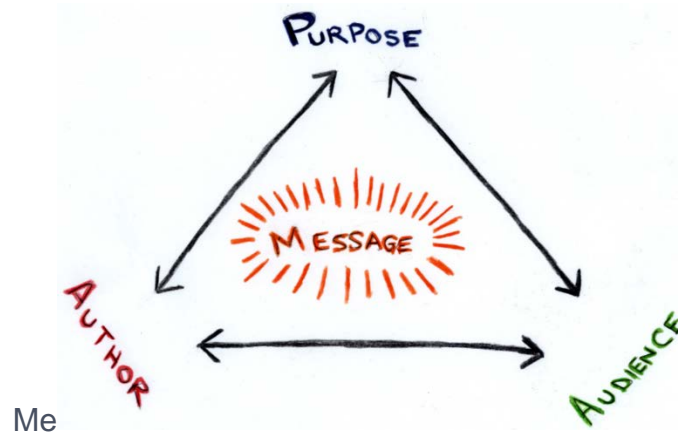
Figure 1 Message Audience Purpose

Why Message, Audience, and Purpose are Important?

When a person is reading anything, whether it is an online post, a news article, or a textbook, they need to remember that someone is trying to communicate something to them. This begs the questions: What are they trying to tell me and how do I know this? Readers must constantly keep this in mind. They must continually ask themselves:

- Who is the audience of this text?
    - o How do I know this?
- What is the purpose of this text?
    - o How do I know this?
- What is the message of this text?
    - o How do I know this?

Who is the Audience?

How can you tell the intended audience of a piece of text? Consider, why **you** are reading the text? Is it because it was assigned to you or because you picked it? *Who would you tell about the text? Is this more relevant to men or women? To older people or younger people? To specific ethnicities? To people in your home, community, or to the greater society?*

Other Questions to Consider

- Might you have more than one audience? If so, how many audiences do you have? List them.
- Given my identified audience, what is most important to them?
- Given my identified audience, what are they least likely to care about?

Most important question- *How do I know this?*

The reader must be cognizant that the writer is trying to appeal to a specific audience. This means that they are using specific language or word choice, they are using a style of writing that the reader will expect, and they will be relating that content to the reader using either background knowledge or something else that the reader understands. Remember writing is about communicating a message. This means that reading is also about communicating –understand what is being communicated and why.

What is the Purpose of Text?

Every text is written for a reason. There was a purpose for writing it. There is a message that the writer is trying to communicate to the reader and writers use many tools to communicate their message. One such tool is the rhetorical triangle- which is a balance of appeals to effectively communicate their message. See illustration below.

Rhetorical Triangle

Figure 2 Ethos Pathos Logos
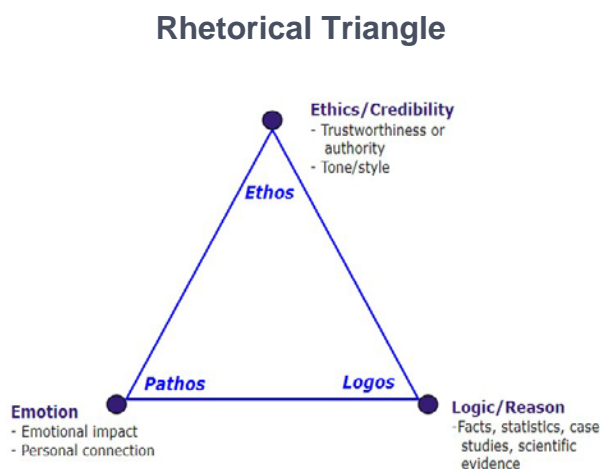
- Latin for emotion, *pathos* is the fastest way to get your audience's attention. Readers tend to have emotional responses before their brains kick in and tell them to knock it off. If a writer only uses pathos, the reader quickly dismisses the claims. However, if the writer is balanced and uses other appeals, the reader is more likely to accept the information presented.
- Latin for logic, *logos* deals with facts. Readers should question the validity of claims made and opinions shared. The writer should supports claims using science, statistics, expert perspective, and other types of logic.
- Latin for ethics, *ethos* is used to prove to the audience that the writer can be trusted, that they are a credible source of information. (See *logos*.) It's also what writers do to assure the audience that they are good people who want to do the right thing. This is especially important when writing an argument to an audience who disagrees with the subject. It's much easier to encourage a disagreeable audience to listen to a different point of view if the writer can convince them that they

respect their opinion and that they have established credibility through the use of *logos* and *pathos*, which show that they know the topic on an intellectual and personal level.

Below is a video (found at https://vimeo.com/73606689) about rhetorical appeals that goes into more detail about the three appeals and how Aristotle used the rhetorical triangle to illustrate the relationship between the appeals and the audience. https://vimeo.com/73606689

When we begin reading, we must always ask: *Why did the writer write this? What was he or she trying to communicate to others?* Again, as a reader, we must be cognizant of who is writing the text and why they are writing it. Are they writing to inform you? To persuade you? To entertain you? How do I know this? What evidence supports this thinking?

What is the Message of Text?

Just like every text is written to a specific audience and for a specific reason, every text is also communicating a message. When writing a text, we call this the thesis. When reading, we ask ourselves: What is the writer trying to communicate to me? How do I know this? What evidence supports this thinking? If the reader identifies a message and there is no evidence to back up that claim, then the identified message is probably not the intended message of the piece.

Practice identifying the message, audience, and purpose of a text.

Sample Text: Martin Luther King Letter from Birmingham Jail (1963) [Abridged] April 16, 1963

My Dear Fellow Clergymen,

While confined here in the Birmingham City Jail, I came across your recent statement calling our present activities "unwise and untimely." Seldom, if ever, do I pause to answer criticism of my work and ideas … But since I feel that you are men of genuine good will and your criticisms are sincerely set forth, I would like to answer your statement in what I hope will be patient and reasonable terms. I think I should give the reason for my being in Birmingham, since you have been influenced by the argument of "outsiders coming in." I have the honor of serving as president of the Southern Christian Leadership Conference, an organization operating in every Southern state with headquarters in Atlanta, Georgia. We have some 85 affiliate organizations all across the South … Several months ago our local affiliate here in Birmingham invited us to be on call to engage in a nonviolent direct action program if such were deemed necessary. We readily consented… But more basically, I am in Birmingham because injustice is here. Just as the prophets of the eighth century B.C. left their villages and carried their "thus saith the Lord" far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ to the far corners of the Greco-Roman world, so am I. compelled to carry the gospel of freedom beyond my own home town. Like Paul, I must constantly respond to the Macedonian call for aid. Moreover, I am cognizant of the interrelatedness of all communities and states. I cannot sit

idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial "outside agitator" idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds… In any nonviolent campaign there are four basic steps: 1) collection of the facts to determine whether injustices are alive; 2) negotiation; 3) self-purification; and 4) direct action. We have gone through all of these steps in Birmingham … Birmingham is probably the most thoroughly segregated city in the United States. Its ugly record of police brutality is known in every section of the country. Its unjust treatment of Negroes in the courts is a notorious reality. There have been more unsolved bombings of Negro homes and churches in Birmingham than in any city in this nation. These are the hard, brutal, and unbelievable facts. On the basis of these conditions Negro leaders sought to negotiate with the city fathers. But the political leaders consistently refused to engage in good faith negotiation. 2 Then came the opportunity last September to talk with some of the leaders of the economic community. In these negotiating sessions certain promises were made by the merchants—such as the promise to remove the humiliating racial signs from the stores. On the basis of these promises Reverend Shuttlesworth and the leaders of the Alabama Christian Movement for Human Rights agreed to call a moratorium on any type of demonstrations. As the weeks and months unfolded we realized that we were the victims of a broken promise. The signs remained. As in so many experiences in the past, we were confronted with blasted hopes, and the dark shadow of a deep disappointment settled upon us. So we had no alternative except that of preparing for direct action, whereby we would present our very bodies as a means of laying our case before the conscience of the local and national community. We were not unmindful of the difficulties involved. So we decided to go through the process of self-purification. We started having workshops on nonviolence and repeatedly asked ourselves the questions, "are you able to accept the blows without retaliating?" "Are you able to endure the ordeals of jail?" … You may well ask, "Why direct action? Why sit-ins, marches, etc.? Isn't negotiation a better path?" You are exactly right in your call for negotiation. Indeed, this is the purpose of direct action. Nonviolent direct action seeks to create such a crisis and establish such creative tension that a community that has constantly refused to negotiate is forced to confront the issue. … Just as Socrates felt that it was necessary to create a tension in the mind so that individuals could rise from the bondage of myths and half-truths to the unfettered realm of creative analysis and objective appraisal, we must we see the need for nonviolent gadflies to create the kind of tension in society that will help men rise from the dark depths of prejudice and racism to the majestic heights of understanding and brotherhood. … My friends, I must say to you that we have not made a single gain in civil rights without legal and nonviolent pressure. History is the long and tragic story of the fact that privileged groups seldom give up their privileges voluntarily. Individuals may see the moral light and give up their unjust posture; but as Reinhold Niebuhr has reminded us, groups are more immoral than individuals. We know through painful experience that freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed. Frankly I have never yet engaged in a direct action movement that was "well timed," according to the timetable of those who have not suffered unduly from the disease of segregation. For years now I have heard the word "Wait!" It rings in the ear of every Negro with a piercing familiarity. This "wait" has almost always meant "never." It has been a tranquilizing Thalidomide, relieving the emotional stress for a moment, only to give birth to an ill formed infant of frustration. We must come to see with the distinguished jurist of yesterday that "justice too long delayed is justice denied." We have waited for more than 340 years for our constitutional and God-given rights. The nations of Asia and Africa are moving with jet like speed toward the goal of political independence, and we still creep at horse and buggy pace toward the gaining of a cup of coffee at a lunch counter. Perhaps it is easy for those who have never felt the stinging darts of segregation to say wait. But when you have seen vicious mobs lynch your mothers and fathers at will and

drown your sisters and brothers at whim; when you have seen hate-filled policemen curse, kick, brutalize, and even kill your black brothers and sisters with impunity; when you see the vast majority of your 20 million 3 Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society; when you suddenly find your tongue twisted and your speech stammering as you seek to explain to your six-year-old daughter why she can't go to the public amusement park that has just been advertised on television, and see the tears welling up in her little eyes when she is told that Funtown is closed to colored children, and see the depressing clouds of inferiority begin to form in her little mental sky, and see her begin to distort her little personality by unconsciously developing a bitterness toward white people; when you have to concoct an answer for a five-year-old son who is asking in agonizing pathos: "Daddy, why do white people treat colored people so mean?" when you take a cross country drive and find it necessary to sleep night after night in the uncomfortable corners of your automobile because no motel will accept you; when you are humiliated day in and day out by nagging signs reading "white" men and "colored" when your first name becomes "nigger" and your middle name becomes "boy" (however old you are) and your last name becomes "John," and when your wife and mother are never given the respected title of "Mrs." when you are harried by day and haunted by night by the fact that you are a Negro, living constantly at tip-toe stance, never quite knowing what to expect next, and plagued with inner fears and outer resentments; when you are forever fighting a degenerating sense of "nobodiness"—then you will understand why we find it difficult to wait. There comes a time when the cup of endurance runs over, and men are no longer willing to be plunged into an abyss of injustice where they experience the bleakness of corroding despair. I hope, sirs, you can understand our legitimate and unavoidable impatience. You express a great deal of anxiety over our willingness to break laws. This is certainly a legitimate concern. Since we so diligently urge people to obey the Supreme Court's decision of 1954 outlawing segregation in the public schools, at first glance it may seem rather paradoxical for us consciously to break laws. One may won ask: "How can you advocate breaking some laws and obeying others?" The answer lies in the fact that there fire two types of laws: just and unjust. I would be the Brat to advocate obeying just laws. One has not only a legal but a moral responsibility to obey just laws. Conversely, one has a moral responsibility to disobey unjust laws. I would agree with St. Augustine that "an unjust law is no law at all." Now, what is the difference between the two? How does one determine whether a law is just or unjust? A just law is a man-made code that squares with the moral law or the law of God. An unjust law is a code that is out of harmony with the moral law. To put it in the terms of St. Thomas Aquinas: An unjust law is a human law that is not rooted in eternal law and natural law. Any law that uplifts human personality is just. Any law that degrades human personality is unjust. All segregation statutes are unjust because segregation distort the soul and damages the personality. It gives the segregator a false sense of superiority and the segregated a false sense of inferiority. Segregation, to use the terminology of the Jewish philosopher Martin Buber, substitutes an "I-it" relationship for an "I-thou" relationship and ends up relegating persons to the status of things. Hence segregation is not only politically, economically and sociologically unsound, it is morally wrong and awful… I hope you are able to ace the distinction I am trying to point out. In no sense do I advocate evading or defying the law, as would the rabid segregationist. That would lead to anarchy. One who breaks an unjust law must do so openly, lovingly, and with a willingness to accept the penalty. I submit that 4 an individual who breaks a law that conscience tells him is unjust and who willingly accepts the penalty of imprisonment in order to arouse the conscience of the community over its injustice, is in reality expressing the highest respect for law. Of course, there is nothing new about this kind of civil disobedience. It was evidenced sublimely in the refusal of Shadrach, Meshach and Abednego to obey the laws of Nebuchadnezzar, on the ground that a higher moral law was at stake. It was practiced superbly by the early Christians, who were willing to face hungry lions and the excruciating pain of chopping blocks rather than submit to certain unjust laws of the Roman Empire. To a degree, academic freedom is a reality today because Socrates practiced civil

disobedience. In our own nation, the Boston Tea Party represented a massive act of civil disobedience. We should never forget that everything Adolf Hitler did in Germany was "legal" and everything the Hungarian freedom fighters did in Hungary was "illegal." It was "illegal" to aid and comfort a Jew in Hitler's Germany. Even so, I am sure that, had I lived in German at the time, I would have aided and comforted my Jewish brothers. If today I lived in a Communist country where certain principles dear to the Christian faith are suppressed, I would openly advocate disobeying that country's antireligious laws. I must make two honest confessions to you, my Christian and Jewish brothers. First, I must confess that over the last few years I have been gravely disappointed with the white moderate. I have almost reached the regrettable conclusion that the Negro's great stumbling block in the stride toward freedom is not the White citizens' "Councilor" or the Ku Klux Klanner, but the white moderate who is more devoted to "order" than to justice; who prefers a negative peace which is the absence of tension to a positive peace which is the presence of justice; who constantly says "I agree with you in the goal you seek, but I can't agree with your methods of direst action" who paternistically feels that he can set the timetable for another man's freedom; who lives by the myth of time and who constantly advises the Negro to wait until a "more convenient season." Shallow understanding from people of good will is more frustrating than absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection. … You spoke of our activity in Birmingham as extreme. At first I was rather disappointed that fellow clergymen would see my nonviolent efforts as those of an extremist. I started thinking about the fact that I stand in the middle of two opposing forces in the Negro community. One is a force of complacency made up of Negroes who, as a result of long years of oppression, have been so completely drained of self-respect and a sense of "somebodiness" that they have adjusted to segregation, and a few Negroes in the middle class who, because of a degree of academic and economic security, and at points they profit from segregation, have unconsciously become insensitive to the problems of the masses. The other force is one of bitterness and hatred and comes perilously close to advocating violence. It is expressed in the various Black Nationalist groups that are springing up over the nation, the largest and best known being Elijah Muhammad's Muslim movement. This movement is nourished by the contemporary frustration over the continued existence of racial discrimination. It is made up of people who have lost faith in America, who have absolutely repudiated Christianity, and who have concluded that the white man in an incurable "devil." … 5 The Negro has many pent-up resentments and latent frustrations. He has to get them out. So let him march sometime; let him have his prayer pilgrimages to the city hall; understand why he must have sit-ins and freedom rides. If his repressed emotions do not come out in these nonviolent ways, they will come out in ominous expressions of violence. This is not a threat; it is a fact of history. So I have not said to my people, "Get rid of your discontent." But I have tried to say that this normal and healthy discontent can be channeled through the creative outlet of nonviolent direct action. … In spite of my shattered dreams of the past, I came to Birmingham with the hope that the white religious leadership in the community would see the justice of our cause and, with deep moral concern, serve as the channel through which our just grievances could get to the power structure. I had hoped that each of you would understand. But again I have been disappointed. I have heard numerous religious leaders of the South call upon their worshippers to comply with a desegregation decision because it is the law, but I have longed to hear white ministers declare: "Follow this decree because integration is morally right and the Negro is your brother." In the midst of blatant injustices inflicted upon the Negro, I have watched white churchmen stand on the sideline and merely mouth pious irrelevancies and sanctimonious trivialities. In the midst of a mighty struggle to rid our nation of racial and economic injustice, I have heard so many ministers say, "Those are social issues with which the Gospel has no real concern," and I have watched so many churches commit themselves to a completely other-worldly religion which made a strange distinction between body and soul, the sacred and the secular. … I hope this letter finds you strong in the faith. I also hope that circumstances will soon make it possible for me to meet each of you,

not as an integrationist or a civil rights leader, but as a fellow clergyman and a Christian brother. Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear-drenched communities and in some not too distant tomorrow the radiant stars of love and brotherhood will shine over our great nation with all of their scintillating beauty. Yours for the cause of Peace and Brotherhood, M. L. King, Jr.

Source: TeachingAmericanHistory.org a project of the Ashbrook Center at Ashland University
http://teachingamericanhistory.org/library/document/letter-from-birmingham-city-jail/

Chapter 9

Vocabulary – Connotation and Denotation

Vocabulary

Professional writers choose words deliberately. No word is accidental because the goal of writing is to communicate a message. The author's choose their words carefully in order to best convince the audience of his or her point of view and the way they achieve this effect is to write words that have attached to them certain connotations and denotations.

When analyzing a writer's diction, the reader should be able to understand why the writer chose specific words- knowing that there are thousands of other words to choose from.

Connotation vs. Denotation

Denotation is the actual <u>definition</u> of a word. You've been looking up the denotation of words for MANY years now!! But connotation is different. You may have noticed that some words generate emotions for you. In that case, you are reacting to a word's connotative meaning.

Connotation is the <u>emotion</u> that a word generates in addition to the actual meaning.

Example

	Denotation	Connotation
House:	A building in which someone lives	neutral
Home:	A place of warmth, comfort and affection	positive
Shanty:	A small, crudely built shack.	negative

When reading and analyzing text, we must always consider the vocabulary used within the text. It is important to ask about the purpose or effect of diction. The following questions are important to consider when analyzing vocabulary.

1. Is there any difference between the **denotative** meaning (simple, literal definition) and the **connotative** meaning (contextual, suggestive meaning) of the words? If so, what is the difference?
2. Are the words **concrete** (physical, tangible) or **abstract** (emotional, intangible, philosophical)?
3. What is the level of **formality**? Are the words formal, informal, conversational, colloquial?
4. What do the words reveal about the **historical context** of the piece? Are the words old-fashioned? Common? Trendy?
5. Do the words exhibit **local color** (e.g. regional dialect), or are they standard and universal?
6. How do the words **sound**? Are they euphonious (pleasant sounding) or cacophonous (harsh sounding)?
7. Are the words **monosyllabic** (one syllable) or **polysyllabic** (more than one syllable)?

As always, make sure that you explain why your observations are **significant**: what they **reveal** about the author, the audience, the subject, or the purpose of the piece.

Words you can use to describe an author's diction:

denotative	connotative
concrete	abstract
formal	informal/conversational/colloquial
old-fashioned	trendy
local	universal
euphonious	cacophonous
monosyllabic	polysyllabic

Connotative Vocabulary Practice

Directions: Given the following ten words, find synonyms with positive and negative connotation.

	Neutral	Favorable (Positive)	Unfavorable (Negative)
1.	Inactive		
2.	Shy		
3.	Funny		
4.	Old		
5.	Reserved		
6.	Persistent		
7.	New		
8.	Conservative		
9.	Proud		
10.	Curious		

Possible Answers

Neutral	Favorable	Unfavorable
inactive	relaxed	lazy
shy	modest	mousy
funny	Good-humored	sarcastic
old	time-tested	out-of-date
reserved	dignified	stiff-necked
persistent	persevering	stubborn
new	up-to-date	newfangled
conservative	thrifty	miserly
proud	self-confident	conceited
curious	inquisitive	nosy

Read the advertisement below and answer the questions that follow.

One of them is that happy moment at the soda fountain…with a tinkling glass of ice-cold Coca-Cola.

1. **The writer of this advertisement probably used the word *ice-cold* rather than *freezing* because *ice- cold* has**

A   the opposite meaning.

B   a more negative connotation.

C   C a more positive connotation.

D   D the same denotation.

> One of them is that happy moment at the soda fountain…with a tinkling glass of <u>ice-cold</u> Coca-Cola.

2. The writer of this advertisement probably used the word *ice-cold* rather than *freezing* because *ice- cold* has

A the opposite meaning.   **C**. a more positive connotation.

B a more negative connotation.   **D** the same denotation.

> "Delicious and <u>refreshing.</u>"

3. Which of the following could best replace *refreshing* in the sentence? (HINT: Choose a synonym with the same connotation.)

A clean

B sparkling

C energizing

D satisfying

> Pure refreshment… <u>familiar</u> to everyone.

4. All of the following have the same connotation as *familiar* except —

A well-known

B common

C popular

D memorable

5. What tone does the author use to persuade?

A nostalgic

B happy

C soothing

D reasonable

> One of them is that happy moment at the soda fountain...with a tinkling glass of <u>ice-cold</u> Coca-Cola.

1. **The writer of this advertisement probably used the word *ice-cold* rather than *freezing* because *ice- cold* has**

A   the opposite meaning.   **C**   a more positive connotation.

B   a more negative connotation.   **D**   the same denotation.

> "Delicious and <u>refreshing</u>"...Coca-Cola has the taste all ages like.

2. **Which of the following could best replace *refreshing* in the sentence? (HINT: Choose a synonym with the same connotation.)**

    A   clean

    B   sparkling

    C   energizing

    D   satisfying

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    B   common

    C   popular

    D   memorable

4. **What tone does the author use to persuade?**

    A   nostalgic

    B   happy

    C   soothing

    D   reasonable

Read the advertisement below and answer the questions that follow.

Now, on behalf of 14 million children orphaned by AIDS, we <u>call upon</u> you to fund AIDS appropriations at $3 billion for 2004 and dedicate 10% for the care of AIDS orphans and <u>vulnerable</u> children.

1. **If the writer of this advertisement wanted to use a stronger phrase than *call upon*, she might use the word**

   A   urge

   B   ask

   C   request

   D   invite

2. **All of the following have the same connotation as *vulnerable* except — A**   defenseless

   B   at risk

   C   challenging

   D   helpless

   The need is urgent. Together, we have the <u>capacity</u> to make a difference.

3. **If the writer of this advertisement wanted to use a stronger word than *capacity*, she might use the word**

   A   potential

   B   competence

   C   ability

   D   power

4. **The language and pictures of this advertisement appeal to the audience primarily on a(n) _____ level.**

   A   logical

   B   ethical

   C   emotional

   D   reasonable

> Now, on behalf of 14 million children orphaned by AIDS, we <u>call upon</u> you to fund AIDS appropriations at $3 billion for 2004 and dedicate 10% for the care of AIDS orphans and <u>vulnerable</u> children.

1. **If the writer of this advertisement wanted to use a stronger phrase than *call upon*, she might use the word**

    A urge

    B ask

    C request

    D invite

2. **All of the following have the same connotation as *vulnerable* except — A**
    defenseless

    B at risk

    C challenging

    D helpless

> The need is urgent. Together, we have the <u>capacity</u> to make a difference.

3. **If the writer of this advertisement wanted to use a stronger word than *capacity*, she might use the word**

    A capability   **B** competence   **C** ability   **D** power

4. **The language and pictures of this advertisement appeal to the audience primarily on a(n) ____ level.**

    A logical

    B ethical

    C emotional

    D reasonable

Chapter 10-Rhetoric, Rhetorical Analysis, and Identifying Rhetorical Devices

What is Rhetoric?

rhet·o·ric
/ˈredərik/ ◉

noun

the art of effective or persuasive speaking or writing, especially the use of figures of speech and other compositional techniques.
synonyms: oratory, eloquence, command of language, way with words
"a form of rhetoric"

- language designed to have a persuasive or impressive effect on its audience, but often regarded as lacking in sincerity or meaningful content.
"all we have from the opposition is empty rhetoric"
synonyms: bombast, turgidity, grandiloquence, magniloquence, pomposity, extravagant language, purple prose; wordiness, verbosity, prolixity; *informal* hot air; *rare* fustian
"empty rhetoric"

What is Rhetorical Analysis?

RHETORICAL ANALYSIS REFERS TO THE PROCESS OF ANALYZING A TEXT, GIVEN SOURCE OR ARTIFACT.

The text, source, or artifact may be in written form or in some different sort of communication. The goal of rhetorical analysis is to explore not only what everything means in the given source (content), but also why the author wrote about it (the purpose), who the author is (background), how the piece was organized (structure), where and/or when it was published (forum), and the intended message conveyed to the audience (topic).

The **PROCESS** of completing a rhetorical analysis requires the use of different rhetorical strategies.

The **PURPOSE** of a rhetorical analysis is to engage in critical thinking with the intention of successfully determining the intended message of a particular text. A good question to guide your analysis is: how did the author craft his/her argument?

Rhetoric is a term that is widely used in many forms, and by itself can mean a great many things. Rhetoric can be thought of as the way in which you phrase what you are saying, and the forces that impact what you are saying. At its very core **RHETORIC IS THE ABILITY TO EFFECTIVELY COMMUNICATE AN INTENDED MESSAGE**, whether it is via argumentation, persuasion, or another form of communication.

Critical Reading

Critical reading is the first step in a rhetorical analysis. In order to make a reasonable and logical analysis, you need to apply critical reading skills to a text, given source, or artifact that you intend on analyzing. For example, when reading, you can break the whole text down into several parts. Then, try to determine what the writer is attempting to achieve with the message they are conveying to a predetermined audience; then work to identify the writing strategies s/he is using. Once the text, artifact or given source has been thoroughly analyzed you can determine whether the intended message was effectively communicated.

Reading critically does not simply mean being moved, affected, informed, influenced, and persuaded by a piece of writing; it is much more than that. It refers to analyzing and understanding of how the writing has achieved its effect on the audience.

The following is a list of suggested questions that you may find useful for when you engage in critical reading. However, you do not need to apply all of these questions to every text. Rather, use them selectively according to the specific reading at hand.

POTENTIAL QUESTIONS TO ASK WHEN ENGAGING IN CRITICAL READING:

- What is the subject?
    - Does the subject bring up any personal associations? Is it a controversial one?
- What is the thesis (the overall main point)?
    - How does the thesis interpret the subject? If asked, could you summarize the main idea?
- Who is the intended audience?
    - What values and/or beliefs do they hold that the writer could appeal to?
- What is the tone of the text?
    - What is your reaction to the text, emotional or rational (think of pathos)? Does this reaction change at all throughout the text?
- What is the writer's purpose?
    - To explain? Inform? Anger? Persuade? Amuse? Motivate? Sadden? Ridicule? Attack? Defend?
- Is there more than one purpose? Does the purpose shift at all throughout the text?

- - What methods does the writer use to develop his/her ideas?
- Narration? Description? Definition? Comparison? Analogy? Cause and Effect? Example?
  - Why does the writer use these methods? Do these methods help in his/her development of ideas?
- What pattern does the author use for the arrangement of ideas?
  - Particular to general, broad to specific, spatial, chronological, alternating, or block?
  - Does the format enhance or detract from the content? Does it help the piece along or distract from it?
- Does the writer use adequate transitions to make the text unified and coherent?
  - Do you think the transitions work well? In what ways do they work well?
- Are there any patterns in the sentence structure that make the writer's purpose clear to you?
  - What are these patterns like if there are some? Does the writer use any fragments or run-on sentences?
- Is there any dialogue and/or quotations used in the text?
  - To what effect? For what purpose is this dialog or quotations used?
- In what way does the writer use diction?
  - Is the language emotionally evocative? Does the language change throughout the piece? How does the language contribute to the writer's aim?
- Is there anything unusual in the writer's use of punctuation?
  - What punctuation or other techniques of emphasis (italics, capitals, underlining, ellipses, and parentheses) does the writer use?
  - Is punctuation over- or under-used? Which marks does the writer use where, and to what effect?
- Are there any repetitions of important terms throughout the text?
  - Are these repetitions effective, or do they detract from the text?
- Does the writer present any particularly vivid images that stand out?
  - What is the effect of these images on the writer's purpose?
- Are there any tropes--similes, metaphors, personification, hyperbole, comparisons, contrasts, etc. that are employed by the writer?
  - When does he/she use them? For what reason(s)? Are those devices used to convey or enhance meaning?

- Are there any other devices such as humor, wordplay, irony, sarcasm, understatement, or parody that are used in the text?
  - Is the effect comic relief? Pleasure? Hysteria? Ridicule?
- Is there any information about the background of the writer?
  - Is the writer an acceptable authority on the subject? How do you know?

Basic Rhetorical Strategies

Below is a table that breaks down some basic rhetorical strategies, what they mean, and how to analyze them critically. This table can be used when rhetorically analyzing a text. The purpose of this table is to provide a breakdown of rhetorical strategies and how one can identify them in a message.

STRATEGY	DEFINITION	QUESTIONS FOR CRITICAL THINKING
EXEMPLIFICATION	Provide examples or cases in point	Are there examples -- facts, statistics, cases in point, personal experiences, interview quotations -- added to the essay?
DESCRIPTION	Detail sensory perceptions of a person, place, or thing	Does a person, place, or object play a prominent role in the essay?

NARRATION	Recount an event	Are there any anecdotes, experiences, or stories in the essay? Process analysis: Explain how to do something or how something happens. Does any portion of the essay include concrete directions about a certain process?
COMPARISON AND CONTRAST	Discuss similarities and differences	Does the essay contain two or more related subjects? Does it evaluate or analyze two or more people, places, processes, events, or things? Are there any similarities and/or differences between two or more elements?
DIVISION AND CLASSIFICATION	Divide a whole into parts or sort related items into categories	Does the essay reduce the subject to more manageable parts or group parts?
DEFINITION	Provide the meaning of terms you use	Is there any important word in the essay with many meanings and is defined or clarified?
CAUSE AND EFFECT ANALYSIS	Analyze why something happens and describe the consequences of a string of events	Does the essay examine past events or their outcome? Does it explain why something happened?
REPETITION	The constant use of certain words	Why, with all words at her disposal, does the writer choose to repeat particular words?
COUNTERPOINTS	Contrasting ideas such as black/white, darkness/light, good/bad	Does the writer acknowledge and respond to counterpoints to her position?

IMAGERY	Language that evokes one or all of the five senses: sight, sound, touch, taste, smell	Does the essay use any provocative language that calls upon readers' senses?
METAPHOR AND SIMILE	A figure of speech in which two essentially unlike things are compared, often in a phrase introduced by "like" or "as"	Does the essay make connections between things to make a point or elicit an idea?
STYLE, TONE, AND VOICE	The attitude a writer takes towards a subject or character: serious, humorous, sarcastic, ironic, satirical, tongue-in-cheek, solemn, objective	What tone does the essay have? How does the writer portray herself? What choices does she make that influence her position?
ANALOGY	The comparison of two pairs that have the same relationship	Are there any comparisons made by the writer to strengthen her message?
FLASHBACK	A memory of an event in the past	
HYPERBOLE	Exaggeration or overstatement	Does the writer make any claims that seem extreme?
PERSONIFICATION	Giving human qualities to animals or objects	Is something without conscience thinking or talking?
IRONY	An expression or utterance marked by deliberate contrast between apparent and intended meaning, often humorous	Does the writer really support her own assertions? Does she seem to be claiming the opposite you expect her to claim?

OXYMORON	A contradiction in terms such as "faithless devotion," "searing cold," "deafening silence," "virtual reality," "act naturally," "peacekeeper missile," or "larger half"	Do any of the writer's terms seem to obviously clash?
PARADOX	Reveals a kind of truth which at first seems contradictory; Red wine is both good and bad for us	Do any contradictions used in the essay contain some grain of truth?
SYMBOLISM	Using an object or action that means something more than its literal meaning; A skull and crossbones symbolize death.	Does the writer seem to assert that a thing has meaning outside of the obvious?
PARODY	An exaggerated imitation of a style, person, or genre for humorous effect.	Do any contradictions used in the essay contain some grain of truth?
SARCASM	Using an object or action that means something more than its literal meaning; A skull and crossbones symbolize death	Does the writer seem to assert that a thing has meaning outside of the obvious?
SATIRE	Literary tone used to ridicule or make fun of human vice or weakness, often with the intent of correcting, or changing, the subject of the satiric attack	Does the writer's humor aim to fix its target?
DICTION	An author's choice of words	Why, with all words at her disposal, does the writer choose to use those particular words?

PARALLELISM	The use of identical or equivalent constructions in corresponding clauses	Are there any syntactic similarities between two parts of a sentence?

The Appeals: Logos, Ethos, and Pathos

LOGOS

Logos is most easily defined as the logical appeal of an argument. It relies on logic or reason and depends on deductive and/or inductive reasoning. Deductive reasoning begins with a generalization and then applies it to a specific case. The generalization you start with must be based on a sufficient amount of reliable evidence. Inductive reasoning takes a specific representative case, or facts, and then draws generalizations or conclusions from them. Inductive reasoning must be based on a sufficient amount of reliable evidence. In other words, the facts you draw on must fairly represent the larger situation or population. Both deductive and inductive reasoning are discussed more in depth further down on this page.

- Example of Logos: Say that you are writing a paper on immigration and you say "55,000 illegal immigrants entered this country last year, of those, only 23,000 did it legally." There is obviously something wrong here. Although saying 55,000 immigrants were "illegal" makes for an impressive statistic, it is apparently not correct if you admit that 23,000 of these people immigrated legally. The actual number of illegal immigrants would then be only 32,000, a significantly lower number. The purpose of this example is to demonstrate how having logical progression to an argument is essential in effectively communicating your intended message.

ETHOS

Ethos is the appeal to ethics, the use of authority to persuade an audience to believe in their character. And while ethos is called an ethical appeal, be careful not to confuse it solely with ethics; it encompasses a large number of different things which can include what a person wears, says, the words they use, their tone, their credentials, their experience, their charge over the audience, verbal and nonverbal behavior, criminal records, etc. Ethos gives the author credibility. It is important to build credibility with your audience because without it, readers are less inclined to trust you or accept the argument presented to them. Using credible sources is one method of building credibility. A certain amount of ethos may be implied solely from the author's reputation, but a writer should not rely only on reputation to prop up his/her work. A sure way to damage your ethos is by attacking or insulting an opponent or opposing viewpoint. The most effective ethos should develop from what is said, whether it is in spoken or written form. The most persuasive rhetoricians are the ones that understand this concept.

- Example of Ethos: To elaborate, the construction of authority is reflected in how the rhetorician presents herself, what diction she uses, how she phrases her ideas, what other

authorities she refers to, how she composes herself under stress, her experience within the context of her message, her personal or academic background, and more. In academia, ethos can be constructed not only by diction, tone, phrasing, and the like, but by what the rhetorician knows. A works cited page reflects this. It says: this author has read these sources, and knows their contents. And if those sources are relevant, reputable, and well regarded, the author has just benefited from that association. At the same time, authors want to make sure they properly introduce their sources within their writing to establish the authority they are drawing from.

PATHOS

Pathos is the appeal to passion, the use of emotion to persuade readers' or listeners' opinions in a rhetorical argument. Pathetic appeals (the use of pathos) are characterized by evocative imagery, description, visuals, and the like to create within the reader or listener a sense of emotion: outrage, sorrow, excitement, etc. Pathos is often easily recognizable because audiences tend to know when what they hear or read swells emotion within their hearts and minds. Be careful to distinguish between pathos as a rhetorical vehicle to persuade using emotion and the logical fallacy "appeal to pity".). Both use emotion to make their point, but the fallacy diverts the audience from the issue to the self while the appeal emphasizes the impact of the issue.

Although argument emphasizes reason, there is usually a place for emotion as well. Emotional appeals can use sources such as interviews and individual stories to paint a moving picture of reality, or to illuminate the truth. For example, telling the story of a specific child who has been abused may make for a more persuasive argument than simply stating the number of children abused each year. The story provides the numbers with a human face. However, a writer must be careful not to employ emotional appeals which distract from the crux of the debate, argument, or point trying to be made.

- Example of Pathos: A good example of pathos is in public services announcements. Some of the most popular include drug warnings: A woman is at the stove in the kitchen with a skillet. She holds up an egg and says, "This is your brain." She cracks the egg into the skillet where it immediately begins to cook. "This is your brain on drugs." Or the more recent billboards cautioning against (meth)amphetamines which show an attractive young person juxtaposed against a mug-shot of the same person at a later date but with pustules, open sores, missing teeth, unkempt hair, acne, running makeup, and any other assortment of detrimental and hideous signs of the drug's ruinous capabilities. Audiences are not meant to pity these individuals; rather, the audience is meant to reel in horror at the destruction meth can cause to a person in a short amount of time. In this case, horror or shock is the emotional tool rhetoric wields to persuade. It should be noted that people with acne, unkempt hair, or other traits listed are not necessarily uncommon—in fact, these traits can be found in vast numbers of high school students; the traits are merely shown in conjunction with the normative "before" picture to elicit the desired emotion. Either of the pictures alone would not be rhetorically effective, it is only by placing them together that the audience is passionately moved.

Chapter 11

Using Close Reading to Find Evidence of Tone

What is Tone?

Tone refers to the attitude an author displays toward her subject or audience. The job of a careful reader is to "hear" the tone —not just to read the words on the page.

Tone is often subtle. The reader must infer the tone from evidence in the writing. Reading this way requires careful attention to every choice an author makes; hence, it is called **close reading.**

To infer the tone of a piece of text, the reader will need to recognize literary elements and understand how the author is using them to better convey his or her message. Diction, language, and syntax all work together to convey the tone of a piece of text; imagery and details also add to tone.

- **Diction** the choice of words and phrases.

- **Imagery** is a sensory perception created by the author's words.

- **Details** are small, specific facts that the author chooses to include or omit.

- **Language** refers to the register and the style of the author's writing. It also refers to the emotional distance between the author and the subject or the author and the audience.

- **Syntax** is the structure and organization of individual sentences and the piece as a whole.

_____

Tone verses Mood

Tone - the writer's attitude toward the audience; a writer's tone can be serious, sarcastic, tongue-in- cheek, solemn, objective, satirical, solemn, wicked, etc.

- Tone is the author's (not necessarily your narrator's) overall outlook or attitude toward the given audience. Ironic, matter-of-fact, bemused, outraged, curiously respectful, disdainful - how does he/she feel about the fragment of life displayed in the story? The curious thing about tone is that it may *change*, but it must never *waver*.

Mood - is the feeling a piece of literature arouses in the reader: happy, sad, peaceful, etc. Mood is the overall feeling of the piece, or passage. It could be called the author's. emotional-intellectual attitude toward the subject.

- -By choosing certain words rather than others and by weaving their connotations together, an author can give whole settings and scenes a kind of personality, or mood. Note the difference if he/she describes a tall, thin tree as "erect like a steeple", "spiked like a witch's hat", "a leafy spear", or "rather inclining toward the slim". However, no single image can work alone; mood can only arise from a steady pressure in the language toward one major atmospheric effect. That effect should support the main purpose of the story."

Notes on Close Reading and Annotating

When reading and annotating for various subjects, it is important to practice reading closely and rationally while searching for textual evidence to back up analysis. It can seem difficult to know whether a word or sentence from the text is really worth commenting on. However, if that is the case, then it might be helpful to follow these steps:

1. Select only the **key words and phrases**—ones that reveal something significant about the author, the subject, or the audience.
2. Pay attention to the **context** and the **subject** of each of the words you choose. Ask yourself,
    a. "What is the author referring to?" and
    b. "What else is happening before and after this particular word or phrase?"

3. **Categorize** the evidence you have gathered. Group words and phrases by meaning, by effect, by context, or by some other criterion you establish.

4. Comment on your evidence by using the **rhetorical triangle.** Ask yourself,
    a. "What is the author revealing about himself (or the speaker)?" or
    b. "What is the author revealing about the subject?" or
    c. "What is the author revealing about his intended audience?"

5. Always include commentary on the author's **purpose.** Discuss whether or not the author is achieving his or her intended purpose, and why.

6. Comment on the **tone** that the author reveals or the **mood** that he or she creates

These lists might help to distinguish between the two.

Tone words

POSITIVE TONE WORDS		NEUTRAL (+, -, or neutral)	NEGATIVE TONE WORDS	
admiring	hilarious	commanding	abhorring	hostile
adoring	hopeful	direct	acerbic	impatient
affectionate	humorous	impartial	ambiguous	incredulous

appreciative
approving
bemused
benevolent
blithe
calm
casual
celebratory
cheerful
comforting
comic
compassionate
complimentary
conciliatory
confident
contented
delightful
earnest
ebullient
ecstatic
effusive
elated
empathetic
encouraging
euphoric
excited
exhilarated
expectant
facetious
fervent
flippant
forthright
friendly
funny
gleeful
gushy
happy

interested
introspective
jovial
joyful
laudatory
light
lively
mirthful
modest
nostalgic
optimistic
passionate
placid
playful
poignant
proud
reassuring
reflective
relaxed
respectful
reverent
romantic
sanguine
scholarly
self-assured
sentimental
serene
silly
sprightly
straightforward
sympathetic
tender
tranquil
whimsical
wistful
worshipful
zealous

indirect
meditative
objective
questioning
speculative
unambiguous
unconcerned
understated

ambivalent
angry
annoyed
antagonistic
anxious
apathetic
apprehensive
belligerent
bewildered
biting
bitter
blunt
bossy
cold
conceited
condescending
confused
contemptuous
curt
cynical
demanding
depressed
derisive
derogatory
desolate
despairing
desperate
detached
diabolic
disappointed
disliking
disrespectful
doubtful
embarrassed
enraged
evasive
fatalistic
fearful
forceful
foreboding
frantic
frightened
frustrated
furious
gloomy
grave
greedy
grim
harsh
haughty
holier-than-thou
hopeless

indifferent
indignant
inflammatory
insecure
insolent
irreverent
lethargic
melancholy
mischievous
miserable
mocking
mournful
nervous
ominous
outraged
paranoid
pathetic
patronizing
pedantic
pensive
pessimistic
pretentious
psychotic
resigned
reticent
sarcastic
sardonic
scornful
self-deprecating
selfish
serious
severe
sinister
skeptical
sly
solemn
somber
stern
stolid
stressful
strident
suspicious
tense
threatening
tragic
uncertain
uneasy
unfriendly
unsympathetic
upset
violent
w

Mood words

POSITIVE MOOD WORDS

amused	jubilant
awed	liberating
bouncy	light-hearted
calm	loving
cheerful	mellow
chipper	nostalgic
confident	optimistic
contemplative	passionate
content	peaceful
determined	playful
dignified	pleased
dreamy	refreshed
ecstatic	rejuvenated
empowered	relaxed
energetic	relieved
enlightened	satiated
enthralled	satisfied
excited	sentimental
exhilarated	silly
flirty	surprised
giddy	sympathetic
grateful	thankful
harmonious	thoughtful
hopeful	touched
hyper	trustful
idyllic	vivacious
joyous	warm
	welcoming

NEGATIVE MOOD WORDS

aggravated	insidious
annoyed	intimidated
anxious	irate
apathetic	irritated
apprehensive	jealous
barren	lethargic
brooding	lonely
cold	melancholic
confining	merciless
confused	moody
cranky	morose
crushed	nauseated
cynical	nervous
depressed	nightmarish
desolate	numb
disappointed	overwhelmed
discontented	painful
distressed	pensive
drained	pessimistic
dreary	predatory
embarrassed	rejected
enraged	restless
envious	scared
exhausted	serious
fatalistic	sick
foreboding	somber
frustrated	stressed
futile	suspenseful
gloomy	tense
grumpy	terrifying
haunting	threatening
heartbroken	uncomfortable
hopeless	vengeful
hostile	violent
indifferent	worried
infuriated	

Chapter 12

Bias

What is Bias?

Bias is a term used to describe a tendency or preference towards a particular perspective, ideology or result, when the tendency interferes with the ability to be impartial, unprejudiced, or objective.

Checking for Biases and Hidden Agendas

Whenever you consult a source, always think carefully about the author's or authors' purpose in presenting the information. Few sources present facts completely objectively. In some cases, the source's content and tone are significantly influenced by biases or hidden agendas.

Bias refers to favoritism or prejudice toward a particular person or group. For instance, an author may be biased against a certain political party and present information in a way that subtly—or not so subtly—makes that organization look bad. Bias can lead an author to present facts selectively, edit quotations to misrepresent someone's words, and distort information.

Hidden agendas are goals that are not immediately obvious but influence how an author presents the facts. For instance, an article about the role of beef in a healthy diet would be questionable if it were written by a representative of the beef industry—or by the president of an animal-rights organization. In both cases, the author would likely have a hidden agenda.

Example

As Jorge conducted his research, he read several research studies in which scientists found significant benefits to following a low-carbohydrate diet. He also noticed that many studies were sponsored by a foundation associated with the author of a popular series of low-carbohydrate diet books. Jorge read these studies with a critical eye, knowing that a hidden agenda might be shaping the researchers' conclusions.

Different Types of Bias

Below is a small list of different types of bias. Think of examples from your life where you recognize these types of biases-consider the effects.

- **Religious bias**- favoring one religion over another.

- **Personal bias**- favoring oneself, or that of your friends.

- **Political bias**- favoring one's own political party or beliefs.

- **Media bias**- real or perceived bias of journalists. Reasons for this type of bias may be due to owners of the station, or the journalists'.

- **Personal bias** - Effects are seen in the style of reporting, or what gets reported at all.

- **Cultural bias**- favoring one culture over another, or interpreting or defining phenomena in terms particular to one culture.

- **Corporate bias**- favoring the interests of a corporations, as opposed to an individual.

- **Gender bias**- Favoring one sex over another, or claiming superiority in some way. Sexism, homophobia.

- **Scientific bias**- Favoring the scientific method, or scientific ways of explanation, though for emotional (not scientific) reasons.

Questions to Ponder

Can you think of any other types of bias? Make a list.
Do you or someone you have a bias for or against something? Explain.

Resources

Here are some websites you can use to further research Bias:

1. http://en.wikipedia.org/wiki/Media_bias

2. http://www.spiritus-temporis.com/media-bias/

3. http://www.buzzle.com/articles/types-and-reasons-of-media-bias.html

Chapter 13

Reliability

What is reliability?

re·li·a·bil·i·ty
/rəˌlīəˈbilədē/ 🔊

noun

the quality of being trustworthy or of performing consistently well.
"the car's background gives me every confidence in its reliability"

- the degree to which the result of a measurement, calculation, or specification can be depended on to be accurate.
plural noun: **reliabilities**
"these data throw doubt on the reliability of national statistics"

Determining Whether a Source Is Reliable

All information sources are not created equal. Sources can vary greatly in terms of how carefully they are researched, written, edited, and reviewed for accuracy. Common sense will help you identify obviously questionable sources, such as tabloids that feature tales of alien abductions, or personal websites with glaring typos. Sometimes, however, a source's reliability—or lack of it—is not so obvious.

To evaluate your research sources, you will use critical thinking skills consciously and deliberately. You will consider criteria such as the type of source, its intended purpose and audience, the author's (or authors') qualifications, the publication's reputation, any indications of bias or hidden agendas, how current the source is, and the overall quality of the writing, thinking, and design.

Evaluating Types of Sources

The different types of sources you will consult are written for distinct purposes and with different audiences in mind. This accounts for other differences, such as the following:

- How thoroughly the writers cover a given topic
- How carefully the writers research and document facts
- How editors review the work
- What biases or agendas affect the content

A journal article written for an academic audience for the purpose of expanding scholarship in a given field will take an approach quite different from a magazine feature written to inform a general audience. Textbooks, hard news articles, and websites approach a subject from different angles as well. To some extent, the type of source provides clues about its overall depth and reliability. The table below is a list of source types.

Source Rankings

High-Quality Sources	
These sources provide the most in-depth information. They are researched and written by subject matter experts and are carefully reviewed.	• Scholarly books and articles in scholarly journals • Trade books and magazines geared toward an educated general audience, such as *Smithsonian Magazine* or *Nature* • Government documents, such as books, reports, and web pages • Documents posted online by reputable organizations, such as universities and research institutes • Textbooks and reference books, which are usually reliable but may not cover a topic in great depth
Varied-Quality Sources	
These sources are often useful. However, they do not cover subjects in as much depth as high-quality sources, and they are not always rigorously researched and reviewed. Some, such as popular magazine articles or company brochures, may be written to market a product or a cause. Use them with caution.	• News stories and feature articles (print or online) from reputable newspapers, magazines, or organizations, such as *Newsweek* or the Public Broadcasting Service • Popular magazine articles, which may or may not be carefully researched and fact checked • Documents published by businesses and nonprofit organizations
Questionable Sources	
These sources should be avoided. They are often written primarily to attract a large readership or present the author's opinions and are not subject to careful review.	• Loosely regulated or unregulated media content, such as Internet discussion boards, blogs, free online encyclopedias, talk radio shows, television news shows with obvious political biases, personal websites, and chat rooms

Tip about online encyclopedias-

Free online encyclopedias and wikis may seem like a great source of information. They usually appear among the first few results of a web search. They cover thousands of topics, and many articles use an informal, straightforward writing style. Unfortunately, these sites have no control system for researching, writing, and reviewing articles. Instead, they rely on a community of users to police themselves. At best, these sites can be a starting point for finding other, more trustworthy sources. Never use them as final sources.

Evaluating Credibility and Reputability

Even when you are using a type of source that is generally reliable, you will still need to evaluate the author's credibility and the publication itself on an individual basis. To examine the author's credibility—that is, how much you can believe of what the author has to say—examine his or her credentials. What career experience or academic study shows that the author has the expertise to write about this topic?

Keep in mind that expertise in one field is no guarantee of expertise in another, unrelated area. For instance, an author may have an advanced degree in physiology, but this credential is not a valid qualification for writing about psychology. Check credentials carefully.

Just as important as the author's credibility is the publication's overall reputability. Reputability refers to a source's standing and reputation as a respectable, reliable source of information. An established and well-known newspaper, such as the *New York Times* or the *Wall Street Journal*, is more reputable than a college newspaper put out by comparatively inexperienced students. A website that is maintained by a well-known, respected organization and regularly updated is more reputable than one created by an unknown author or group.

If you are using articles from scholarly journals, you can check databases that keep count of how many times each article has been cited in other articles. This can be a rough indication of the article's quality or, at the very least, of its influence and reputation among other scholars.

Evaluating Overall Quality by Asking Questions

When you evaluate a source, you will consider the criteria previously discussed as well as your overall impressions of its quality. Read carefully, and notice how well the author presents and supports his or her statements. Stay actively engaged—do not simply accept an author's words as truth. Ask questions to determine each source's value.

Source Evaluation Sample Questions

- Is the type of source appropriate for my purpose? Is it a high-quality source or one that needs to be looked at more critically?

- Can I establish that the author is credible and the publication is reputable?

- Does the author support ideas with specific facts and details that are carefully documented? Is the source of the author's information clear? (When you use secondary sources, look for sources that are not too removed from primary research.)

- Does the source include any factual errors or instances of faulty logic?

- Does the author leave out any information that I would expect to see in a discussion of this topic?

- Do the author's conclusions logically follow from the evidence that is presented? Can I see how the author got from one point to another?

- Is the writing clear and organized, and is it free from errors, clichés, and empty buzzwords? Is the tone objective, balanced, and reasonable? (Be on the lookout for extreme, emotionally charged language.)

- Are there any obvious biases or agendas? Based on what I know about the author, are there likely to be any hidden agendas?

- Are graphics informative, useful, and easy to understand? Are websites organized, easy to navigate, and free of clutter like flashing ads and unnecessary sound effects?

- Is the source contradicted by information found in other sources? (If so, it is possible that your sources are presenting similar information but taking different perspectives, which requires you to think carefully about which sources you find more convincing and why. Be suspicious, however, of any source that presents facts that you cannot confirm elsewhere.)

Ch. 14

Anatomy of a Textbook

Anatomy of a Textbook Matching Pre/Post Quiz

Name:_____ Section:_____ Date: _____

For each of the words on the left, select the correct definition from the list on the right. Write the corresponding letter of the definition next to the word.

a. Extra information put near the end of the book

__ Title

b. Alphabetical list of the topics and their page numbers placed at the very end of the book

__ Illustrator

__ Preface

c. List of other books to read

__ Bibliography

d. Name of the book

__ Table of Contents

e. Main part of the book written by the author

__ Glossary

f. Person who draws the picture for a book

__ Author

g. Introduction to the book

__ Appendix

h. First page of a book which tells the title, author, illustrator, and publisher

__ Title Page

i. Person who writes the book

__ Text

j. List of chapters with their page numbers

__ Publisher

k. Alphabetical list of definitions of words used in the book

__ Index

l. Company who prints the book

Parts of a Textbook

The following lists the general contents of textbooks. Sometimes the order of the listed areas will vary. Your job is to know where and what it is in your specific books.

Title/Author page

The information on this page is fairly consistent. It contains the full title of the book, the edition, the name of the author, the author's academic affiliation (where the author was teacher when the book was written), and the book's publisher. If there is more than one author, all their names will appear on this page.

Copyright page

The book's copyright information is located prominently on this page. Copyright indicates the intellectual ownership of the book's content. There is often a paragraph explain who has the legal right to copy pages from the book. You will also find the Library of Congress call number, the International Standard Book Number (ISBN).

Preface

The preface is an introductory statement **written by the author** or authors specifically to the reader. The preface gives the author's reason and purpose for writing the book, and may include a summary of problems encountered while writing the book. The preface also attempts to describe the reader; for whom the book is meant. This should not be confused with the *forward*. The *forward* (sometimes spelled *foreward*) contains remarks about the book, usually written by someone other than the author.

Introduction

The introduction, like the preface, is by the author. However, here the author tells the reader what the book is about and how it should or might be used. For example, the author might indicate that experienced readers should begin with section two or that it is better to read the work through before attempting the exercises. If this is a second or subsequent edition, this where the author explains the changes and improvements.

Acknowledgements

This page, when it is included, is meant for the friends, family and colleagues of the author(s). This section is usually comprised of a paragraph thanking various people for their assistance, contribution and time in helping with the writing and publishing of the book.

Table of Contents

Basically an outline of the book, the table of contents lists the book's organization. This section demonstrates if the book is written in chapters, sections or units. Nowadays there may be two tables of contents; a brief and an expanded. The expanded is comprehensive and may breakdown the organization of the chapters. Essentially, the table of contents lists all the content focused text of the book.

Index

The index is a thoughtful list of words and topics taken from the text of the book. Written in alphabetical order, and organized so that it also reflects sub-topics, the index gives you an idea of the book's subject matter. Each word is followed by the page or multiple page numbers of every instance the word (or topic) appears in a meaningful context.

Credits

Textbooks often contain photographs, illustrations, visual aids (graphs, charts, tables, etc.) and other specifically designed non text material. These images were all created by someone, probably other than the author(s). The credits page lists the artists, photographers, designers and creators of the book's visuals. The visuals are considered intellectual property and ownership must be documented; that is the purpose of the credits page... a documentation of intellectual property rights for the book's non-text media.

Glossary

The glossary is a small dictionary designed specifically from the words or key terms used in the textbook. The definitions are only for the specialized usage in the book. Listed in alphabetical order, each entry is called a *gloss*. There is no set standard for how thorough the definition should be so some glossaries include pronunciation and

the pages where the *gloss* is found in the text. Other glossaries only give the definition.

Appendix

Some textbooks have more than one appendix (plural appendixes or appendices) depending on the book's discipline. An appendix is a page or pages that contain a variety of information that is related to the book's topic, but not relegated to one specific chapter. For example, history books will often have maps and copies of important charters or treaties in appendixes. Math books will have a table of logarithms, and chemistry books contain the periodic table and other material.

References

Even though one, two or more authors write a textbook, the author does not make up the text. The information comes from many other places... called sources. A textbook author must list all of the books, articles, recordings, and other printed sources, that were used in the writing of the textbook. Whenever the author repeats or borrows from a source, and writes that information in the textbook, the original title and author of the source is listed in a section called references.

Bibliography

Authors read tremendous amounts of material when writing textbooks. The bibliography is a list of all the material read, that the author learned from, or contributed to his own ideas that are written in the book. Unlike the references, the bibliography does list works that were cited directly by the author, but instead indicates the bulk of knowledge acquired while researching for the book's content.

Getting to Know Your Textbook

1. Examine the title page:
- Who are the authors?
- What makes them experts in the field?
- Are they qualified to write a book of this type?
- When was this textbook published? What does that tell you about the book?

2. Examine the preface or introduction:
- What does it tell you about the book?
- Do the authors introduce any features of the book?

3. Examine the table of contents:
- What does the table of contents tell you?
- How is the textbook organized?
- How is the textbook divided?

4. Examine index, glossary, and any other material at the back of the book:
- Does the book have an index? How does the index differ from the table of contents?
- What sort of topics should be looked up in the index instead of the table of contents?
- Is there a glossary in your textbook?
- Is there an appendix (or appendices) in your book? What does it/they contain?

5. Examine study questions, guides, and other helps:
- Does the text provide study guides or study questions to help you understand the main concepts?
- Are the study aids in the form of questions, exercises, or activities?
- If questions are used, do they simply require finding the answers or must you do some critical problem-type thinking to arrive at the answers?

6. Examine chapter headings, sectional headings, margin notes, and chapter summaries:
- Do the headings effectively outline the main points of the chapter?
- Are the headings broke down into sub headings?
- Are there notes written in margins?
- Do the chapters contain summaries? How do these help?

7. Examine maps, pictures, charts, diagrams, and tables:
- Which of these visual aids are used? Do you understand them?

Reading a textbook is like taking a trip…. You have to put in the necessary preparation if you want it to go well.

Part 1 – Preparation: Prepare for the trip/reading

Road Trip to Florida	Reading a Textbook
Map out your path – determine where you are going and how you are going to get there.	Do some pre-reading – read the title, read the introduction, chapter summary, the first sentence of each paragraph, read the questions at the end of the chapter, vocab words, etc…
Think about all of the things you know about Florida	Activate your prior knowledge of the topic
Get some sleep so that you are ready to make the drive	Get your mind ready and focused to ACTIVELY Read.

Part 2 – The Journey: Going on the trip/reading the book

Road Trip to Florida	Reading a Textbook
Sometimes when we are in a new place we make a wrong turn, get lost, or get confused because things are done differently	The same is true for reading. We are often confused by what the author is trying to tell us.
A lot of people keep a journal of their trip.	**Annotate** the text and write a 2-3 sentence summary of each chapter.
We frequently ask questions about new things we see and do.	Ask questions about the book, author, etc.

Part 3 – Souvenirs: What did you get from the trip/reading

Road Trip to Florida	Reading a Textbook
What am I bringing back to remind me of my trip?	What ideas am I learning from the book?
What did I learn from my trip (culture, people, places, etc)?	What lessons did I learn from the book?
We take a lot of pictures when we go on trips.	Draw pictures of things from the book to help you remember.
How is Florida similar or different from other states you have been to?	How is the information in the book similar or different than other books I have read on this?

Anatomy of a Textbook: *Textbook Features and Use*

Student Name:_____ Section: _____

Now that we have learned about the basic parts of a textbook. Let's explore one of your textbooks to see the features that it offers. Choose any textbook that you are currently using for a class.

Name of the Textbook: _____

Does your textbook have this feature?	Yes or No	Why is this feature useful?
Author Information		
Preface		
Table of Contents		
Introduction/Preview		
Appendix (or Appendices)		
Glossary		
Subject Index		
Name Index		
References		

Now choose one of the chapters out of the book. Chapter Number and Name: _____

Does the chapter have this feature?	Yes or No	Why is this feature useful?
Chapter Preview/Focus		
Margin Notes		
Photographs, Charts, or Tables, Diagrams, etc		
Vocab Words (w/ or w/out definitions?)		
Is the Chapter Broken into Sections?		
Links to Other Sources		
Chapter Questions / Activities		

Textbook Reading Strategy Reflection

Where and when do you usually read your textbooks?

What particular reading strategies do you currently use when reading a textbook?

What has worked well for you in the past to help you read textbooks?

What do you find difficult about reading textbooks?

What particular distractions make it difficult for you to stay on task when reading a textbook?

Parts of a Textbook Worksheet

Name: _____ Date: _____ Section: _____

Using a Textbook of your choosing, answer the questions below.

General Information

- What is the title of the textbook? _____

- What do you think is the main subject of the textbook? _____

- Who is the author (or authors)? _____

Publishing

- Who is the publisher? _____

- When was the textbook published (most recent year)? _____

- Where was the textbook published? _____

- What is the textbook's ISBN? _____

Table of Contents

- Based on the Table of Contents, how is this book divide/organized?

  _____

- In the Table of Contents, what is the title of the first chapter? _____

- How many chapters does the textbook have? _____

Index

- Who are some of the people who will be discussed in this book? _____

  _____

- Which topics discussed in the book are you most interested in? _____

  _____

Supplemental Material

- Are there any reference materials or appendices in the textbook? If so, what are they? _____

  _____

Choose a Chapter… Any chapter.

- What is the number and title of this chapter?

  _____

- How many major headings are in this chapter? _____

- What reading aids (objectives, subheadings, marginal comments, summaries, visual aids, etc.) are provided? What indication do they give you about the reading?

  _____

  _____

  _____

Study Periods

- How long do you usually study for at one time/sitting (How long is your usual study period)?

  _____

- Can you read this chapter in one study period? _____

- If not, how long would it take you to read this chapter? _____

- Where in the chapter would you stop for breaks?

  _____

Questions

- List at least four questions you want answered when you read this chapter.
  1. _____
     _____

  2. _____
     _____

  3. _____
     _____

Chapter 15 SQ5R

Survey, Question, Read, Record, Recite, Reflect, Review

This is not a quick and easy reading strategy, and for that reason many students find it takes some patience and some practice. However, once you get comfortable with it, using the SQ3R process can actually save you time in the long run (do it once with focus).

Each step of SQ3R must be done in order.

S – Survey: This is a one or two minute glance at the reading. Survey the chapter to get your mind acclimated to the content. Read the title, intro paragraph, headings, chapter summary, etc.

Q – Question: Next to each heading in the text, write down a question out of the heading. Using Who, What, When, Where, Why, and How questions is a good starting point, but as you get better, you will be able to develop more insightful questions.

- Example Heading: Systems for Classifying Subcultures
- Example Question: What are the different systems for classifying subcultures?
- *The point is to actively seek out the answers as you read* in the next step.

R – Read: Break the material into manageable sections to read (often the chapters in textbooks are already broken into sections).

R – Record: As you are reading, focus on answering the question(s) you posed for the sections heading (step 2). Read with a purpose (to find the answer to your question). As you find the answer (or other main ideas) indicate them in some way. This can be done on a separate sheet of paper, on note cards, in the margins of the textbook, or any way that works well for you. (Do this after each section.)

R – Recite: After reading, go back through the passage and reread notations and highlighting. Summarize the key ideas, main points, and details that are important to the reading in your own words. If you can't put the information into your own words, re-read the section until you can.

R- Reflect: Identify the overall themes and concepts. Connect what you read to other things you already know, or big picture ideas.

R- Review: After completing the entire chapter, scan back over the reading and review the information aloud or in your head. Make any necessary revisions of your notes or markings so they can be easily understood later. Cover up the section text and just look at the heading and the question you created, then recite the main points in that section. Reexamine any section that you are not able to recap the main points. This is a great way to recap the information immediately following the chapter and also a review before a test.

More on the Q (Questioning)

The Q in SQ5R is extremely important because it helps with comprehension, as your questions will lead you to the main points in each section. In addition, it helps to put the reading in the context of an exam.

As you begin to get comfortable with creating questions for the headings, start creating more in-depth and insightful questions for other parts of the reading (author points of view, vocabulary and other non-familiar terms, connections to other material, bigger picture ideas, etc).

Questions About Questions? - Something to think about:

Who should ask questions while reading?

- The reader should make up questions as they read

What types of questions should the reader ask?

- Who, what, when, where, why, and how questions are surface questions that make it easy to find the answer as you read and clarify what you are reading
- Asking, "In what way?", "Compare/Contrast", and "Prediction" are deeper level questions that require more in depth thinking as you read
- Question the authors MAP (message, audience, purpose), Bias, and other reasons for writing
- Think of questions your instructor may pose as exam or discussion questions

Where should the questions be written?

- Questions should be written in the margins directly next to where the idea (question) was generated in the reading

When should the reader ask questions?

- The reader should ask questions before each headed section is read. The reader can refine the question during the reading process
- The reader should make up additional questions during and after the reading

How should the reader ask (generate) questions?

- Turn the headings and subheading in to questions.
- Also, look at bolded words, tables, charts, graphs, chapter objectives or anything else found to make up the questions

Why should the reader ask questions?

- Questions help improve comprehension.
- They make it easier to focus on the reading because you have something to look for (a purpose)
- It makes the reader… actively read.

Apply the SQ5R strategy to the assigned text.

Student Name: _____ Section: _____

Title/Topic of the Reading: _____

Survey What do you notice about the selection? • Chapter Objectives, Headings, Photographs, Charts, Tables, Graphs, Captions, Summaries, Review Questions	*Write at least 3 observations about the passage. Be specific.*
Question Ask questions about the material that you expect to be able to answer as you read. • Turn headings and objectives into questions.	*Write at least 3 questions about the passage.*
Read Break the material into manageable sections (often, textbook chapters are already broken into sections for you).	*Read the material section by section. Look for answers to your questions, key concepts, and supporting details. Study charts, graphs, tables, and pictures.*
Record After each section, think about the material you have just read and answer the questions you have asked. This can be done on a separate sheet of paper, on note cards, in the margins of the textbook, or any way that works well for you. (Do this after each section.)	*When you find the answers, underline or highlight the information in the text. Also, write new, difficult, or interesting vocabulary words.*
Recite After reading, go back through the passage and reread notations and highlighting. Summarize the key ideas, main points, and details that are important to the reading in your own words.	*Use the Main Ideas and Supporting Details graphic organizer (on back) to write at least three key idea summaries and the details that support what you learned through the reading.*
Reflect Connect what you read to other things you already know, or big picture ideas.	*Try to identify the overall theme(s) and relationships between concepts.*
Review After completing the entire chapter, scan back over the reading and review the information aloud or in your head. Make any necessary revisions of your notes or markings so they can be easily understood later.	*Talk about the material with a classmate if possible.*

Paragraph/Section 1	Paragraph/Section 2	Paragraph/Section 3
Main Idea	Main Idea	Main Idea
Supporting Details	Supporting Details	Supporting Details

Paragraph/Section 4	Paragraph/Section 5	Paragraph/Section 6
Main Idea	Main Idea	Main Idea
Supporting Details	Supporting Details	Supporting Details

Paragraph/Section 7	Paragraph/Section 8	Paragraph/Section 9
Main Idea	Main Idea	Main Idea
Supporting Details	Supporting Details	Supporting Details

Adopting a Creator Mindset

What is self-responsibility? Why is it the key to creating the life you want?

When psychologist Richard Logan studied people who survived ordeals such as being imprisoned in concentration camps or lost in the frozen Arctic, he found they shared a common belief. They all saw themselves as personally responsible for creating the outcomes and experiences of their lives. Ironically, responsibility has gotten a bad reputation. Some see it as a heavy burden they have to lug through life. Quite the contrary, personal responsibility is the foundation for creating success. Personal *response-ability* is the ability to respond wisely at each fork in the road, your choices moving you ever closer to your desired outcomes and experiences. The opposite is waiting passively for your fate to be determined by luck or powerful others. Whether your challenge is surviving an Arctic blizzard or excelling in college, accepting personal responsibility empowers you to make the most out of any situation. I first met Deborah when she was a student in my English 101 class. Deborah wanted to be a nurse, but before she could qualify for the nursing program, she had to pass English IO 1. She was taking the course for the fourth time.

"Your writing shows fine potential," I told Deborah after I had read her first essay. "You'll pass English 101 as soon as you eliminate your grammar problems:"

"I know," she said, "That's what my other three instructors said."

"Well, let's make this your last semester in English 101, then. After each essay, make an appointment with me to go over your grammar problems."

"Okay"

"And go to the Writing Lab as often as possible. Start by studying verb tense. Let's eliminate one problem at a time."

"I'll go this afternoon!"

But Deborah never found *time: No, really .. .. I'll go to the lab just as soon as I.. ..*

Deborah scheduled two appointments with me during the semester and missed them *both: I'm so*

sorry. ... I'll come to see you just as soon as I. ...

To pass English 101 at our college, students had to pass one of two essays written at the end of the semester in an exam setting. Each essay, identified by social security number only, was graded by two other instructors. At semester's end, Deborah once again failed English 101. "It isn't fair!" Deborah protested. "Those exam graders expect us to be professional writers. They're keeping me from becoming a nurse!" I suggested another possibility: "What if *you* are the one keeping you from becoming a nurse?" Deborah didn't like that idea. She wanted to believe that her problem was "out there." Her only obstacle was *those* exam graders. All her disappointments were their fault. They weren't fair. The test wasn't fair. Life wasn't fair! In the face of this injustice, she was helpless.

I reminded Deborah that it was she who had not studied her grammar. It was she who had not come to conferences. It was she who had not accepted personal responsibility for creating her life the way she wanted it.

Victim and Creator Mindset

Deborah had a problem that was going to keep her from ever passing English 101. But the problem wasn't the exam graders. The problem was her mindset.

A mindset is a collection of beliefs and attitudes. Like a lens, it affects the way you see a situation and influences your resulting choices. A **Victim mindset** keeps people from seeing and acting on choices that could help them achieve the life, they want. A **Creator mindset** causes people to see multiple options, choose wisely among them, and take effective actions to achieve the life they want.

When you accept personal responsibility, you believe that you create *every- thing* in your life. This idea doesn't sit well with some people. "Accidents and natural disasters happen;' they say. "There are muggings, murders, and wars. People are marginalized, oppressed, and brutalized simply because they are different. Blaming the victims is unfair. To say these people created the terrible things that happened to them is outrageous:'

These observations are, as far as they go, true. At times, we *are* all affected by forces beyond our control. If a hurricane destroys my house, I am a victim (with a small "v''). In this case, I am victimized by a force *outside* of me. But if I allow that event to ruin my life, I am a Victim (with a capital "V"). In this case, I am victimized by a force *inside* of me. Whether I am victimized from the outside or from the inside is a crucial distinction. When I have a Victim mindset, I become my own oppressor. When I have a Creator mindset, I refuse to be oppressed.

Civil rights activist Rosa Parks is a perfect example of this distinction. On the evening of December 1, 1955, Parks was returning home on a Montgomery, Alabama, bus. She had just completed a long day as a seamstress in a department store. When the driver ordered her to give up her seat to a white passenger, Parks refused and was arrested. A few days later, outraged at her arrest, African Americans began a boycott of Montgomery buses that ended 381 days later when the law requiring segregation on public buses was finally lifted. As a result of choosing defiance, Parks has been called the "mother of the modern day civil rights movement." In an interview years later, Parks was asked why she chose to defy the bus driver's order to move. "People always say that I didn't give up my seat because I was tired," she said, "but that isn't true. I was not tired physically, or no more tired than I usually was at the end of a working day. I was not old, although some people have an image of me as being old then. I was forty-two. No, the only tired I was, was tired of giving in." In the face of an external oppression, Rosa Parks became an inspiring example of what one person with a Creator mindset can achieve.

So, is it outrageous to believe that you create everything in your life? Of course it is. But here's a better question: Would it improve your life to act as if you create all of the outcomes and experiences in your life? Answer "YES!" and watch a Creator mindset improve your life. After all, if you believe that some-one or something out there causes all of your problems, then it's up to "them' to change. What a wait that can be! How long, for example, will Deborah have to wait for "those exam graders" to change?

The benefits to students of accepting personal responsibility have been demonstrated in various studies. Researchers Robert Vallerand and Robert Bissonette, for example, asked 1,000 first-year college

students to complete a questionnaire about why they were attending school. They used the students' answers to assess whether the students were "Origin-like" or "Pawn-like:' The researchers defined Origin-like students as seeing themselves as the originators of their own behaviors, in other words, Creators. By contrast, Pawn-like students see themselves as mere puppets controlled by others, in other words, Victims. A year later, the researchers returned to find out what had happened to the 1,000 students. They found that significantly more of the Creator-like students were still enrolled in college than the Victim-like students. If you want to succeed in college (and in life), having a Creator mindset gives you a big edge.

Responsibility and Culture

In the 1950s, American psychologist Julian Rotter set out to study people's beliefs about who or what was responsible for the outcomes and experiences of their lives. He called it a study of "locus of control." Locus in Latin means "place" or "location." So, locus of control defines where people believe the power over their lives is located. Since Rotter's study, locus of control has been one of the most examined aspects of human nature. What researchers discovered is that different cultures see locus of control differently.

People of some cultures believe they control most, if not all, of their own destiny. Researchers call this mindset an internal locus of control. People with this mindset believe their outcomes and experiences depend on their own behaviors. This mindset is part of North American culture, where maturity is often defined as taking responsibility for one's own life. Not surprisingly, a strong part of the deep culture of North American higher education is a belief that college students are adults. As such, students are expected to make adult choices and be willing to accept responsibility for the consequences of those choices.

However, researchers found that people from some cultures assign responsibility for their fate to factors beyond their control. If you find that you are uncomfortable with the idea of personal responsibility, the cause may be found in your deep culture. For example, members of Latino culture, with roots in Catholicism, are likely to believe that a higher power is guiding their lives. The saying Si Dias Quiere ("If God Wants") reflects this belief. Muslims have a similar phrase in Arabic: Insha'Allah means "God willing" or "if God allows:' Traditional Native Americans also value fate over self-determination. And members of working-class cultures-regardless of their ethnicity-may experience economic frustrations and doubt their ability to create the life of their dreams.

These differences in cultural mindsets highlight both the challenge and importance of deciding where our responsibilities begin and end. On the one hand, accepting too little responsibility is disempowering. We become little more than a feather floating on the breeze. On the other hand, accepting too much responsibility is disempowering as well. In some cases, we become like a pack mule crushed under the weight of problems not of our creation or in our control. The reality is that some choices truly are futile because of personal limitations or limitations imposed by fate or the will of others with more power. Like some kind of cosmic joke, one of our greatest responsibilities, then, is deciding what we are and are not responsible for, what we do and do not have control over. Worse, those decisions may change at the very next fork in the road. As a guideline to help you choose, in North American culture you'll usually be wise to adopt the philosophy of English poet William E. Henley, who in 1875 wrote: "I am the master of my fate; I am the captain of my soul." In fact, had Henley been a college student at the time, he might have added, "And I am the Creator of my GPA."

Responsibility and Choice

The key ingredient of personal responsibility is choice. Animals respond to a stimulus because of instinct or habit. For humans, however, there is a brief, critical moment of decision available between the stimulus and the response. In this moment, we make the choices consciously or unconsciously-that influence the outcomes of our lives.

Numerous times each day, you come to a fork in the road and must make a choice. There is no escape. Even not making a choice is a choice. Some choices have a small impact: Shall I get my hair cut today or tomorrow? Some have a huge impact: Shall I stay in college or drop out? The sum of the choices you make from this day forward will create the eventual outcome of your life. The Responsibility Model in Figure 2.1 shows what the moment of choice looks like.

In that brief moment between stimulus and response, we can choose a Victim mindset or a Creator mindset. When we respond as a Victim, we typically complain, blame, make excuses, and then repeat ineffective behaviors. When we respond as a Creator, we pause at each decision point and ask, "What are my options, and which option will best help me create my desired outcomes and experiences?"

The difference between responding to life as a Victim or Creator is how we choose to use our energy. When I'm blaming, complaining, and excusing, my efforts cause little or no improvement. Sure, it may feel good in that moment to claim that I'm a poor Victim and "they" are evil persecutors, but my good feelings are fleeting because afterward my problem still exists. By contrast, when I'm seeking solutions and taking actions, my efforts often (though not always) lead to improvements. At critical forks in the road, Victims waste their energy and remain stuck, whereas Creators use their energy for improving their lives. There is only one situation I can think of where blaming and complaining can be helpful. That's when you use them to generate energy that motivates you to take positive actions. My personal guideline: Up to 1O minutes for griping ... then on to being a Creator and finding a solution.

But, let's be honest. No one makes Creator choices all of the time. I've never met anyone who did, least of all me. Our inner lives feature a perpetual tug of war between the Creator part of us and the Victim part of us. My own experiences have taught me the following life lesson: The more choices I make as a Creator, the more I improve the quality of my life. That's why I urge you to join me in an effort to choose more often as a Creator. It won't be easy, but it's worth it. You may have to take my word for it right now, but if you experiment, with the strategies in this book and continue using the ones that work for you, in a few months you'll see powerful proof in your own life of the value of making Creator choices.

"Oh, I get what you mean!" one_ of my students once exclaimed as we were exploring this complex issue of personal responsibility, "You're saying that living my life is like traveling in my car. If I want to get where I want to go, I better be the driver and not a passenger:'

She was right. Personal responsibility is about taking hold of the steering wheel of our lives, about taking control of where we go and how we get there. Ultimately, each of us creates the quality of our life with the wisdom or folly of our choices.

Chapter 16

Organizational Patterns

Organizational Patterns, Exercise 1

Directions: For each item select the letter of the answer choice that best completes the statement of answers the question. Remember to watch for clue words and signals in each item.

1. If you want to write a paragraph describing how to change a flat tire on a car, which pattern would you be most likely to use?

    A)   list
    B)   sequence
    C)   comparison-contrast
    D)   definition

2. If you want to explain to someone what a rain forest is, which pattern is probably the most logical one to use?

    A)   list
    B)   sequence
    C)   comparison-contrast
    D)   definition

3. Your criminal justice professor tells the class he is going to present the differences between misdemeanor crimes and felonies. You expect that he will organize the information using which pattern?

    A)   list
    B)   sequence
    C)   comparison-contrast
    D)   definition

4. If you write a paper explaining the most common reasons employees lose their jobs, you would probably organize your thoughts using which pattern?

    A)   list
    B)   sequence
    C)   comparison-contrast
    D)   cause-effect

5. If you tell your younger brother how college is different from high school, you would use which pattern?

    A)   list
    B)   sequence
    C)   comparison-contrast
    D)   definition

6. Which pattern would you use to let your roommate know the things you need from the grocery store?

    A)   list
    B)   sequence
    C)   comparison-contrast
    D)   cause-effect

7. Which pattern would you be likely to use if you wrote a paragraph describing the development of a hurricane?

A)   list
B)   sequence
C)   comparison-contrast
D)   cause-effect

8. On a biology test, you are asked to explain the term ecosystem. Which pattern would you use?

A)   list
B)   sequence
C)   definition
D)   cause-effect

9. Suppose you are asked on a history test to explain the causes of the American Revolution. Which pattern would you be likely to use to organize the information?

A)   list
B)   definition
C)   comparison-contrast
D)   cause-effect

10. A paragraph in a health textbook has the heading, "Types of Food Additives." What pattern do you anticipate the author will use to present the information?

A)   list
B)   sequence
C)   comparison-contrast
D)   cause-effect

<u>Organizational Patterns Exercise 2</u>

1. The Enlightenment celebrated the power of reason; however, an opposite reaction, Romanticism, soon followed.

   Pattern: _____

2. Psychogenic amnesia – a severe and often permanent memory loss – results in disorientation and the inability to draw on past experiences.

   Pattern: _____

3. Several statistical procedures are used to track the changes in the divorce rate.

   Pattern: _____

4. There are several steps to making great wine. The first step is to harvest the grapes at the peak of freshness.

   Pattern: _____

5. Large numbers of European immigrants first began to arrive in the United States in the 1920's.

   Pattern: _____

6. There are sources of information about corporations that might help an inventor evaluate them. One of the most useful is the Value Line Investment.

   Pattern: _____

7. Disease of the heart and blood vessels – cardiovascular diseases – are the leading cause of death in the United States.

   Pattern: _____

8. The spinal cord is located within the spinal column; it looks like a section of a rope or twine.

   Pattern: _____

9. Think of the hardware in a computer system as the kitchen in a short-order restaurant: It's equipped to produce whatever output a customer (user) requests, but sits idle until an order (command) is placed.

   Pattern: _____

10. The purpose of a resume is to sell the qualities of the person writing it; it should include several important kinds of information.

Pattern: _____

Organizational Patterns, Main Ideas, and Supporting Details

For the following reading, identify the organizational pattern, the main idea, and the supporting details.

Create a Good Environment for Studying at Home

A core goal of education is to create lifelong learners. Success in the workplace requires an ability to pick up new high-quality knowledge. The foundation for these learning skills is the study habits that are acquired in school. After all, most learning in life takes place outside of the classroom. We want students to think about the concepts they are learning, but we don't want the environment to suggest other actions that will get in the way of studying. Here are three things that can make studying more effective. 1) Minimize the Habits of Distraction. To create a more effective work environment, create a distraction-free zone during work time. Park the portable technology elsewhere in the house. Keep the smart phones and iPods out of arm's reach. Remove instant messaging from the computer and ban Facebook during study time. 2) Create a Consistent Work Space for Study. The habits students create reach all the way down to the level of where they should look to find the tools and supplies they need to study. That means student's work space should be set up so that they do not need to search each day for pencils, erasers or calculators. Students who study at a desk should keep that desk set up the same way each day. 3) Find an Effective Location and Posture for Studying. Modern technology is so flexible that it does not place many constraints on where or how children study. However, it is hard to maintain the same level of concentration when lying on the floor or propped up in bed as when sitting at a desk. The body's habit when lying down is to relax and sleep. It is not helpful for a student to have to fight that tendency when studying. In addition, lying down promotes passive reading. It is hard to take notes or type while lying down. So students who are lying down are playing a less active role in their learning than those who are sitting up. The advantage of promoting these behaviors is that after a while the habit system kicks in. Eventually, sitting in a consistently structured environment free of distracting technology is simply how studying gets done -- now and for life.

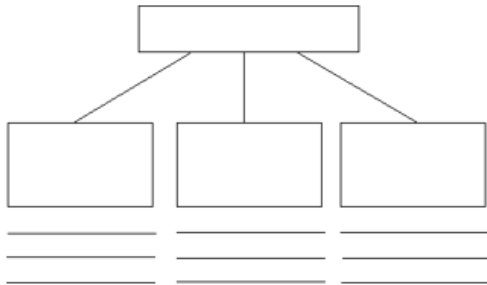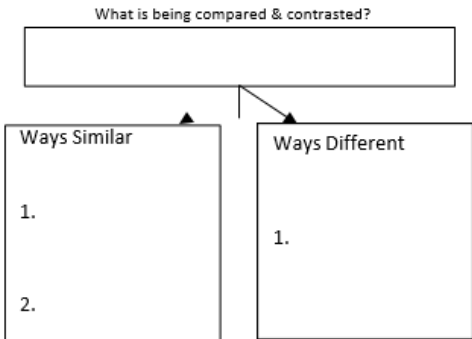What type of organizational pattern did the author use? _____
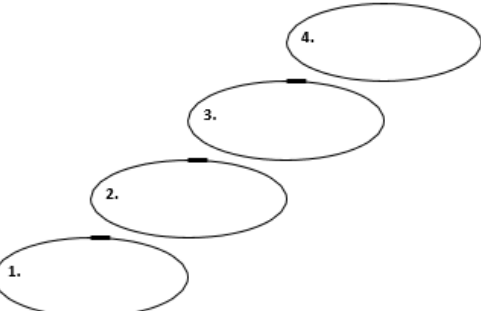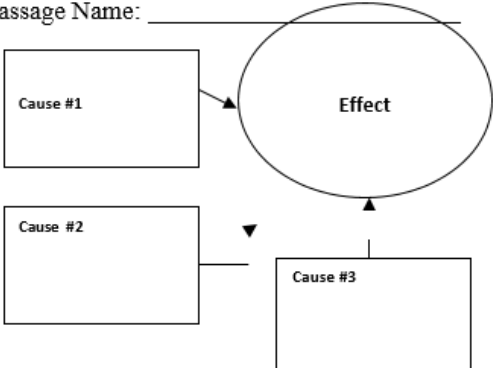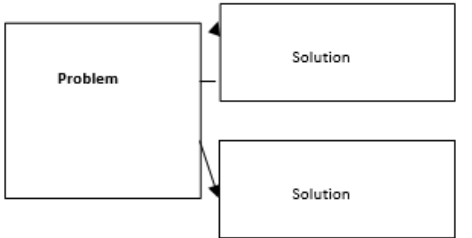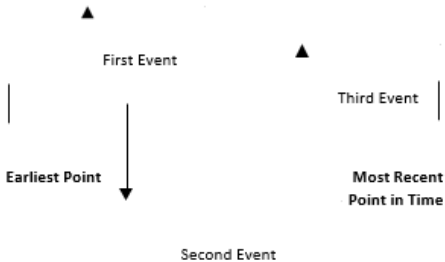
What is the main idea? _____

_____

What are the supporting details? _____

_____

_____

_____

Identifying Organizational Patterns   Name:_____Section:_____

Directions: *Read the passages on the next page. Identify the main idea and supporting details of each passage (some may be implied). Then decide which organizational pattern is being used. Write information from the passage into the appropriate graphic organizer.*

Which passage is classification? Put information from the passage onto the graphic organizer.	**Which passage is compare and contrast?** Put information from the passage onto the graphic organizer.	**Which passage is sequence?** Put information from the passage onto the graphic organizer.

Which passage is **classification**?
Put information from the passage onto the graphic organizer.

Passage Name: _____

Which passage is **compare and contrast**?
Put information from the passage onto the graphic organizer.

Passage Name: _____

What is being compared & contrasted?

Ways Similar

1.

2.

Ways Different

1.

Which passage is **sequence**?
Put information from the passage onto the graphic organizer.

Passage Name: _____

4.

3.

2.

1.

Which passage is **cause and effect**?
Put information from the passage onto the graphic organizer.

Passage Name: _____

Cause #1

Cause #2

Cause #3

Effect

Which passage is **problem and solution**?
Put information from the passage onto the graphic organizer.

Passage Name: _____

Problem

Solution

Solution

Which passage is **chronological**?
Put information from the passage onto the graphic organizer.

Passage Name: _____

First Event

Third Event

Earliest Point

Second Event

Most Recent Point in Time

Passage #1 – Chemical and Physical Changes

All matter, all things can be changed in two ways: chemically and physically. Both chemical and physical changes affect the state of matter. Physical changes are those that do not change the make-up or identity of the matter. For example, clay will bend or flatten if squeezed, but it will still be clay. Changing the shape of clay is a physical change, and does not change the matter's identity. Chemical changes turn the matter into a new kind of matter with different properties. For example, when paper is burnt, it becomes ash and will never be paper again. The difference between them is that physical changes are temporary or only last for a little while, and chemical changes are permanent, which means they last forever. Physical and chemical changes both affect the state of matter.

Passage #2 – Honey Bees

Colonies of honey bees include three distinct types of individual organisms: the Drones, the Workers, and

the Queen. The drone honey bees represent the males in the colony as they are reproductively active and produce the sperm used to fertilize the Queen's eggs. The worker honey bees are sterile females that perform the great majority of the work for the colony. The queen honey bee is the single egg laying female in the colony.

Passage #3 – Bobby Fischer

Robert James Fischer was born in Chicago in 1943 but unlocked the secrets of chess in a Brooklyn apartment right above a candy store. In 1949, at the age of six he taught himself to play by following the instruction booklet that came with his chess board. After spending much of his childhood in chess clubs, Fischer said that, "One day, I just got good." That may be a bit of an understatement. In 1956, at the age of 13 he won the U.S. Junior Chess Championship, becoming the youngest Junior Champion ever. Fischer would go on to become the World Champion of chess in 1972, but he would also grow to become his own worst enemy. Instead of defending the title, he forfeited it to the next challenger without even making a move, and the rise of a chess superstar ended with a fizzle.

Passage #4 – Save the Tigers

Dr. Miller doesn't want the tigers to vanish. These majestic beasts are disappearing at an alarming rate. Dr. Miller thinks that we should write to our congress people. If we let them know that we demand the preservation of this species, maybe we can make a difference. Dr. Miller also thinks that we should donate to Save the Tigers. Our donations will help to support and empower those who are fighting the hardest to preserve the tigers. We owe it to our grandchildren to do something.

Passage #5 – The Great Recession

Many people are confused about why our economy went to shambles in 2008. The crisis was actually the result of a combination of many complex factors. First, easy credit conditions allowed people who were high-risk or unworthy of credit to borrow, and even people who had no income were eligible for large loans. Second, banks would bundle these toxic loans and sell them as packages on the financial market. Third, large insurance firms backed these packages, misrepresenting these high-risk loans as safe investments. Fourth, because of the ease of acquiring credit and the rapid growth in the housing market, people were buying two or three houses, intending to sell them for more than they paid. All of these factors created bubbles of speculation. These bubbles burst, sending the whole market into a downward spiral, causing employers to lose capital and lay off employees.
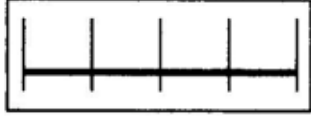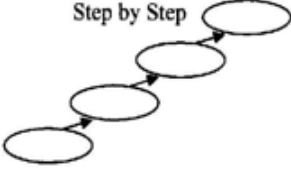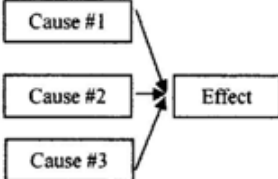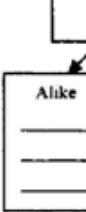
Consumer spending then plummeted and most businesses suffered. The economy is like a big boat, and once it gets moving quickly in the wrong direction, it's hard to turn it around.

Passage #6 – Screen Protector

Before applying the screen protector, clean the surface of your phone's screen with a soft cloth. Once the surface of your screen is clean, remove the paper backing on the screen protector. Evenly apply the sticky side of the screen protector to your phone's screen. Smooth out any air bubble trapped on between the protector and the phone screen. Enjoy the added protection.

Organizational Patterns (Revolutionary War)

Directions: Read the passages and on a sheet of paper, **put the information from each passage into an appropriate graphic organizer**. The following graphic organizers are examples. Feel free to make changes if necessary.

Chronological	Sequence	Cause and Effect	Problem and Solution	Con C
Time Line	Step by Step	Cause #1 Cause #2 → Effect Cause #3	Problem → Solution	Alike

1. Divisions
The Revolutionary War was a time of great division. Americans were split into two groups: Patriots and Loyalists. Patriots were Americans who supported the struggle for independence. They believed that Americans should be free from the control of an English king. They fought against the English to establish a new government in America. Loyalists were Americans who remained loyal to the crown. Some of them were happy under English rule. Others believed that they might be rewarded after the Americans lost the war. Though both Patriots and Loyalists lived in America, a deep division ran between them.

2. The Turning Point
There were many important battles in the Revolutionary War, but perhaps none were more important than the Battles of Saratoga. The results of the Battles of Saratoga shifted the momentum of the war toward the Americans. Though they had previously lost numerous battles, the Americans captured British General Burgoyne's army during the Battles of Saratoga. This victory convinced other countries, especially France, that the Americans could win the war. Because of this, not only did France declare war on England, but other nations also began openly supporting the American fight for independence. The Battles of Saratoga will be remembered as a pivotal moment in this fight.

3. Guerilla Warfare
In most cases American soldiers could not stand toe-to-toe against British soldiers. The British were better trained, better armed, and more experienced. When the American soldiers attempted to match the British, they suffered heavy losses. The Americans had to use what advantages they had, so they developed what are now known as Guerilla Warfare tactics. Guerrilla warfare is a form of fighting where small groups of fighters use ambushes, sabotages, and the elements of surprise to harass a larger, less mobile army. By using Guerilla Warfare tactics, American soldiers were able to equalize some of the British's advantages on the battlefield.

4. Fire Cake
American soldiers during the Revolutionary War suffered horrible conditions to win independence. You can experience some of these conditions by eating the same food that soldiers ate at Valley Forge: fire cake. Fire cake is a horrible tasting

blob of burnt gluten. To make some first mix flour with water until you get thick, damp dough. Then, form it into a cake and in your palms. Put this doughy lump on a greased cookie sheet and bake it until it is brown. This will be very similar to the awful fire cakes that American soldiers ate at Valley Forge. Enjoy!

5. Allies

During the Revolutionary War, Americans learned just how important friends can be. When the Americans declared independence on July 4th, 1776, they had virtually no allies. But on February 6th, 1778, after the American victory at Saratoga, the French assisted the American cause. The French went into deep debt helping the Americans. The Americans would receive additional help in June of 1779, when the Spanish joined the fight against the British.

They would secure Southern ports and supply lines. Without the help of these allies, many more Americans would have died in the fight for independence.

Ch. 17
Vocabulary – Tier 3 (Content Specific)

Textbook Vocabulary Development

Learning content specific vocabulary is an essential skill for college success. Unfortunately, there is no quick and easyway to increase your vocabulary without reading and specific practice. One of the best strategies for learning new vocabulary is a twist on the old, tried-and-true flashcard method.

Step-by-Step Strategy Description

1. While reading, when you come across a word you don't know and/or a word that is obviously important to that chapter (it's bolded, underlined, repeated, etc.) **write that word down on the front of a 3x5 index card.**
2. The next step is to figure out what the word means. Read around the word—the previous sentence, the next sentence, etc.—to see if the word is defined in the text. Go to your textbook's glossary and look it up. Finally, if it's not in the glossary, look it up in another dictionary. Then, **write down the definition on the other side of the 3x5 index card.**
3. Next, **write down the sentence you found the word in on the same side of the index card as the definition.**
4. Finally, **figure out how the word is used from the work you've already done with the word, and write your own sentence using the word on the same side of the card as the definition and the other sentence.**

So the front of the card should look like this:

Front of index card

(vocabulary word) ←

the back of the card should look like this:

Back of index card

1. (Definition of vocab word)
2. (sentence you found the vocab word in)
3. (your own sentence, using the vocabulary word)

Practice with the example textbook excerpt to be sure you are ready to attempt them on your textbook chapter for homework.

This is a 'during the reading' and an 'after the reading' activity.

Using index cards can help you check your understanding of the text.
Use 3x5 note cards and set them up like this:

FRONT OF CARD	BACK OF CARD
(vocabulary word 1)	1.
	2.
	3.
(vocabulary word 2)	1.
	2.
	3.

Pavlov's Procedures

Pavlov guessed that animals are born with certain *automatic connections*—we call them **unconditioned** (or *unconditional*) **reflexes**—*between a stimulus such as food and a response such as secreting digestive juices.* He conjectured that animals acquire new reflexes by transferring a response from one stimulus to another. For example, if a neutral stimulus—say, a buzzer—always preceded food, an animal might begin to respond to the buzzer just as it responds to food. Thus, the buzzer would also elicit digestive secretions. The *process by which an organism learns a new association between two paired stimuli—a neutral stimulus and one that already evokes a reflexive response*—has come to be known as **classical conditioning** or **Pavlovian conditioning.** (It is called classical because it has been known and studied for a long time.)

Pavlov used an experimental setup like the one in Figure 6.2 (Goodwin, 1991). First, he selected dogs with a moderate degree of arousal. (Highly excitable dogs would not hold still long enough, and highly inhibited dogs would fall asleep.) Then, he attached a tube to one of the salivary ducts in the dog's mouth, to measure salivation. He could have measured stomach secretions, but it was easier to measure salivation.

FIGURE 6.2 Pavlov used dogs for his experiments on classical conditioning and salivation. The experimenter can ring a buzzer (CS), present food (UCS), and measure the responses (CR and UCR). Pavlov himself collected saliva with a simple measuring pouch attached to the dog's cheek; his later colleagues used a more complex device.

Pavlov found that, whenever he gave a dog food, saliva flowed in the dog's mouth. The food → salivation connection was automatic, requiring no training. Pavlov called the food the unconditioned stimulus and called the salivation the unconditioned response. The **unconditioned stimulus (UCS)** is *an event that consistently, automatically elicits an unconditioned response*, and the **unconditioned response (UCR)** is *an action that the unconditioned stimulus automatically elicits.*

Next, Pavlov introduced a new stimulus, such as a buzzer. Upon hearing the buzzer, the dog lifted its ears and looked around but did not salivate, so the buzzer was a neutral stimulus with regard to salivation. Pavlov sounded the buzzer a couple of seconds before giving food to the dog. After a few pairings of the buzzer with food, the dog began to salivate as soon as it heard the buzzer (Pavlov, 1927/1960).

We call the buzzer the **conditioned stimulus (CS),** because the dog's *response to it depended on the preceding conditions*—that is, the pairing of the CS with the UCS. The salivation that followed the sounding of the buzzer was the **conditioned response (CR).** The conditioned response is simply *whatever response the conditioned stimulus begins to elicit as a result of the conditioning (training) procedure.* In Pavlov's experiment and in many others, the conditioned response closely resembles the unconditioned response, but in some cases it is quite different. At the start of the conditioning procedure, the conditioned stimulus does *not* elicit a conditioned response. After conditioning, it does.

To summarize: The *unconditioned stimulus* (UCS), such as food or shock, automatically elicits the *unconditioned response* (UCR) at all times. A neutral stimulus, such as a tone or buzzer, that is paired with the UCS becomes a *conditioned stimulus* (CS). At first, this neutral stimulus elicits either no response or some irrelevant response, such as just looking around. After some number of pairings of the CS with the UCS, the conditioned stimulus elicits the *conditioned response* (CR). Figure 6.3 diagrams these relationships.

Here are some other examples of classical conditioning:

- Your alarm clock makes a faint clicking sound a couple of seconds before the alarm goes off. At first, the click by itself does not awaken you, but the alarm does. After a week or so, however, you awaken as soon as you hear the click.

| Unconditioned stimulus, UCS (alarm) | → Unconditioned response, UCR (awakening) |
| Conditioned stimulus, CS (clicking) | → Conditioned response, CR (awakening) |

- You hear the sound of a dentist's drill shortly before the unpleasant experience of the drill on your teeth. From then on, the sound of a dentist's drill arouses anxiety.

| Unconditioned stimulus, UCS (drill on your teeth) | → Unconditioned response, UCR (tensing the muscles) |
| Conditioned stimulus, CS (drill sound) | → Conditioned response, CR (tensing the muscles) |

Vocabulary Development and Word Study Instruction: Keys for Success in Learning to Read

Students learn 1,000 to 4,000 new words each year.

Vocabulary involves a depth component as well as a breadth component.

Vocabulary learning involves connotative (inferred/implied) and denotative (literal) meanings of words.

Why teach vocabulary?
Improves reading comprehension Improves writing.
Aids in word recognition or decoding.
Increases general intelligence.

Vocabulary is least well learned under the following conditions:

Mindless repetition and defining of words
Words that are too difficult
Words that have no connection to students' lives, their studies, their interests, or to other words and concepts they may know.

Best ways to learn/teach words
Direct life experiences.

Indirect life experiences – Read!

Direct instruction that includes the following characteristics:
Makes connections to what students' lives, studies, and interests.
Makes connections/relationships to/with other words.
Involves analysis through compare and contrast. Involves categorization and classification.
Involves stories about words.
Helps students detect meaningful patterns in words.
Provides for a degree of personal ownership.
Learn new words of course and explore old words to new depths. Explore the implied meanings of words and phrases.
Is game-like and engaging
Use word knowledge to improve writing.
Use word knowledge to construct meaning while reading (comprehension)

Selected Statistics for Major Sources of Spoken and Written Language

Text	Number of Rare (uncommon) words per 1000
Adult Speech, Expert Witness Testimony	28.4
Adult Speech, College Graduates to Friends	17.3
Mr. Rogers and *Sesame Street*	2.0
Children's Books -- Preschoolers	16.3
Children's Books -- Elementary	30.9
Comic Books	53.5
Popular Magazines	65.7
Newspapers	68.3
Adult Books	52.7
Abstracts of Scientific Articles	128.0

Vocabulary Development -- Concept Map

Purpose:

To help students develop definitional knowledge in relation to other words and concepts.

Procedure:

Begin with a key word or words you want students to learn. If it is a word they have some familiarity with they can create the concept map. If it is a word students are probably unfamiliar with, teachers can present a completed concept map to students.

Working alone or in small groups, students discuss and choose words, concepts, and phrases that fit the definitional categories of the key word. The definitional categories can include hierarchical concept, comparison/contrast concept, synonymous concepts, characteristics of the key word, and examples of the key concept.

If working in groups, students can share they group definition with the class and compare how different groups came up with different responses to the various definitional categories. The various maps can be placed on display for student analysis and comparison.

CONCEPT MAP

CATEGORY OR CLASS

IMPORTANT
CHARACTERISTIC

GRAMMATICAL
CLASS

IMAGE/
ICON

SYNONYMS

CONTRASTING
IDEA

EXAMPLE
OR TYPE

EXAMPLE
OR TYPE

EXAMPLE
OR TYPE
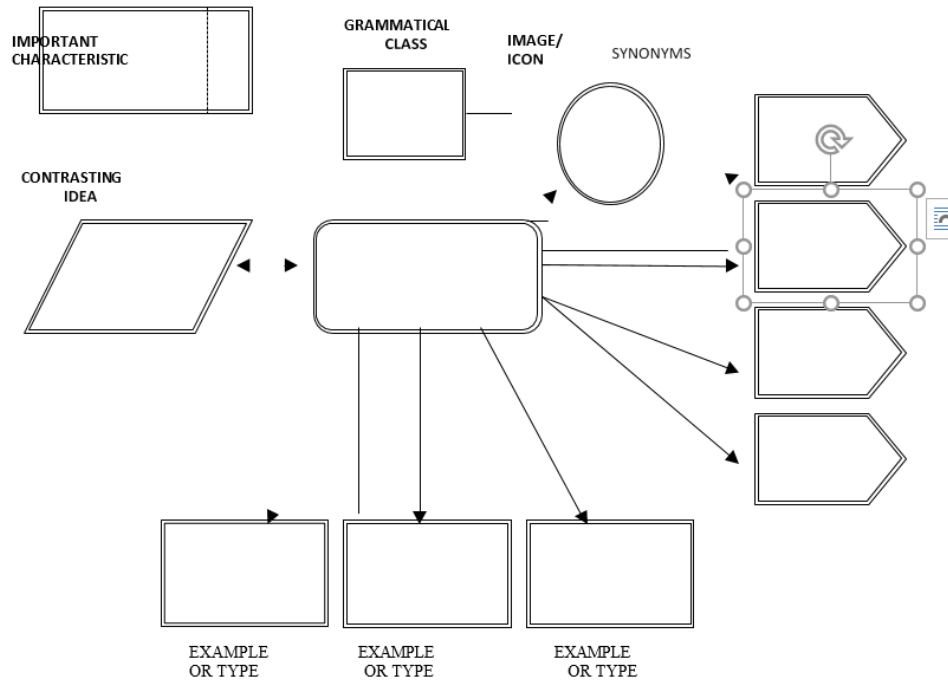
Vocabulary Development --- List Group Label, Word Sorts

Purpose:

To brainstorm words related to a particular topic or theme; and to sort those words into various categories. To build background knowledge related to a particular topic.

Procedure:

Select a topic or theme. This can be a topic to be studied in a subject area, a time of year or holiday, a topic to be read about in an upcoming text.

Individually or in small or large groups, students brainstorm word related to the topic. The teacher may also contribute words to this list.

Once words are brainstormed, students group 2 or more words and list them together. They also create a label that defines or describes the categorization.

Once words are categorized (grouped and labeled), new words can be added to each category (This shows how once randomly listed words are organized, the brain can begin to include other words related to the category, but not originally listed). Students discuss their rationale for organizing and grouping the words.

Grouped and labeled words can be transformed into a semantic web or an informational outline.

Word Sorts

Word sorts activities are done is much the same way, except the words and categories are usually predefined by the teacher.

In some cases you may have a sort in which the words are already sorted, or categorized. Students are challenged to think of the category names for the sorted words

As with List Group Label the actual work of Word Sorts should be accompanied by explanatory discussion.

List Group Label -- Example

Words Listed

Topic = _____

Words Grouped and Labeled

Transformation: Semantic Map

Transformation: Outline

Words:

Blue	*Gray*	*Lee*	*Lincoln*	*Jefferson Davis*
Slavery	*Grant*	*Shiloh*	*Gettysburg*	*States Rights*
John Brown	*Abolition*	*Richmond*	*Bull Run*	*Vicksburg*
Stonewall Jackson	*Atlanta*	*Sherman*	*Reconstruction*	
Virginia	*Ohio*	*McClelland*	*Washington*	*Underground RR*
Secession	*Kentucky*	*Texas*	*Freedmen*	*Massachusetts*

Sort #1,   Words Associated with...

North   South   Other

Sort #2,
Before Civil War   During Civil War   After Civil War   Other

----

Sort #3,
Military   Politics   Other

Sort #4,
Leaders   Battles   Other

Vocabulary Development -- Prevoke (also known as Vocabogram)

Purpose:

Challenges students to use designated words from a text narrative or essay to sort into designated categories and to predict various aspects of the upcoming reading. Encourages prediction, an important aspect of proficient and engaged reading, as well as vocabulary development.

Procedures:

Select a text that you wish students to read. Identify 10-20 important words or short phrases from the text. Identify these words and phrases to students.

Choose categories into which you want to students to sort words (e.g. words related to plot, setting, tension of the story, characters, good words, bad words, descriptive and nondescriptive words, interesting words, essential and nonessential words, feeling words, nonfeeling words, etc.)

Introduce students to word set. Ask them to work in groups or alone in sorting the words into the categories you specific. Discuss the categorization when completed.

Once students have become familiar with the words and their meaning, through the categorization, have students make predictions about some aspect of the text to be read, or about the entire text. Share the predictions and explanations for the predictions.

Read the text to the students, or have them read it themselves. The predictions should act as purposeful questions that will engage students in making sense of the text.

Vocabulary Development -- Cloze Procedure

Purpose:

Many words are learned through our own reading. The cloze procedure encourages students to predict/determine deleted words from a given text, using the context of the text along with whatever background knowledge the reader may have about the text topic or conventions of text.

Procedures:

Choose a brief section of a text to be read, or a text that has been read some time in the past. Delete words for the brief passage (no more than one word of every five). Retype the passage with the words deleted, or copy the original text with the deleted words marked out with a marker.

Students read the text and attempt to determine the deleted words using their background knowledge and the context of the passage.

Students discuss their word selections along with the reasons for making their selections. This helps those students who may not know the reasoning behind correct selections.

Cloze Passage Example -- Taken from <u>Pyramid</u> by David Macauly

ѕLife in Egypt was fairly simple. Most people were *1.*_____. For eight

or nine *2.*_____of the year they tended their small plots along the *3.*_____

_____river, growing *4.* w__, *5.* fr_____, and *6. v*

_____. Others raised cattle, sheep, and *7.* g_____. They tried

to feed themselves, pay their

 8. t_____, and store enough *9.*_____to last through the

annual inundation. This was the time between July and November when the river

rose and *10.*_____most of the farmland. The *11.*_____eventually

receded, leaving a new layer of rich and *12.* f_____earth.

Between 3000 and 1100 *13.* the country was ruled by a long line of kings called *14.*

_____.

Alternative method for recording answers

1. _____2. _____

3. _____4. _____

5. _____6. _____

7. _____8. _____

9. _____10. _____

11. _____12. _____

13. _____14. _____

News Article

It began after the Zulu king, Goodwill Zwelithini, told his followers last month that ██████ in South Africa should ██ up and ███. President Jacob Zuma's eldest son, Edward, chimed in that ██████ were "taking over the country" in a "ticking time bomb."

Word 1 _____   Word 2 _____

Word 3 _____   Word 4 _____

(39/43 words = 90%)

Then last week, ██████ ██████ on immigrant shopkeepers in Durban townships exploded and have continued since. Dozens of immigrants in Johannesburg and other cities ██████ their shops Wednesday as anonymous cellphone text messages ████ that Zulu people were coming to █ immigrants in neighborhoods with large migrant populations.

Word 1 _____   Word 2 _____

Word 3 _____   Word 4 _____

Word 5 _____

(43/48 words = 90%)

One message read: "Wednesday, Zulu people are coming to town starting from Market (Street) their mission is to █ every f██████ on the ██ please pass this to all your contacts in case they come people should be on ██."

Word 1 _____   Word 2 _____

Word 3 _____   Word 4 _____

(36/40 words = 90%)

What is this reading about (summarize)?

_____

_____

_____

_____

_____

South Africa grapples with outbreak of anti-immigrant violence

By Robyn Dixon, Los Angeles Times on 04.23.15

A man holds a placard reading "Africa is all for Africans" before a march in Cape Town, South Africa, against immigrant attacks in South Africa, April 22, 2015. AP Photo/Schalk van Zuydam

JOHANNESBURG — It began after the Zulu king, Goodwill Zwelithini, told his followers last month that foreigners in South Africa should pack up and leave. President Jacob Zuma's eldest son, Edward, chimed in that foreigners were "taking over the country" in a "ticking time bomb."

Then last week, violent attacks on immigrant shopkeepers in Durban townships exploded and have continued since. Dozens of immigrants in Johannesburg and other cities shuttered their shops Wednesday as anonymous cellphone text messages warned that Zulu people were coming to kill immigrants in neighborhoods with large migrant populations.

One message read: "Wednesday, Zulu people are coming to town starting from Market (Street) their mission is to kill every foreigner on the road please pass this to all your contacts in case they come people should be on alert."

Another referred to an attack that "will be more destructive than ever before," and warned immigrants to stay indoors. "Take (it) serious our friends r killed like Cockroaches."

Violence spread in central Durban on Tuesday, after looters attacked shops owned by immigrants, some of whom armed themselves with machetes and knives. Five have died in the recent violence near Durban, along the country's southeast coast.

Violence targeting immigrant shopkeepers, fueled by hate speech, envy and high unemployment, has dogged South Africa for years, although it is often dismissed by police

and government officials as criminal but not specifically aimed at immigrants. In 2008, 62 people were killed in attacks on immigrants in townships around Johannesburg.

"The situation is very tense. There are many foreign nationals who are fearing for their lives. Some of them want to go back to their homes in other countries. I've met many people who are worried and don't know what to do," said Mkululi White, spokesman for the African Disapora Forum, which represents immigrants in South Africa.

The victims are often Somalis, Mozambicans, Ethiopians, Malawians, Pakistanis and Nigerians and other Africans. Estimates of the immigrant population in South Africa range from 2 million to 5 million, according to Human Rights Watch.

Some 2,400 people fled their homes in the Durban violence this past week and have been living in makeshift camps.

On Friday, in the worst attack in the latest unrest, two Ethiopian brothers in Umlazi Township near Durban were locked in their small shop in a shipping container, which had been set alight by a mob. Tescma Marcus, 22, died that night at a hospital, while his brother, Alex, 24, remains in a serious condition.

Mobs looted shops Wednesday in the KwaZulu-Natal city of Pietermaritzburg, and the African Diaspora Forum reported a threat to firebomb a building in the town of Mthatha, in the Eastern Cape, that houses many foreign-owned shops.

In January, more than 120 foreign-owned shops were looted, often while police stood by. Six people were killed in the violence. There were similar mass attacks on immigrant businesses in May, June and September. But organizations representing immigrants in South Africa say that low-level attacks in small towns occur almost weekly.

Bereje Fana, spokesman for the Ethiopian Community Association, said the organization had been pressing South African authorities to take attacks on immigrants more seriously and to protect them, their homes and businesses. He blamed Zwelithini, the Zulu king, for careless remarks that ignited the recent attacks.

The worst of the violence has been in and around Durban, which is the capital of Kwa-Zulu Natal state, where Zulus are the largest ethnic group.

"We have heard it's going to continue," Fana said. "We're trying to highlight it and bring it to the attention of the authorities, to create awareness and protect their lives and protect their businesses."

President Zuma last week condemned attacks on foreign nationals, adding that his government was taking steps against illegal immigrants, including curbing illegal migration, arresting foreigners involved in crime, and shutting down unlicensed shops.

"Citizens should also provide information to the police if they know of foreign nationals who are engaged in criminal activities. They should not be attacked," Zuma said.

The leaders of informal associations representing South African owners of small cafes and shops have been blamed for stirring inflammatory sentiment in the past, accusing foreign shopkeepers of flooding the market with cheap, substandard goods and destroying south.
African jobs and businesses. Last month, a meeting in Soweto called on the government to stop treating foreigners with kid gloves.

It's not clear what the business owners want the government to do, however.

White, of the African Diaspora Forum, called on police to arrest those

responsible.

"We think the perpetrators of this violence are some businesspeople from our own country who don't like to compete with businesses run by people from other countries," he said. "Our research has also shown that unemployment plays a big role, because the majority of the people who are attacking foreign businesses are unemployed."

White added that his organization was also concerned that comments by King Zwelithini and Edward Zuma played a role.

The king's spokesman, Prince Thulani Zulu, last week denied that the king's comments triggered the violence, and condemned those carrying it out.

"These are just thugs. The king has never said that people must be killed," Zulu said in comments to South African newsmedia.

Last month, White said, he was in Ngcobo, in the Eastern Cape, where several

immigrant shopkeepers had fled a mob of about 180 people.

"These attacks are going on all the time. There are also cases where foreign

nationals are accused of doing something they didn't do, or officials demand bribes

from them," he said.

Sinovuyo Ndlela, the African Diaspora Forum provincial organizer in the Eastern Cape,

said the leader of a community group opposed to immigrants threatened Wednesday to firebomb a building in the town of Mthatha, where around 20 shops owned by Somalis and Ethiopians were located.

"He told me that they're going to do the same thing that is happening in Durban. They are saying that they stand for the community, they're fighting for youth. What is happening here in South Africa is that most of them (the instigators) are jealous of these foreign-owned

businesses, saying they're selling things cheap," she said.

She said two weeks ago, in the town of Cofimvaba, Eastern Cape, a mob of several dozen people evicted an Ethiopian shopkeeper. "There were about 100 guys chasing an Ethiopian guy, saying he must go home to his own country," she said. "There have been very many attacks in the past."

1 Vocabulary in Context

If you were asked to define the words *ambivalent*, *adverse*, and *incessant*, you might have some difficulty. On the other hand, if you saw these words in sentences, chances are you could come up with accurate definitions. For example, see
if you can define the words in *italics* in the three sentences below. Then, using a capital letter, write the letter of your choice on the answer line.
Do not use a dictionary for this work. Instead, in each sentence, try the word you think is the answer. For example, put *mixed* or *critical* or *approving* into the sentence in place of *ambivalent* to see which one makes the best sense.

_____ Many of us have *ambivalent* feelings about our politicians, admiring but also distrusting them.
Ambivalent means

        a. mixed.   b. critical.   c. approving.

_____ The *adverse* effects of this drug, including dizziness, nausea, and headaches, have caused it to be withdrawn from the market.
Adverse means

a. artificial.   b. energetic.   c. harmful.

____ I prefer the occasional disturbance of ear-splitting thunder to the *incessant* dripping of our kitchen sink.
Incessant means

a. harmless.   b. exciting.   c. nonstop.

In each sentence above, the **context**—the words surrounding the unfamiliar word—provides clues to the word's meaning. You may have guessed from the context that *ambivalent* means "mixed," that *adverse* means "harmful," and that *incessant* is "nonstop."

Using context clues to understand the meaning of unfamiliar words will help you in several ways:

It will save you time when reading. You will not have to stop to look up words in the dictionary. (Of course, you will not always be able to understandawordfromitscontext, so you should always haveadictionary nearby as you read.)

After you figure out the meaning of the same word more than once through its context, it may become a part of your working vocabulary. You will therefore add to your vocabulary simply by reading thoughtfully.

You will get a good sense of how a word is actually used, including any shades of meaning it might have.

PRACTICE 1: Using Examples Provided In Text to Determine Definition

For each item below, **underline the examples that suggest the meaning of the Italicized term**. Then write the letter of the meaning of that term on the answer line.

_____ 1. Before the invention of television, people spent more time on *diversions* such as going to town concerts and ball games, visiting neighborhood friends, and playing board games.

Diversions means
a. amusements.   b. differences.   c. chores.

_____ 2. Since my grandfather retired, he has developed several new *avocations*. For instance, he now enjoys gardening and chat groups on the Internet.

Avocations means
a. hobbies.   b. vacations.   c. jobs.

_____ 3. The Chinese government provides *incentives* for married couples to have only one child. For example, couples with one child get financial help and free medical care.

Incentives means
a. warnings.   b. penalties.   c. encouragements.

_____ 4. Changes in such abilities as learning, reasoning, thinking, and language are aspects of *cognitive* development.

Cognitive means
a. physical.   b. mental.   c. spiritual.

PRACTICE 2: Using Synonyms Provided in Text to Determine Definition

Each item below includes a word that is a synonym of the italicized/underlined word. Find the synonym within the sentence and write the synonym of the italicized word in the space provided.

_____ 1. The presidential candidate vowed to discuss *pragmatic* solutions. He said the American people want practical answers, not empty theory.

Use the logic of each passage to determine the meaning of the italicized/underlined word.

_____ 1. After the accident, I was angered when the other driver told the police officer a complete *fabrication* about what happened. He claimed that I was the person at fault.

a. lie.   b. description.   c. confession.

_____ 2. The public knows very little about the *covert* activities of CIA spies.

a. public.   b. secret.   c. family.

_____ 3. Whether or not there is life in outer space is an *enigma*. We may never know for sure until we are capable of space travel or aliens actually land on our planet.

a. reason.   b. certainty.   c. mystery.

_____ 4. Human beings are *resilient* creatures—they can often bounce back from negative experiences and adjust well to life.

a. not flexible.   b. living.   c. able to recover.

Review

A. Use context clues to figure out the meanings of the italicized words in the following textbook passages. Write your definitions in the spaces provided.

¹Although mysteries and science fiction may seem like very different kinds of writing, the two forms share some basic similarities. ²First of all, both are action- directed, emphasizing plot at the expense of character development. ³Possibly for this reason, both types of literature have been *scorned* by critics as being merely "entertainment" rather than "literature." ⁴But this attack is unjustified, for both mysteries and science fiction share a concern with moral issues. ⁵Science fiction often raises the question of whether or not scientific advances are of benefit to humanity. ⁶And a mystery story rarely ends without the *culpable* person being brought to justice.

     5. *Scorned* means _____.

     6. *Culpable* means _____.

VOCABULARY IN CONTEXT:

Using context clues for help, write, in the space provided, the letter of the best meaning for each italicized/underlined word or words. Note that all of the sentences have been taken from college textbooks.

_____ 1. Individual political organizations often join together to form *coalitions* to increase the support for their issues.
    a. partnerships   c. contests
    b. lines   d. questions

_____ 2. Surveys about people's sexual habits are often inaccurate because people may lie, and there is no way to *corroborate* what they say.
    a. forget   c. change
    b. prove the truth of d. recall

_____ 3. William Henry Harrison's 1840 campaign brought many *innovations* to the art of electioneering. For example, for the first time, a presidential candidate spoke out on his own behalf.
    a. new things   c. crimes
    b. people   d. financial skills

_____ 4. In the eating disorder known as bulimia nervosa, a person will go on huge eating binges and then will try to _nullify_ the outrageous food intake by purposely vomiting or strictly dieting.

a. increase   c. forget
b. undo   d. delay

Use context clues to determine the meaning of the italicized word.

1. A person giving first aid needs to make sure a body part that has been completely _severed_ is sent to the hospital with the victim. Surgeons can often reattach the body part with microsurgery.

Severed means _____

2. Tabloid newspapers often _distort_ the news by reporting rumors as if they were true

Distort means _____

3. It's not always necessary for adults to _intervene_ in children's fights; sometimes it's best to let children handle quarrels themselves.

Intervene means _____

4. Many companies once had retirement policies that made it _mandato_ for people to quit working as soon as they turned a certain age.

Mandatory means _____

5. After a heavy public relations campaign against the union, the hospital finally _relente_ and allowed its workers to join.

Relented means _____

VOCABULARY IN CONTEXT:

A. Five words are italicized in the textbook passage below. Write the definition for each italicized word in the space provided. Be sure to read the entire passage before writing your definitions.

[1]In the early days of medicine, there were few drugs or treatments that gave any real physical benefit. [2]As a result, patients were treated in a variety of strange, largely ineffective ways. [3]For instance, Egyptian patients were medicated with "lizard's blood, crocodile dung, the teeth of swine, the hoof of an ass, rotten meat, and fly specks." [4]If the disease itself didn't cause the patient to *succumb*, he or she had a good chance of dying instead from the treatment. [5]Medical treatments of the Middle Ages were somewhat less *lethal*, but not much more effective. [6]And as late as the eighteenth century, patients were *subjected to* bloodletting, freezing, and repeatedly induced vomiting to bring about a cure.

[7]Amazingly, people often seemed to get relief from such treatments. [8]Physicians have, for centuries, been objects of great respect, and this was no less true when few remedies were actually effective. [9]To what can one *attribute* the fair level of success that these treatments provided and the widespread faith in the effectiveness of physicians? [10]The most likely answer is that these are examples of the tremendous power of the placebo effect—"any medical procedure that produces an effect in a patient because of its therapeutic intent and not its specific nature, whether chemical or physical." [11]Even today, the role of placebos in *curtailing* pain and discomfort is substantial. [12]Many patients who swallow useless substances or who undergo useless procedures find that, as a result, their symptoms disappear and their health improves.

In sentence 4, *succumb* means   .
In sentence 5, *lethal* means
In sentence 6, *subjected to* means _____
In sentence 9, *attribute* means
In sentence 11, *curtailing* means

Social Control (Taken from a Sociology Textbook)

As we saw in Chapter 3, each culture, subculture, and group has distinctive <u>norms</u> governing appropriate behavior. Laws, dress code, organizational bylaws, course requirements, and the rules of sports and games all express social norms.

How does a society bring about acceptance of basic norms? The term <u>social control</u> refers to the techniques and strategies for preventing deviant human behavior in any society. Social control occurs on all levels of society. In the family, we are socialized to obey our parents simply because they are our parents. Peer groups introduce us to <u>informal norms</u>, such as dress codes, that govern the behavior of their members. Colleges establish standards they expect of students. In bureaucratic organizations, workers encounter a formal system of rules and regulations. Finally, the government of every society <u>legislates</u> and enforces social norms.

Most of us respect and accept basic social norms and assume that others will do the same. Even without thinking, we obey the instructions of police officers, follow the day-to-day rules at our jobs, and move to the rear of elevators when people enter. Such behavior reflects an effective process of socialization to the dominant standards of a culture. At the same time, we are well aware that individuals, groups, and institutions expect us to act {pp. 65-66 "properly." This expectation carries with it <u>sanctions</u>, penalties and rewards for conduct concerning a social norm. If we fail to live up to the norm, we may face punishment through informal sanctions such as fear and ridicule, or formal sanctions such as jail sentences or fines.

The challenge to effective social control is that people often receive competing messages about how to behave. While the state or government may clearly define acceptable behavior, friends or fellow employees may encourage quite different behavior patterns. Historically, legal measures aimed at blocking discrimination based on race, religion, gender, age, and sexual orientation have been difficult to implement, because many people <u>tacitly</u> encourage the violation of such measures.

Functionalists maintain that people must respect social norms if any group or society is to survive. In their view, societies literally could not function if massive numbers of people defied standards of appropriate conduct. In contrast, conflict theorists contend that the "successful functioning') of a society will consistently benefit the powerful and work to the disadvantage of other groups. They point out that in the United States, widespread resistance to social norms was necessary to win our independence from England, to overturn the institution of slavery, to allow women to vote, to secure civil rights, and to force an end to the war in Vietnam.

Conformity and Obedience

Techniques for social control operate on both the group level and the societal level People we think of as peers or equals influence us to act in particular ways; the same is true of people who hold authority over us or occupy awe-inspiring positions. Social psychologist Stanley Milgram (1975) made a useful distinction between these two levels of social control.

Social control, Finnish style. This young man is relaxing in his prison cell, not in his college dorm room. Thirty years ago Finland rejected the rigid Soviet model of imprisonment and adopted a gentler correctional system meant to shape prisoners' values and encourage moral behavior. Today, Finland's rate of imprisonment is less than half that of England and one-fourth that of the United States.

Milgram used the term conformity to mean going along with peers-individuals of our own status who have no special right to direct our behavior. In contrast, obedience is compliance with higher authorities in a hierarchical structure. Thus, a recruit entering military service will typically conform to the habits and language of other recruits and obey the orders of superior officers. Students will conform to the drinking behavior of their peers and obey the requests of campus security officers.

We often think of conformity and obedience as rather harm-less behavi0rs. When members of an expensive health club all don the same costly sportswear, we may see their conformity as unimaginative, but we do not think of it as harmful. Nevertheless, researchers have found that under certain circumstances, both conformity and obedience can have negative consequences. Obedience, in particular, can cause immense damage-a potential that Milgram demonstrated in the laboratory.

If ordered to do so, would you comply with an experimenter's instruction to administer increasingly painful electric shocks to a subject? Most people would say no; yet Milgram's research (1963, 1975) suggests that most of us would obey such orders. In his words (1975:xi), "Behavior that is unthinkable in an individual ... acting on his own may be executed without hesitation when carried out under orders:'

Milgram placed advertisements in New Haven, Connecticut, newspapers to recruit subjects for a learning experiment at Yale University. Participants included postal clerks, engineers, high school teachers, and laborers. They were told that the purpose of the research was to investigate· the ·effects of punishment on learning. The experimenter, dressed in a gray technician's coat, explained that in each test, one subject would be randomly selected as the "learner;' while another would function as the "teacher." However, the experiment was rigged so that the "real" subject would always be the teacher, while an associate of Milgram's served as the learner.

At this point, the learner's hand was strapped to an electric apparatus. The teacher was taken to an electronic ''shock generator" with 30 levered switches labeled from 15 to 450 volts. Before beginning the experiment, all subjects received sample shocks of 45 volts, to convince them of the authenticity of the experiment. The experimenter then instructed the teacher to apply shocks of increasing voltage each time the learner gave an incorrect answer on a memory test. Teachers were told that "although the shocks can be extremely painful, they cause no permanent tissue damage." In reality, the learner did not receive any shocks.

In a prearranged script, the learner deliberately gave incorrect answers and expressed pain when "shocked." For example, at 150 volts, the learner would cry out, "Get me out of here!" At 270 volts, the

learner would scream in agony. When the shock reached 350 volts, the learner would fall silent. If the teacher wanted to stop the experiment, the experimenter would insist that the teacher continue, using such statements as "The experiment requires that you continue" and "You have no other choice; you must go on" {Milgram 1975:19-23).

The results of this unusual experiment stunned and dismayed Milgram and other social scientists. A sample of psychiatrists had predicted that virtually all subjects would refuse to shock innocent victims. In their view, only a "pathological fringe" of less than 2 percent would continue administering shocks up to the maximum level. Yet almost two-thirds of participants fell into the category of "obedient subjects."

Why did these subjects obey? Why were they willing to inflict seemingly painful shocks on innocent victims who had never done them any harm? There is no evidence that these subjects were unusually sadistic; few seemed to enjoy administering the shocks. Instead, in Milgram's view, the key to obedience was the experimenter's social role as a "scientist" and "seeker of knowledge."

Milgram pointed out that in the modem industrial world, we are accustomed to submitting to impersonal authority figures whose status is indicated by a title (professor, lieutenant, doctor) or by a uniform (the technician's coat). Because we view the authority as larger and more important than the individual, we shift responsibility for our behavior to the authority figure. Milgram's subjects frequently stated, "If it were up to me, I would not have administered shocks." They saw themselves as merely doing their duty (Milgram 1975).

From a conflict perspective, our obedience may be affected by the value we place on those whom our behavior affects. While Milgram's experiment shows that in general, people are willing to obey authority figures, other studies show that they are even more willing to obey if they feel the "victim" is deserving of punishment. Sociologist Gary Schulman (1974) re-created Milgram's experiment and found that White students were significantly more likely to shock Black "learners" than White "learners." By a margin of 70 percent to 48 percent, they imposed more shocks on the Black learners than on the white learners.

From an interactionist perspective, one important aspect of Milgram's findings is the fact that subjects in follow-up studies were less likely to inflict the supposed shocks as they were moved physically closer to their victims. Moreover, interactionists emphasize the effect of incrementally administering additional dosages of 15 volts. In effect, the experimenter negotiated with the teacher and convinced the teacher to continue inflicting higher levels of punishment. It is doubtful that anywhere near the two- thirds rate of obedience would have been reached had the experimenter told the teachers to administer 450 volts immediately (B. AJlen 1978; Katovich 1987).

Milgram launched his experimental study of obedience to better understand the involvement of Germans in the annihilation of 6 million Jews and millions of other people during World War II. In an interview conducted long after the publication of his study, he suggested that "if a system of death camps were set up in the United States of the sort we had seen in Nazi Germany, one would be able to find sufficient personnel for those camps in any medium-sized American town." Though many people questioned his remark, the revealing photos taken at Iraq's Abu Ghraib prison in 2004, showing U.S. military guards humiliating if not torturing Iraqi prisoners, recalled the experiment Milgram had done two generations earlier. Under conducive circumstances, otherwise normal people can and often do treat one another inhumanely (CBS News 1979:7-8; Hayden 2004; Zimbardo 2007).

Define the following words using the context clues (if possible) in the reading sample (Social Control).

1. Norms –

2. Social Control –

3. Informal Norms –

4. Legislates –

5. Sanctions –

6. Tacitly -

7. Rigid –

8. Conformity –

9. Obedience –

10. Rigged –

11. Authenticity –

12. Sadistic –

13. Incrementally -

14. Inhumanely -

Chapter 18
Reading to Remember

Introduction to Outlining

You are probably familiar with term (or at least the concept) of outlining. It is an organizational tool that you can use in a variety of applications (readings, writing and lecture note taking). For the purpose of this class, we will focus on the reading implications.

Outlining is a strategy that can be used to write notes in a very organized fashion. It involves using a hierarchical process of organizing information into Main Concepts, Major Supporting Details, and Minor Supporting Details/Examples/etc. The information that is most general (overall main concepts) is aligned on the left with each more specific group of facts indented with spaces to the right. Each section is marked with some sort of letter, number, or shape.

The outlining process begins as you read, and just becomes formalized on another sheet of paper after you read. By working through the process step by step, you will have not only thoroughly (and actively) read the material, but you will have also created a good study guide for later use.

Method - As you are reading (or listening) then write the information in an organized pattern based on space indention. Place major points farthest to the left. Indent each more specific point to the right. Levels of importance will be indicated by distance away from the major point.

Advantages - The outline strategy produces a well-organized study guide if it is done correctly. Outlining records content as well as relationships.

Disadvantages - Requires more thought in class for accurate organization. To be most effective it often needs to be re-done to clean up the organization. This system cannot be used if the lecture is too fast or unorganized.

When to Use - Any time you are reading or listening to important information that you will need to study.

Directions for Outlining:
1. As you read the material (text), make notations in the margins of the book or article.
    a. Note the main ideas of each paragraph/section. If the main idea is implied (clearly stated), simply highlight or underline it and make a note that it is the Main Idea (write "MI" next to it). If the main idea is not clear (meaning you must infer), write what you believe to be the main idea in your own words next to the paragraph/section.
    b. Once you have determined the main idea, next you need to find the supporting details the author includes. Highlight, underling, or number the supporting details and mark them with an "SD" in the margin.
    c. Repeat these two steps for the remaining sections in the chapter
2. After you have finished reading the chapter and noting the main ideas and supporting details, it is time to transfer those thoughts onto another sheet of paper (or they can be typed easily using a computer word processor – Microsoft Word will create an outline for you).
    a. Write out your main ideas in complete sentences if possible (this will make this a more effective

study guide). List your main ideas as Roman Numerals (see example).
   b. Under each main idea, list the supporting details indented with letters or numbers. The supporting details should be in note form (not complete sentences)
   c. Examples and further information is sometimes added under the supporting details. Again indented one step further to the right.

Outline Form Example
   I. Outlining
      A. What is it?
         1. It is sequential
         2. Record major points and ideas first
         3. Add supporting details and information from text
      B. How do you do it?
         1. Start with Roman Numerals for overall topics, like what the subject is about
         2. Then indent with capital letters for the primary points of the topic you are discussing
         3. Further indent with numbers to discuss information, details, or examples that support the major points of the lecture
            • Like this.
   II. Advantages and Disadvantages
      A. Advantages
         1. Neat
         2. Easy to read
            • Usually easy to review because can be easily found
      B. Disadvantages
         1. May not pay attention to what you're writing because of concern with correct format
         2. May not think about and understand information as you write it
         3. May have to rewrite the outline

   • *Extrasensory perception*
      • *Definition: means of perceiving without use of sense organs.*
      • *Three kinds*
         • *telepathy: sending messages*
         • *clairvoyance: forecasting the future*
         • *psychokinesis: perceiving events external to situation*
      • *Current status*
         • *no current research to support or refute*
         • *few psychologists say impossible*
         • *door open to future*

Teaching Students the Importance of Professionalism

By: Angela F. Keaton, PhD (November 17th, 2017)

In almost a decade of teaching, I find myself lamenting that I still have to remind students to arrive on time, bring the proper materials, and pay attention to lectures. Despite admonitions and penalizing grades, students still use cellphones, do the bare minimum to pass an assignment, and struggle with constructive criticism. I often worry, how will they ever succeed in a professional workplace with these behaviors? So when my college introduced extracurricular workshops to help students develop professional behavior, I decided to go one step further and incorporate professionalism into all my courses.

On the first day of class, I explain why professionalism is 10-15% of the overall class grade. I point out that the behaviors and attitudes that make one a successful student (commitment to excellence, comportment, integrity, etc.) will translate well to the workplace. The classroom can, and should, be a training ground for students as they prepare to enter the professional workforce. Accordingly, I list and define eight professional values on the course syllabus. These behaviors and attitudes are derived from my college's professionalism initiative and are commitment to excellence, honesty and integrity, expertise, humility, respect, compassion, awareness of interpersonal boundaries, and comportment. I also include a list of specific behaviors associated with each professional value. For instance, texting during class demonstrates a lack of respect to fellow students and the professor, just as texting during a business meeting would show a lack of respect for coworkers and the boss. In the workplace, behaviors like these may result in a poor performance evaluation and a less-than-stellar reputation.

As for grading, each student begins the term with 100 points and loses a point for each unprofessional behavior exhibited. However, there are also points lost on the paper grades if students turn them in late. So, missing deadlines costs points on the assignment and points on their professionalism grade as well. Incorporating professionalism into the course gives me a better way to explain my justifications for why late papers are penalized, why coming to class late is unacceptable, and why students need to be respectful to others.

Throughout the term, I remind students of the professionalism requirement. Sometimes it's a gentle reminder to be more civil during class discussions or in a formal assignment where specific values are explored. I regularly ask students to write a short paper on the professional code of conduct or ethics for their specific discipline. I also create assignments that let them demonstrate their professionalism, such as debates or a group project. In an attempt to help them gauge their level of professionalism over the term, the final exam includes the following questions: "Discuss the professional habits, attitudes, and behaviors that you feel you did NOT exhibit or that you could have improved upon in this class," and "Discuss the skills and attitudes you have gained in this class that can be used to achieve academic and professional success."

As a result of these changes in my courses, student behavior has improved immensely. One student confessed, "I have failed to exhibit the values of professionalism because I never arrived to class on time and I turned in one of my papers late." Others admitted that they knew their behavior would be unacceptable to other professors and employers. Finally, many students have used this opportunity to assess how their lack of appropriate behavior resulted in their poor class performance. Several students took responsibility for their scores, admitting it was their fault they did not earn a passing grade.

Bringing professionalism into the classroom in an explicit, direct way can remedy many of those student behaviors that drive professors over the edge. And as happened in my courses, it is an excellent way to have students assess their own conduct and reflect on their behavior and attitudes. This approach often results in students taking more responsibility for their academic performance rather than blaming the instructor. According to student feedback, the focus on professionalism helps them see their classroom experiences as preparation for the "real" world. We do not have to dismiss inappropriate behavior as a sign of youthful immaturity or let it exasperate us. We can instead help students develop the skills, attitudes, and behaviors they need to chart successful courses as students and soon-to-be professionals.

https://www.facultyfocus.com/articles/effective-classroom-management/teaching-students-importance-professionalism/

Introduction to Concept Maps

Concept mapping is a strategy similar to outlining in that you are writing down the main ideas and supporting details in a format that shows their relationship. However, concept mapping uses a less rigid structure.

Concept maps are graphical tools for organizing and representing knowledge. They include concepts, usually enclosed in circles or boxes of some type, and relationships between concepts indicated by a connecting line linking two or more concepts.

Concept Mapping Instructions

As you read the material, use the outlining strategy to note the main ideas and supporting details (highlight, underline, and/or make margin notes).

1. In the middle of a sheet of paper, draw a circle and write down a key word or phrase that represents the central idea of the chapter or lecture (perhaps the chapter title) within that circle.
2. As you come across main ideas in the reading or other important material think about how they relate to the central idea (in the center circle). Write these ideas down in separate circles and show how they relate to the central idea. **A true concept map has linking words showing the relationship between words.**
3. As you come across supporting details for the main ideas, add new circles around the main idea circle that the supporting details relate to. Add linking words to show the relationship to other concepts (sometimes supporting details from different main ideas may have a relationship as well).
4. After you have finished reading the chapter and mapping out its central ideas, go back and look at your map. Do the connections make sense? What is your "picture" of the chapter? It is sometimes necessary to re-organize your concept map to make the concept relationships clearer. Reread sections and add examples to your map in places where you are not clear of that section's information.

Examples of linking words

|	
Definition	Is a characteristic of
Leads to, Influences, Results in, Causes, Controls	Predicts
Develops into, Comes from	Depends on
Is made up of, Is subdivided into, Includes, Contains	Is part of, A type is
Named by	Measured
Helps/Hurts	Is the opposite of
Example	Evidence for

Concept Mapping

What are Concept Maps?

Concept mapping is a strategy similar to outlining in that you are writing down the main ideas and supporting details in a format that shows their relationship. However, concept mapping uses a less rigid structure. Concept maps are graphical tools for organizing and representing knowledge. They include concepts, usually enclosed in circles or boxes of some type, and relationships between concepts indicated by a connecting line linking two or more concepts.

A concept map is a diagram used to explore a topic or problem and gathering and sharing information. A concept map consists of nodes or cells that contain a concept, item or question and links. The links are labeled and denote direction with an arrow symbol. The labeled links explain the relationship between the nodes. The arrow describes the direction of the relationship and reads like a sentence.

Directions to build a concept map:

1. Select - Focus on a theme or problem and then identify related key words or phrases.
    - In the middle of a sheet of paper, draw a shape and write down a key word or phrase that represents the central idea of the chapter or lecture (perhaps the chapter title) within that shape.
2. As you come across main ideas in the reading or other important material think about how they relate to the central idea (in the center circle). Write these ideas down in separate circles and show how they relate to the central idea. **A true concept map has linking words showing the relationship between words.**
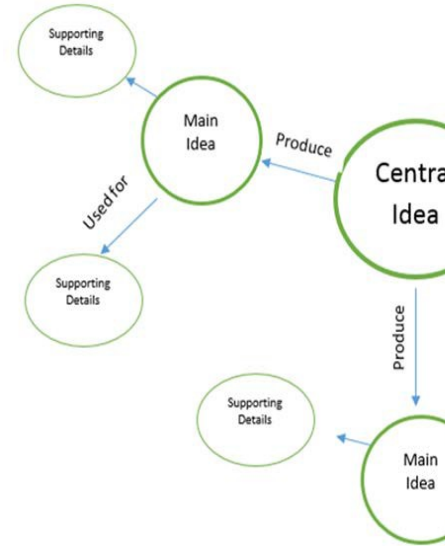
3. Cluster - Cluster concepts that function at similar level of abstraction and those that interrelate closely.

4. As you come across supporting details for the main ideas, add new circles around the main idea circle that the supporting details relate to. Add linking words to show the relationship to other concepts (sometimes supporting details from different main ideas may have a relationship as well).

5. Link shapes and clusters - Link concepts with linking lines and label each line.

Examples of linking words:

Definition	Is a characteristic of
Leads to, Influences, Results in, Causes, Controls	Predicts
Develops into, Comes from	Depends on
Is made up of, Is subdivided into, Includes, Contains	Is part of, A type is
Named by	Measured
Helps/Hurts	Is the opposite of
Example	Evidence for

Critical Questions:

- What is the central word, concept, research question or problem around which to build the map?

- What are the concepts, items, descriptive words or telling questions that you can associate with the concept, topic, research question or problem?

- After you have finished reading the chapter and mapping out its central ideas, go back and look at your map. Do the connections make sense? What is your "picture" of the chapter? It is sometimes necessary to re-organize your concept map to make the concept relationships clearer. Reread sections and add examples to your map in places where you are not clear of that section's information.

Suggestions:

- Use a top down approach, working from general to specific or use a free association approach by brainstorming nodes and then develop links and relationships.

- Use different colors and shapes for nodes & links to identify different types of information.

- Use different colored nodes to identify prior and new information.

- Use a cloud node to identify a question.

- Gather information to a question in the question node.

Grading human performance constitutes a complex and difficult process. While human beings cannot be pigeon-holed, they can be judged on the basis of their achievements. College grades reflect both effort and achievement, not effort alone. These descriptions attempt to explain why different individuals obtain different results.

THE "A" STUDENT-AN OUTSTANDING STUDENT

Attendance: "A" students have virtually perfect attendance. Their commitment to the class resembles that of the teacher.

Preparation: "A" students are prepared for class. They always read the assignments. Their attention to detail is such that they occasionally catch the teacher in a mistake.

Curiosity: "A" students show interest in the class and in the subject. They look up or dig out what they don't understand. They often ask interesting questions of make thoughtful comments.

Retention: "A" students have retentive minds. They are able to connect past learning with the present. They bring a background with them to class.

Attitude: "A" students have a winning attitude. They have both the determination and the self-discipline necessary for success. They show initiative. They do things they have not been told to do.

Talent: "A" students have something special. It may be exceptional intelligence and insight. It may be unusual creativity, organizational skills, commitment-or a combination thereof. These gifts are evidence to the teacher and usually to the other students as well.

Results: "A" students make high grades on test-usually the highest in the class. Their work is a pleasure to grade.

THE "B" STUDENT-A SUPERIOR STUDENT

Attendance: "B" students rarely miss class. They consider their studies to be their career. They want to be successful, so they always show up.

Preparation: "B" students do good, solid work. Their work shows effort and care. It is thoughtful and precise, and they invariably turn it in on time.

Attitude: "B" students are often just as hardworking and conscientious as "A" students although, for whatever reason, they do not achieve the same results.

Talent: "B" students are bright and capable. Typically, however, they lack the "A" student's insight, creativity, background, or mastery of detail. In some cases, the "B" student has all the ability to be an "A" student but lacks the commitment and work ethic of an "A" student.

Results: "B" students make good grades on test and papers, but their performance is usually below that of "A" students.

THE "C" STUDENTS-AN AVERAGE OR TYPICAL STUDENT

Attendance: "C" students miss class frequently. They put other priorities ahead of academic work. In some cases, their health or constant fatigue renders them physically unable to keep up with the demands of high-level performance.

Preparation: "C" students prepare their assignments consistently but do them in a perfunctory manner. Their work may be sloppy or careless. At times, it is incomplete or late.

Attitude: "C" students are not visibly committed to the class. They participate without enthusiasm. Their body language often expresses boredom.

Talent: "C" students vary enormously in talent. Some have exceptional ability but show undeniable signs of poor self-management or bad attitudes. Others are diligent but simply average in academic ability.

Results: "C" students obtain mediocre or inconsistent results on tests. They have some concept of what is going on but clearly have not mastered the material.

THE "D" STUDENT-A POOR STUDENT WHO MINIMALLY MEETS THE STANDARD

Attendance: "D" students resemble "C" students when it comes to attendance. Their record is usually spotty.

Preparation: "D" students do poor work. It may be uniformly poor or it may be poor in the sense that there are many missed assignments. A teacher hesitates to call on the "D" students in class for fear of exposing their lack of preparation.

Attitude: "D" students are often discouraged because their results are poor. Sometimes they blame themselves, sometimes the teacher. Unlike "F" students, however, "D" students never totally give up trying.

Talent: "D" students typically have the ability to learn but do not put the ability to good use.

Some have a mental block or poor study habits; others simply lack interest in or commitment to the academic discipline in question.

Results: "D" students barely understand what is being taught. They pass with borderline performances.

THE "F" STUDENT-A STUDENT WHO FAILS TO MEET THE MINIMUM ST ADA RD

Attendance: "F" students are often absent from class. They don't communicate with the teacher. They seem disengaged from the learning process.

Preparation: "F" students are habitually unprepared for class. Their poor preparation or inadequate background often puts them at a loss.

Attitude: "F" students usually realize they are lost. This discouragement often causes them to neglect their work even more. They tend to avoid the teacher instead of seeking help and counsel.

Talent:."F" students demonstrate a clear deficiency. Sometimes they lack academic talent, but just as often they lack self-management skills or the desire to do academic work.

Results: "F" students perform dismally on tests. They clearly do not understand the material.

What Students Should Know about Writing a Summary

Why write a summary? A summary forces a reader to think about the information that he has read and recorded in some manner (by annotating, outlining, mapping or Cornell Notes). Also, it assists comprehension as it forces the reader to condense information to its essential parts. A summary can be used as a study guide for exams, as part of a written assignment for condensing information presented in a required reading or recording the results of class demonstrations as a journal entry.

What is a summary? A summary is a short, concise method of stating the main idea and significant supporting details of a reading selection or textbook chapter. It can be thought of as a study outline that is connected by sentences rather than numbers, letters or indentations.

What a summary should include:
- The main idea of the selection
- The most necessary supporting details or explanations
- Only the information you have read
- Objective and factual information from the reading
- ¼ the length of the original essay
- Your own words and the use of paraphrasing skills

What a summary should *not* include:
- Your opinion
- What you think the author should have said
- Copied material or a string of quotes from the selection

How to write a summary? A summary is a restatement of an author's ideas, but not the reader's comments or reaction to those ideas. Students can learn to remember and retell what the author said if they follow the author's organization by continually asking themselves questions as they read: What is the writer's main point? How does the writer prove or explain her ideas?

Asking the right questions will act as a guide for locating the right information to use in a summary. Additionally, if students annotate important sentences or sections that answer the questions, they'll be able to clearly see the essential details.

Self-Directed Questions for Writing a Summary:
1. What is the topic of the article/essay?
2. What point is the author trying to establish about his topic? What is the author's purpose?
3. What are some of the explanations (or proof) the author uses to support his main idea?

When written in sentences, the answers to these questions will become a summary in paragraph form.

Steps for Writing a Summary

STEP 1. **Title**: Put the title of the essay on the first line, centered. Skip a line between the title and the first sentence of your summary.

STEP 2. **First Sentence**: In the first sentence you must including the following information:

> a. **Title** of the selection
> b. **Author(s)** if available or the source (where the article came from)
> c. **Thesis Statement** - main idea(s) of the selection. What is the author trying to tell you about the topic?

Sample Opening Sentence:

A. The article/essay/<u>novel</u> " ," by
　　　　　　　[title] [the author(s)]

(claims/discusses/states/explains) .　_
[thesis statement / main idea paraphrased]
Or

B. According to in his/her (their) article
" ," discusses that .
[thesis statement / main idea – paraphrased]

STEP 3. **Author's Explanation and Development**. Follow the main idea statement with details that directly support, explain or prove the author's main idea. Include important explanations or examples of the major supporting details. Students should use their own words for the summary. If a student uses more than three consecutive words from the article, use quotation marks. Students may quote an important phrase/sentence, but a summary is not a string of quotations.

STEP 4. **The Concluding Sentence.** Start the last sentence with transition words, such as: in conclusion, in summation, or in summary. Restate the thesis statement (the main idea of the article).

STEP 5. **Final Check.** Proofread the summary and check for spelling, punctuation, grammar and coherence. Students should make sure they have used their own words. Paraphrase and don't copy!

STEP 6. Review. Read the original essay again. Has the summary followed the same organization of thought as the article? Students should make certain they have not added their opinion or reaction. A summary is an objective piece of writing.

Summarizing Guided Notes

- A summary is a short account of the_____ of a text.
- Summaries should **NOT** include....

o o o

- How to summarize
    o Read the _____
    o Don't let_____words scare you
    o Ask, "_____"
    o Highlight the key points
- Your summary ....
    o Should be one or two _____ _____
    o Should cover_____and _____ _____
    o Should be in your_____ _____
    o Only_____ _____and_____ should go into a summary.
- Main Ideas and Key Points
    o The main idea is_____
    o Key points are_____ or_____that is used to support the main idea.

Summarizing a Paragraph Practice

- A paragraph summary should be as short as possible, but it must be a **complete sentence**.

- The summary of a paragraph is the **main idea** of the paragraph. Often (but notalways), the main idea is found in the topic sentence.

Step 1 Read the paragraph all the way through to be sure you understand it.

Step 2 Check to see if the paragraph contains a topic sentence.

Step 3 Write the topic sentence or statement of the main idea in your own words and sentence structure.

- If the paragraph has a topic sentence, does it state the main idea of the paragraph? If so, you can use the topic sentence as the summary.

- If the topic sentence is not a good statement of the main idea, write a summary which states the main idea.

Example:
Shopping malls have produced a revolution in United States shopping and living habits in just 45 years. Before 1950, there were no malls, but now almost every city or region has at least one. In fact, shopping malls have become a part of daily life. Many people even think of them as social centers. In a way, malls have taken the place of Main Street. Shops and services, which were once spread over several city blocks, are now in one place at the mall. Busy householders can save time by doing their shopping at the mall. And people young and old, with time on their hands, often say, "Let's go to the mall!"

Topic Sentence: Shopping malls have produced a revolution in United States shopping and living habits in just 45 years.

Summary: Shopping malls have changed United States culture.

Summarize the following paragraphs. Follow the steps on page 1. Use as few words as possible.

The Challenger Disaster by Mary Jones

By 1984, NASA, the United States space program, had carried out many successful flights of the space shuttle. In fact, Americans were beginning to take the whole NASA program for granted. Then, the president announced that the next shuttle would carry a school teacher into space. Hundreds of teachers from all parts of the country applied for the job. They all wanted to be "the first teacher in space." During the next year, these adventurous educators were tested and examined and trained. At last, the choice was announced. A teacher from New Hampshire, Christa MacAuliffe, would be the first teacher-astronaut.

Summary: _____

lineline _____

_____

_____

_____

Many months of preparation and training followed the announcement. First, Christa went through intensive physical training. She had to be in top condition for the flight. Then she learned how to operate some of the delicate instruments on the Challenger space shuttle. Christa planned special lesions, which she would teach from space. Finally, she trained with the astronauts, so they could work as a team in space.

Summary: _____

_____

_____

_____

_____

Everyone knows what happened on that terrible day in January, 1986. Early in the

morning, the Challenger crew had a good breakfast and discussed their plans. They made sure they understood all of the work they would be doing during the flight. Later, they boarded a special van, which carried them to the shuttle. The weather was rather cold, and some NASA officials wondered if they should put off the flight. After some discussion, they decided to go ahead. The Challenger took off over the Atlantic Ocean in Florida. Minutes later, it exploded in the air. All the crew members died in the crash.

Summary: _____

lin

_____

_____

_____

_____

Summarizing Worksheet

Directions: Read each passage. Highlight/Underline important information. Cross out unnecessary information. Write your summary.

group

1. The English were not the first Europeans to land their ships on American soil. The Vikings had discovered North America in the 11th century. Columbus landed in the Bahamas in 1492 for Spain, and the French began expeditions to the New World in 1524. But the first English presence in North America is important because the thirteen English colonies that would later be established eventually became the country now known as the United States of America.	_____ _____ _____

2. In April of 1585 Sir Walter Raleigh, under the authority of Queen Elizabeth of England, sent an expedition of seven ships carrying 600 men, half of them soldiers, to found an English **colony** in North America. The colony was to be used to establish an English presence in the New World as well as a base from which English privateers, or pirates, could attack and plunder Spanish treasure fleets. Raleigh's cousin, Sir Richard Grenville, led the expedition.	_____ _____

3. In July of that year the bulk of the fleet reached a small island off the coast of Virginia that was called Roanoke. After building a small fort on the north side of the island, the colonists initiated relations with a Native American tribe that lived on the island, the Aquascogoc. These natives showed little interest in building relations with the English colonists, and they soon parted company. After this encounter, however, the English noticed that one of their silver cups had gone missing, and they attributed its disappearance to the Aquascogoc. Grenville, the English captain, was furious. He believed that the Aquascogoc had stolen the silver cup. Whether or not this was true, angry exchanges followed and soon the English burned the Aquascogoc village. The English held their fort against the subsequent attacks of the natives.

4. Despite their success in battle, the colonists had a miserable time because they were mainly soldiers and adventurers, not farmers. They were hungry. They missed the comforts of England, such as soft feather beds and dainty foods. Also they had expected to find gold and silver on the island, and were disappointed when they found none. Grenville soon tired of these conditions and set out on his ship to plunder Spanish treasure fleets and return to England. The colony was gradually abandoned.

5. In 1587 Sir Walter Raleigh dispatched a further expedition of three ships and 150 colonists, led by John White, to Roanoke. This time the expedition included women and children, including White's pregnant daughter, Elenora. Shortly after they reached Roanoke, Elenora delivered a child whom they named Virginia. Virginia was the first English person born in America. But the English soon ran into more trouble with the Native Americans. A colonist named George Howe was killed by natives while searching for crabs alone on the beach. The colonists were scared. They persuaded White to sail back to England to ask Sir Walter Raleigh for help. White left behind 114 colonists, including his daughter Elenora and granddaughter Virginia.

6. Unfortunately for White and the colonists, England was preparing for a naval war with Spain. All shipping from English ports was ceased. It took White three years to get his relief expedition back to Roanoke. When he returned in August of 1590, White found no sign of his daughter, granddaughter, or anyone else. They found three letters, "CRO," carved on a tree and the full word, "CROATOAN," on a nearby post. Possibly this referred to the Croatoan Island, which was nearby. White searched long and anxiously, but failed to find them.

7. No further trace of the lost colony has ever been found. Sir Walter Raleigh himself searched for the colonists in 1595, and he sent another search-party in 1602, but nothing came of either attempt. To this day no one knows for certain what happened to the colonists.

Biography of Abraham Lincoln

Abraham Lincoln was born in 1809 in northern Kentucky. At the time of his birth, Kentucky was part of the western frontier of the U.S. His **father was a farmer and at one point was relatively wealthy. However,** young
Abraham was only 7 years old, his father lost his land. The family moved to Indiana, where his mother died when he was when he was a young man, Abraham's family moved to Illinois.

Abraham had little formal education growing up. He loved to read, so   he educated himself. He studied law by reading law books. He became a lawyer in 1837 in Springfield, Illinois.

Painting of Abraham Lincoln

Lincoln's political career began early, and he served in the state legislature and in the U.S. House of Representatives. Lincoln was a gifted speaker. He won national attention for his speeches against slavery during debates.

This led to his nomination for the presidency which he won in 1860.

President Lincoln's election angered the Southern states and seven of them announced they would leave the U.S. and form their own government. In 1861, South Carolina troops fired artillery at Fort Sumter, a U.S. military fort. This began the Civil War. The war would be the central feature of Lincoln's presidency.

Lincoln's goal through the war was to reunite the North, known as the Union, with the South, known as the Confederacy. As commander in chief, he selected the Union generals to lead the Army. He issued the Emancipation Proclamation in 1863, which signaled freedom for the slaves.

Lincoln was reelected in 1864. After four long years, the Union won the Civil War in April 1865. Lincoln's goal to reunite the country had come true, but he would not live to see it. Just six days after the end of war, on April 15, 1865, President Lincoln was killed by John Wilkes Booth. He was the first American president to be assassinated.

Abraham Lincoln is considered one of the greatest American. He calmly lead the country through the most difficult time in its history, the Civil War. He is remembered today for his wisdom, his compass ion and his patriotism.

1864 photograph of Lincoln

Summarize It

Briefly summarize President Lincoln's life.

When using the Last Word, the topic to be summarized becomes an acronym. Students brainstorm all for the things they can remember about the topic studied and then elaborate on those ideas to create a phrase that start with each letter in the topic.

The Last Word

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PARAPHRASING

In writing any type of critical essay or research paper, you have probably been warned against **plagiarism**, or quoting someone else's thoughts and words as your own. Two ways of assuring that you will not fall into this habit are:

1) Using direct quotations of an author's words with a citation included.
2) Paraphrasing an author's words, again remembering to include a reference. Here are some tips on learning how to paraphrase more effectively.

1. WHAT IS PARAPHRASING?

➤ Basically, paraphrasing is condensing, *in your own words*, the gist of what the writer says. It is important to preserve the *writer's* point of view, but to present it *in your own words and style*.

2. WHEN DO YOU PARAPHRASE?

➤ When you simply wish to restate someone else's idea in your own words.
➤ When you wish to translate difficult, involved language into simple, easy language.
➤ When you wish to summarize the main idea of a selection, leaving out the illustrative details and examples that the writer furnishes.

3. POINTS TO REMEMBER IN PARAPHRASING

➤ Always *use your own words* and *your own sentence structure*.
➤ Write in a style that is natural to you.
➤ **Do not** change the essential nature of what the writer is saying - it is the writer's point of view that you are writing about.
➤ Although you need not put quotation marks around a paraphrased passage, you **must** give a citation in the appropriate form.

ORIGINAL PASSAGE:
"The criminal appeared to be of enormous girth. Indeed, he encountered such difficulty in maneuvering his massive frame through the front door of my apartment that I was enabled to telephone the local police before he had actually set foot in my humble residence!"

PARAPHRASED VERSION:
The criminal was so overweight that he couldn't even squeeze through my front door! Before he even got into my apartment, I had time to call the police.

Notice how the second version has been simplified: long phrases, such as "appeared to be of enormous girth," have been pared down and replaced by simpler phrases, such as "overweight." You do not always need to simplify in paraphrasing, but in this case simplification was definitely necessary.

http://www.berea.edu/cltcr/documents/tipsheets/2-Researchwriting/G-Paraphrasing.pdf

Paraphrasing Worksheet

Directions: Highlight a portion of the paragraph you would like to focus on and paraphrase the ideas on the note cards on the next page.

1. "The interest in outfitting public school students in uniforms is not a new concept. In inner-city schools, the trend for wearing uniforms actually began in the 1980's. Cities such as Miami, Detroit, and Baltimore have experimented with uniforms for their students at the elementary and middle school levels. Seventy-four percent of the students in the Baltimore city schools wear uniforms to school every day. A liaison to the Superintendent in Baltimore, Justin Wood, claims that uniform wearing has eliminated brand-name envy and peer teasing of students who cannot afford designer clothing. Cities in ten different states have given uniforms a try at their elementary and middle school levels" (Eppinger, 2.)

2. "School uniforms can create a sense of togetherness in a school building. This sense of togetherness can convey to the tax-paying public that schools are well managed because the students are under control due to their dress. There is more of a socio-economic balance among the students with the wearing of uniforms. Students who attempt to make fashion statements through the wearing of designer clothing are virtually neutralized. School spirit is enhanced because a feeling of togetherness is created. The gap between the "haves" and the "have-nots" is narrowed due to uniforms. Uniforms create social harmony due to the uniform look of similarly clothed students" (Eppinger, 3.)

3. "The most important reason schools do not have a standardized dress code or school uniform policy is the resistance schools would receive from parents and students. This resistance could be devastating to the morale of a school. There will be many parents and students who will state that their freedom of expression rights are being jeopardized. Free expression results in more knowledgeable and competent decisions being made that will make everyone better off" (Eppinger, 4.)

Source Card

Internet Source   ①

Eppinger, Russell E.

"School Uniforms: Does What Students Wear Really Make a Difference?"

muse.widener.edu, Web. 27 Mar 2006.

History of uniforms   ①

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Purpose of uniforms ①

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Why don't we have uniforms ①

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