

Reading a Work through the Lens of the Author

Six-Week Unit
11th Grade American Literature
Designed specifically to meet Louisiana Standards

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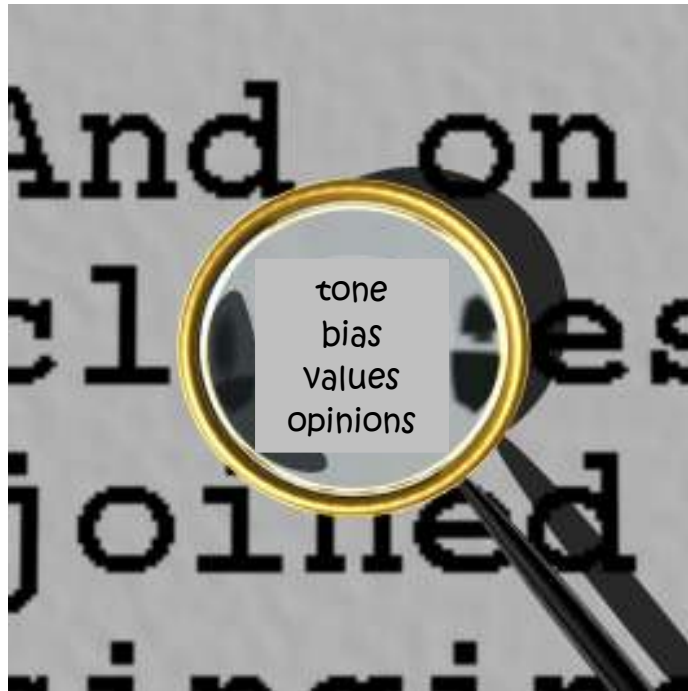


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Rationale

“Those who tell the stories also rule the society.” Plato (qtd in Cortés, 170)

In many students’ minds, school is viewed as a place of rules and authority. Regulating appearance and who can be in the halls outside of breaks, rules can also dictate the subject matter in classrooms. In high school English classes, teachers dispense a litany of standards – how to structure papers, not split infinitives, correctly punctuate, and compare and contrast ideas. These standards are supposed to lay the foundation for the path to higher learning skills like critical thinking.

Schools celebrate critical thinking skills. Yet in some situations, students are not encouraged to give these skills free reign. Texts are presented to students as an information source to help build their knowledge base and thinking skills. By not subjecting these works to critical analysis, schools confer authority to their authors. These works may be textbooks bartering in facts or literature bartering in figments of the imagination.

In English classes, students spend time dissecting the themes and literary techniques found in literature. These subjects of study often overshadow others like the backgrounds of authors. To what extent should an author’s life be placed front and center in a lesson on their product? In the case of fiction, does it matter what the author’s background is because the work is by definition a creation of the imagination?

Sims points out that this question would not be notable if literature did not have the power to influence or inform (cited in Wolf et al. 1999, 131). As Cortés writes, “Whatever the stated or unstated goals of the makers, audiences learn from and construct knowledge based on both fictional and nonfictional media...” (2001, 170). Although authors write about individual characters in a unique set of situations, their stories can become material that is processed into

truths and generalizations by the audience. As there are fewer depictions of ethnic minorities in popular media, the range of personalities and stories portrayed is more confined and thus more susceptible to being turned into generalizations. With the possibility of perpetuating stereotypes and inaccuracies, ethnic stories become judged not only by their aesthetic appeal but also by their authenticity.

The standard of authenticity leads to the question of who has the right to write about ethnic experiences. This is a continuing topic of debate in literary circles. Some feel that in order to fully capture the intricacies of an ethnic experience, an author has to be a product of that particular culture. Opposing that view, others argue that “writers of fiction should be able to create characters with different skin colors, just as they create characters who are not the same gender as they are, who have different beliefs and ideas, or who live in different places or periods” (Stewart 2002). People in the latter camp believe that the aesthetic quality of the work trumps the writer’s ethnic background. The debate finds members of ethnic minorities divided between the two sides (Stewart 2002, Wolf et al. 1999).

The purpose of this unit is not for students to resolve this debate but rather to use discussions rising from it to help them develop their own framework for reading critically. During the course of the unit, we will study works by authors from diverse backgrounds. We will implement Standard 7 from the Louisiana Department of Education’s Grade-Level Expectations: Analyze and evaluate works of American, British, or world literature in terms of an author’s life, culture, and philosophical assumptions (2004). Students will work towards being critical receptors of knowledge by discerning the biases of writers and analyzing their writing techniques.

To introduce the debate to students, I will use the controversy surrounding Forrest Carter's *The Education of Little Tree*. First published in 1976, the book was reprinted multiple times. The 1986 edition includes a foreword by Rennard Strickland, which introduces the book as "Carter's autobiographical remembrances of life with his Eastern Cherokee Hill country grandparents" (p. v). As more information surfaced about Carter's history, the book was categorized as fiction in later editions. Research into his background gave evidence that his claims of Cherokee lineage were dubious and that his real identity was Asa Carter, a former leader of a Ku Klux Klan spin-off group and the writer responsible for George Wallace's "Segregation now! Segregation tomorrow! Segregation forever!" speech (Bollman 2001, Rubin 1992). So as not to support a book that was produced and disseminated under a fraudulent premise, we will read only a few photo-copied excerpts from the work.

Some critics argue that while on the surface, Carter relates the suffering of Native American peoples, his use of stereotypes and romanticized images in the process advance his white supremacist ideology (Bollman 2001). Other critics, even though they are aware of Carter's background, champion the work as a well-written, engrossing story: "...though controversial due to Carter's political views, [it] is a beautiful portrayal of a boy raised by his Cherokee grandparents" (Brewbaker 1999). The controversy has not dimmed the success of the book – the American Booksellers Association rewarded it as its Book of the Year in 1991, that same year it made the *New York Times*' bestseller list, and Hollywood made it into a movie in 1997. What is problematic is the possibility that the book may still be read in classrooms without any critical examination of the author's background or introduction to negative critiques of the work. One example comes from an exemplary unit in the Virtual Library of Conceptual Units. In Buxton and Kramer's unit *Educational Issues as a Medium through Which We Educate*, they

claim the novel “provides some insight into the way in which many Native Americans experienced education” because it is “semi-autobiographical.” The main point they want to impart to students is “Carter’s ability to recognize the value of having the formal schooling afforded by educational institutions as well as the education he received from his Cherokee grandparents” (p. 7-8).

We will continue the unit by reading James Fenimore Cooper’s *The Last of the Mohicans*. While we will study the themes and symbols found in the novel, we will do so in the framework of how Cooper’s background influenced his writing choices. Writing in the early nineteenth century, Cooper achieved great success with his novels and had a large following of readers. His novels continue to be included on high school literature lists. Thus his depictions of frontier life and Native Americans have reached a wide audience.

Although Cooper wrote *The Last of the Mohicans* as a piece of fiction, he inserts value judgments of Native Americans throughout his narrative: “...when he pointed out their means of vengeance, he struck a chord which never failed to thrill in the breast of an Indian” (p. 122), “The vengeance of the Hurons had now taken a new direction, and they prepared to execute it with that barbarous ingenuity with which they were familiarized by the practice of centuries” (p. 123), “...had [Uncas and his father] been the representatives of some great and civilized people...” (p. 238). Students will learn to identify such biased word choices on their own and use the knowledge to make an informed decision about how they will process the depiction of Native American culture.

Following the written work, we will watch Hollywood’s 1992 portrayal of *The Last of the Mohicans*. After making note of the differences between the novel and the movie, students will discuss why they think the moviemakers made the changes. We will discuss what audience the

moviemakers were trying to reach and how that influenced the changes they made to the original storyline.

To get a broader view of Native American characters and literature, we will read some short stories about Native Americans by a Native American – excerpts from *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie. In addition to providing an insider voice, the book chronicles contemporary stories of Native Americans. Although it is a work of fiction, it has auto-biographical elements and one of the characters is based on Alexie.

Although the materials in this unit focus on Native Americans, the lessons in reading critically can be applied to literature by and about any group. By choosing stories about one ethnic group, I am providing students with the opportunity to compare and contrast the depiction of one group's experiences by authors from different backgrounds.

Some might object to the unit because they believe students are in school to have knowledge imparted to them. As teenagers with limited experience and an unfinished education, they should not be judging and criticizing the merit of works. Instead they should concentrate on studying the rules, forms, and definitions that will help them pass standardized tests which signify standards of learning. This line of thinking is an example of a logical fallacy, which students will learn how to identify in the unit.

If we want students to develop into self-actualized adults, we need to provide them with the tools to reach that stage. Critical thinking plays an integral role in self-development. By learning how to analyze works, students become more conscious of the elements that go into producing a work. They become aware of how specific techniques and words are used to convey a certain meaning or tone. This can help them in their own writing efforts. By creating a set of criteria to use in analyzing works, students learn how to formulate informed comments rather

than superficial opinions. This unit teaches students to be active receptors of knowledge and encourages them to question authority in an informed way which will help them become constructive members of society.

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Materials

Movies

The Last of the Mohicans, 1992 version directed by Michael Mann

Novels

excerpts from *The Education of Little Tree* by Forrest Carter (the 1986 edition with a Foreword by Rennard Strickland)

The Last of the Mohicans by James Fenimore Cooper

Short Stories

From Sherman Alexie's book, *The Lone Ranger and Tonto Fistfight in Heaven*, the 2005 edition with an Introduction by Alexie:

“Family Portrait”

“This Is What It Means to Say Phoenix, Arizona”

“The Lone Ranger and Tonto Fistfight in Heaven”

Goals and Rubrics

The purpose of the unit is for students to become critical receptors of knowledge by reading a work within the context of the author's background and beliefs. Through the course of the unit, students will learn to utilize research on an author and the prevailing social climate to enrich their readings of a work. They will also compile a set of questions to use as criteria to discern bias and to assess the accuracy and authenticity of multicultural works. Analyzing authors' choices in words and techniques to create specific tones and meanings will help students become more effective writers themselves.

The first graded assignment for the unit will be to create a resume for James Fenimore Cooper. This will be done prior to reading Cooper's novel *The Last of the Mohicans*. This exercise requires students to do research on Cooper's life and times, collect facts and also make inferences (Reading and Responding Standard 1, Expectation #3), and present the information in the format of a resume (Writing Standard 2, Expectation #20). After doing this assignment, students should have gained knowledge of Cooper's background and philosophy, which will help them in their interpretation and evaluation of the novel.

Resume Assignment

Instructions: Use multiple sources (biographies, public documents, reviews, etc.) to research the life of James Fenimore Cooper. You should also find information about the time period in which he lived (the social and political climate). After collecting the information, you need to present it in the format of a resume. The resume should be one-page and include an objective and at least four sections. Education and experience must be two of your sections while the others are your choice. Some possible sections are skills, interests, awards, honors, activities, and organizations.

The resume should be a mix of facts and inferences you have made from the facts. This is a chance for you to practice writing in the resume format and also to be creative. In writing the objective and different sections, you can make up details as long as they logically extend from the stated facts of Cooper's life and are period-appropriate. For example, you could make him the president of the Yale College Secret Society as he had a fondness for pranks. You also need to include a page with your sources in MLA format.

Grading Rubric

A resume receiving an "A" will

- Be formatted properly – one-page with an objective and sections on education and experience plus at least two more sections
- Use consistent grammar and punctuation
- Be well-researched with factual information and appropriate dates
- Make logical inferences from the facts
- Use strong action verbs in descriptions
- Include a page of sources in MLA format

A resume receiving a "B" will

- Be formatted properly – one-page with an objective and sections on education and experience plus at least two more sections
- Use consistent grammar and punctuation
- Be well-researched with factual information and appropriate dates
- Make inferences from the facts some of which are not logical
- Mostly use strong action verbs in descriptions
- Include a page of sources in MLA format

A resume receiving a “C” will

- Not be formatted properly a by not being one-page or including an objective and sections on education and experience plus at least two more sections
- Not use consistent grammar and punctuation
- Be well-researched with factual information and appropriate dates
- Make inferences from the facts some of which are not logical
- Use phrases like “duties included...” and “responsible for...” instead of strong action verbs in descriptions
- Include a page of sources in but not the in the correct MLA format

A resume receiving a “D” will

- Not be formatted properly a by not being one-page or including an objective and sections on education and experience plus at least two more sections
- Not use consistent grammar and punctuation
- Show little signs of careful research with limited factual information and inappropriate dates
- Make assumptions about Cooper’s life that have no basis
- Use phrases like “duties included...” and “responsible for...” instead of strong action verbs in descriptions
- Not include a page of sources

A resume receiving an “F” will

- Not be formatted properly a by not being one-page or including an objective and sections on education and experience plus at least two more sections
- Not use consistent grammar and punctuation

- Present no factual information
- Make assumptions about Cooper's life that have no basis
- Not include descriptions under entries
- Not include a page of sources

The next assignment of the unit will be done over the course of reading *The Last of the Mohicans*. While reading the novel, students will create storyboards of main scenes. This allows students to create a visual interpretation of the story with their personal take on key plot points. We will read the novel in four sections and students will create a board for each section. After each section, students will present their boards in small groups. The teacher should divide the groups so that there is a range of depicted themes and scenes in each one. This exercise allows students to review the plot and themes in their own words and to generate discussion without the teacher's direction.

Storyboard Assignment

Instructions: While reading *The Last of the Mohicans*, you will create a storyboard of key scenes as if you were to make a movie from the book. As movies cannot depict all the details of a book, they must rely on relaying the essence of a story through key scenes. Storyboards help directors visualize the transition from script to screen. Using storyboards will provide a chance for you to summarize the story in a different medium other than an essay. It will also help you focus in on the pivotal parts of the plot and key relationships.

We will read the novel in four sections and you must have one storyboard for each section. For each storyboard, you need to have at least three panels. Each panel should have a visual and narrative component. The visual portion should tell the story while the narrative should provide supplementary and explanatory information. While supplementary information

lays out the names of characters and the setting (if you want to really get into the assignment, you can also include background music or special effects you would use), the explanatory text describes how your illustrative choices convey a theme, a mood, or symbolism. The explanatory text should be written in complete sentences.

For the visual component, perfect representations are not required. Not everyone is artistically gifted and that is not the point of the assignment. You can draw stick figures or use cutouts from magazines or you can even use abstract representations. You can also include speech bubbles with quotes from the book or your own text.

Each storyboard will be due after we finish reading the corresponding section of the novel. And you will then have the opportunity to present your storyboards to each other in small groups.

Grading Rubric

Storyboards will be given either an “Excellent,” “Good,” or “Unsatisfactory” rating.

A storyboard receiving a “Good” will

- Include both a visual and narrative component.
- Include supplementary information that lists the characters and setting.
- Include explanatory information written in complete sentences that explains your illustrative choices in terms of theme, mood, or symbolism.

A storyboard receiving an “Excellent” will fulfill all the requirements above but also include more details. A storyboard receiving an “Unsatisfactory” will not fulfill one or more of the requirements of a “Good” storyboard.

For the culminating assignment of the unit, students will write a review of a children’s book. The book must have a main character who is from a minority group, but the author does

not have to be from the same group. They will use their list of questions (both from provided sources and their own research) they have compiled throughout the unit as the framework to evaluate their book of choice.

Book Review Assignment

Instructions: Choose a children's book whose main character is a minority (the author does not have to be from the same minority group) and write a review of the book. In addition to providing a brief summary of the story, your review should analyze the author's style and techniques. You need to mention the author's background and relate how it affects the telling of the story and the choices the author makes. You should also clearly state your opinion on the quality and accuracy of the book in depicting a minority character and include some of the criteria you used to arrive at your conclusion. To give your opinion credibility, you need to include examples from the book and also external research. The review should be 3-5 pages. You also need to include a page of references in MLA format and your set of criteria for evaluating multicultural literature – these do not count toward the 3-5 page requirement.

You will turn in a first draft of your review to a partner for a peer assessment. This draft will not be graded, but you will receive a grade for your written comments on your partner's review. I will use a three-point grading system for the comments. A score of "3" will be given for comments that are not only descriptive but offer detailed feedback and concrete suggestions on how to improve the review. A score of "2" will be given for comments that are descriptive and offer some feedback on how the review can be improved. A score of "1" will be given for comments that are limited to descriptive ones.

Grading Rubric

A review receiving an “A” will

- Clearly state an opinion on the quality and accuracy of the book.
- Provide multiple examples from the text to support your opinions.
- Provide background research on the author and clearly outlines the implications of the author’s perspective on the telling of the story.
- Include some of the criteria you used to assess accuracy within your review.
- Include pertinent research on the culture portrayed.
- Be free of grammatical mistakes.
- Follow the page limit.
- Include a list of references in MLA format and your full set of criteria to evaluate multicultural literature.

A review receiving a “B” will

- Clearly state an opinion on the quality and accuracy of the book.
- Provide some examples from the text to support your opinions.
- Provide background research on the author and makes some ties between the author’s perspective and the portrayal of the story.
- Include some of the criteria you used to assess accuracy within your review.
- Include pertinent research on the culture portrayed.
- Be free of grammatical mistakes.
- Follow the page limit.
- Include a list of references in MLA format and your full set of criteria to evaluate multicultural literature.

A review receiving a “C” will

- State an opinion on the quality and accuracy of the book.
- Provide a few examples from the text to support your opinions.
- Provide background research on the author and attempt to make some ties between the author’s perspective and the portrayal of the story.
- Include some of the criteria you used to assess accuracy within your review.
- Include minimal research on the culture portrayed.
- Be mostly free of grammatical mistakes.
- Not follow the page limit.
- Include a list of references in MLA format and your full set of criteria to evaluate multicultural literature.

A review receiving a “D” will

- State an opinion on the quality and accuracy of the book.
- Not provide examples from the text to support your opinions.
- Provide minimal background research on the author and not make any ties between the author’s perspective and the portrayal of the story.
- Not include a set of criteria to assess accuracy.
- Include no research on the culture portrayed.
- Have many grammatical mistakes.
- Not follow the page limit.
- Not include a list of references in MLA format or a full set of criteria to evaluate multicultural literature.

A review receiving an “F” will

- Not state an opinion on the quality and accuracy of the book.
- Not provide examples from the text.
- Provide minimal background research on the author and not make any ties between the author's perspective and the portrayal of the story.
- Not include a set of criteria to assess accuracy.
- Include no research on the culture portrayed.
- Have many grammatical mistakes.
- Not follow the page limit.
- Not include a list of references in MLA format or a full set of criteria to evaluate multicultural literature.

Weight Scale of Assessments for the Unit

Resume	20%
Storyboards	20%
Draft of Book Review (Completion and comments on partner's review)	10%
Book Review	30%
Summary Quizzes/ In-class assignments	20%

Daily Lesson Plans

Notes: Assigned homework and instructions for any in-class activities or assignments will always be written on the board along with verbal directions.

Written reflections count toward the in-class assignment grade and are graded by completion not by quality. They will be turned in upon completion and returned with comments about the content.

If the furniture has been rearranged during a class, it will be put back in place during the preparation to leave time at the end of each class.

The summary quizzes ask students to write a brief synopsis of the key developments in the assigned chapters or stories (see *Teaching English Through Principled Practice* by Peter Smagorinsky, p. 184-185).

Some activities are followed by a parenthetical citation starting with ELA – these are the Louisiana Department of Education’s Standards for the 11th and 12th grades that are met by the activities.

Week One

Day 1

3 min: Attendance and housekeeping.

15 min: Introductory Activity Part I (photos of the Statue of Liberty – see Appendix A) – Have the class look at the photos and discuss what stories the photos tell and how the photographers conveyed those stories.

30 min: Introductory Activity Part II (discerning bias in the news – see Appendix A) – Discuss how writers use words like photographers use their lenses. Have the students do the newspaper activity up until the last part where groups report back to the entire class.

2 min: Pass out excerpts from *The Education of Little Tree*, the foreword of the 1986 edition and chapters 1-2, to read as homework. Prepare to leave.

Day 2

3 min: Attendance and housekeeping.

20 min: Finish Introductory Activity Part II with the groups reporting on their findings to the class.

10 min: Go over a brief outline of what we will be doing in the unit including the goals, assignments, and materials to be covered.

15 min: Have students do a written reflection on what they think of the characters so far and what they know about Cherokee culture from reading the chapters.

2 min: Assign homework: Do some research on the author of *The Education of Little Tree*, Forrest Carter, and on the Cherokee culture and write 3-4 paragraphs about your findings. Prepare to leave.

Day 3

3 min: Attendance and housekeeping.

10 min: Mini-lesson: Making inferences (drawing reasonable conclusions about what is not stated from the provided information). (ELA-7-H1)

15 min: Have the class take out their homework assignment and discuss their findings. What were Carter's values and philosophy on life? What groups was he associated with? What can they infer about Carter's motives for writing the book under false pretenses? What can they infer about his attitude towards Native Americans? Also have them take out their written reflection from the previous class and reflect on what they wrote in light of the new information. (ELA-7-H3)

20 min: Introduce resume writing. Pass out examples of resumes (Appendix B) and talk about their purpose, the different headings, the different audiences, and general formatting. Tell them on Day 5 there will be more instruction on the topic. Give them the resume assignment on James Fenimore Cooper and tell them it will be due at the beginning of Day 10. (ELA-1-H3, ELA-2-H6)

2 min: Pass out copies of chapters 5, 6, and 8 of *The Education of Little Tree* to read as homework. Prepare to leave.

Day 4

3 min: Attendance and housekeeping.

10 min: Mini-lesson: Knowing when to use conversational English in writing. Give students this dialogue from the book about the turkey trap (p. 10) and have them rewrite it so that it is grammatically correct:

“Ain't no closing over the door, Granpa. Why don't they just lower their heads and come out?”

“Ol' Tel-qui is like some people. Since he knows everything, he won't never look down to see what's around him. Got his head stuck up in the air too high to learn anything.”

“Like the bus driver?”

“I reckon like the bus driver.”

Have two volunteers read the revised dialogue out loud and talk about the different impact it has from the original.

20 min: Highlight the discussion points from the day before about Carter’s background and ask them if they read the new chapters from a different perspective. Discuss the content of the chapters within the context of Carter’s world views.

15 min: Introduce the debate about who has the right to write about ethnic experiences (see the Rationale section of this unit for sources). Provide them with both sides of the debate. Regardless of which side they take, they all have the responsibility to read critically. Towards that end, tell them they will compile a set of questions throughout the course of the unit to use as criteria to discern bias, assess cultural accuracy, and recognize stereotypical depictions in multicultural books. They will have to turn in a copy of their questions as part of the unit’s final assignment. Pass out the Evaluation Criteria for Multicultural Education (Appendix C), which they can use as the basis for their own set of criteria.

2 min: Prepare to leave.

Day 5

3 min: Attendance and housekeeping.

5 min: Mini-lesson: Misplaced modifiers (The dog was chasing the boy with the spiked collar.)

40 min: More instruction on resume writing. Talk about the use of action verbs over a laundry list to describe responsibilities and accomplishments. Give them a handout with a list of action verbs (Appendix D). Divide them into small groups to practice writing job responsibilities and accomplishments in resume format. Tell them to write resume entries for a variety of positions: babysitter, cashier at a fast-food restaurant, captain of the track team, clothing retail store salesperson, and grocery stockperson.

2 min: Prepare to leave.

Week Two

Day 6

3 min: Attendance and housekeeping.

15 min: Give the class the storyboard assignment. Have the class do a sample storyboard on the board of the Cinderella fairytale. Pick one volunteer to draw and one to write. Ask the class what they think the three most crucial parts of the story are and how they would depict them. After they finish this activity, pass out the example storyboard (Appendix E) for them to use as a

reference. Tell them the first storyboard will be due on Day 11 and it will cover chapters 1-9 of *The Last of the Mohicans*.

30 min: Pass out copies of *The Last of the Mohicans*. Have a map of 1750s North America drawn on the board with British and French territories shaded in different colors. Read Chapter 1 to the class. Discuss the setting.

2 min: Assign homework – read chapters 2-4. Tell students to bring their notes on the resume assignment as they will have class time the next day to work on it. Prepare to leave.

Day 7

3 min: Attendance and housekeeping.

15 min: Mini-lesson: Judging the validity of sources by assessing authority, accuracy, objectivity, and date of publication – primary vs. secondary sources, publisher, public agenda, political or business connections, etc. (ELA-5-H2)

15 min: Give the class time to talk about their findings on Cooper and to share the sources they're using. Also have them talk about what they know about the *Leather-stocking Tales* and the character of Natty Bumppo.

15 min: Class time to work on resume assignment or to read ahead.

2 min: Assign homework – read chapters 5-7. Prepare to leave.

Day 8

3 min: Attendance and housekeeping.

10 min: Mini-lesson: Word choices – the denotative meaning (the literal, dictionary definition) vs. the connotative meaning (the implied, associative meaning) of words. Connotations can be positive or negative: energetic vs. hyperactive, clever vs. cunning, prudent vs. hesitant, etc. (ELA-1-H1)

15 min: Have the class work in pairs to discuss the characters. Have them write down the characters that have appeared so far and make a list of their positive and negative attributes, the various names they go by, and words Cooper uses to describe them. Also have them make a diagram of relationships between characters.

20 min: Put up a copy of the multicultural literature evaluation criteria on the overhead projector and discuss questions 1-4 as a class. Have them back up their opinions with the information they produced in the pair's activity.

2 min: Assign homework – read chapters 8-9. Prepare to leave.

Day 9

3 min: Attendance and housekeeping.

10 min: Mini-lesson: Introduce the term logical fallacies and talk about two types of fallacies, ad hominem and false causality. (ELA-4-H5)

10 min: Summary quiz on chapters 1-9.

25 min: Have students rank the main characters in order of who has the best interpersonal skills (taking into account interactions with those in the same ethnic group and with those of different ethnic groups). Then discuss their rankings as a class. Also talk about how the different groups communicate with each other, how decisions are being made in the party of travelers, and if anyone has taken the leadership role.

2 min: Remind students the resume assignment is due at the beginning of the next class. Tell them to bring what they have done on their storyboard assignments to the next class. Prepare to leave.

Day 10

3 min: Attendance and housekeeping. Collect resume assignment.

10 min: Mini-lesson: Introduce more examples of logical fallacies: red herring, band wagon, and overgeneralization. Give them the handout “Was That Logical?” (Appendix F) to keep as a reference tool.

15 min: Divide the class into pairs and have them take turns explaining their storyboard concepts to each other. Students should offer feedback to each other.

20 min: Give students time to work on their storyboards individually.

2 min: Prepare to leave.

Week Three**Day 11**

3 min: Attendance and housekeeping. Collect storyboards for chapters 1-9.

12 min: Pass out worksheet on identifying logical fallacies (Appendix G). While students are doing the worksheet, look through the storyboards to determine the discussion groups making sure there is enough variety of perspectives in each group.

33 min: Arrange the class into small circular groups (maximum size of 5) to discuss their storyboards. Start off with the class watching one group model how the discussion should take

place under the direction of the teacher. Each person in the group should get a chance to explain the main point of his/her storyboard followed by a few minutes of discussion or questions. After the initial modeling session, the teacher should fall back into a moderating role moving between groups equally.

2 min: Assign homework – read chapters 10-12. While they are reading, they need to pick out a passage that is interesting because of the word choices, plot or character development or that they difficulty understanding. They need to write down a question or comment about the passage for the next class. Tell them the storyboard for chapters 10-16 will be due on Day 16. Prepare to leave.

Day 12

3 min: Attendance and housekeeping. Collect the questions or comments students wrote about specific passages.

10 min: Go over answers to the logical fallacies worksheet.

10 min: Mini-lesson: Rhetorical questions – their purpose and examples of their effective use. (ELA-1-H2)

25 min: Pick some of the questions or comments randomly from the pile to guide discussion of chapters 10-12. Students should contribute the bulk of the discussion with the teacher moderating.

2 min: Assign homework – read chapters 13-14. Prepare to leave.

Day 13

3 min: Attendance and housekeeping.

5 min: Mini-lesson: Avoidance of split infinitives. (ELA-3-H2)

40 min: Lesson on editorials. Ask students what they think the purpose of editorials is, what motivates people to write them, and what is their audience? Tell them when reading editorials, they need to look out for logical fallacies. Pass out the handout of sample editorials (Appendix H) and have them work in pairs to discuss if the editorials are logical in their arguments. Tell them not to focus on the stance taken by the writers or whether or not they agree, but rather to analyze how the writers construct their arguments.

2 min: Assign homework – read chapters 15-16. Prepare to leave.

Day 14

3 min: Attendance and housekeeping.

10 min: Summary quiz on chapters 10-16.

10 min: Ask students about Cora's parentage and the latest development between Cora and Magua.

25 min: Use a talk show format to discuss opinions on the possible relationships between Cora and Uncas and Cora and Magua. Pick volunteers to act as Cora, Magua, Uncas, Alice, Munro, Hawkeye, and the host. They will sit at the front of the class as the guests. The rest of the class will be the audience. Tell the class this is a talk show that encourages audience participation through comments and questions. The premise of this episode is interracial relationships – can they work? The teacher should keep things on track and if needed, jump in with pertinent questions or comments. Halfway into the activity, have a student volunteer to be James Fenimore Cooper, who enters as the surprise guest, and offers his opinions on the potential relationships.

2 min: Prepare to leave.

Day 15

3 min: Attendance and housekeeping.

45 min: Bring several copies of the op/ed pages of different newspapers. Have students work in groups of 2 or 3 analyzing the arguments of editorials. They must submit one report per group that highlights one editorial and dissects its argument. They are to try to find an editorial that uses a logical fallacy. Tell them that in real editorials the errors in logic may not fit into the neat categories they have learned. And if they cannot find an editorial with a logical fallacy, then they should write about how an editorial makes a sound argument.

2 min: Remind them that the storyboard for chapters 10-16 is due the next class period. Prepare to leave.

Week Four

Day 16

3 min: Attendance and housekeeping. Collect storyboards for chapters 10-16.

10 min: Have students do a written reflection on their opinions of the novel so far. While they are writing, look through the storyboards to determine the different groups (try to change up the groups from the last storyboard).

35 min: Arrange the class into small circular groups to discuss their storyboards.

2 min: Assign homework – read chapters 17-19. Tell them that the storyboard for chapters 17-24 will be due at the beginning of Day 21. Prepare to leave.

Day 17

3 min: Attendance and housekeeping.

20 min: Refer to question 9 of the multicultural literature evaluation criteria. Discuss the picture Cooper paints of “The Massacre of William Henry” in chapters 17-18. Ask them what roles did Montcalm and the French, the English, and the Hurons play in the event and what their motivations were as portrayed in the book. Ask them how many people they think were killed based on Cooper’s account of the event. Then provide historical accounts of the event and talk about how it is now often referred to as the “massacre” at Fort William Henry because a more accurate count of the dead is 70-180 people rather than the 1,500 reported at the time. Ask the students their opinion on the statement, “Because it’s a work of fiction, it doesn’t matter if historical details are not completely accurate.”

15 min: Have students do a written reflection on the following questions: Do you think you could have survived frontier life in the 1750s? Why or why not? In the book, what are the qualities that are admired by the different cultural groups? Which character do you think is the bravest? Which character do you think is the smartest?

10 min: Have students discuss their answers with a partner.

2 min: Assign homework – read chapters 20-24 by Day 19. Prepare to leave.

Day 18

3 min: Attendance and housekeeping.

10 min: Mini-lesson: Review the literary terms satire, irony, and sarcasm and talk about how they can be used to advance an argument.

35 min: Pass out abridged copies of Mark Twain’s critique of James Fenimore Cooper and his books (Appendix J). Divide the class into small groups and have each group read 2-4 paragraphs of the piece. They should discuss Twain’s tone, what evidence he gives to support his opinions, and whether or not they agree with Twain. Each group then presents a summary of Twain’s argument and their group’s opinions to the class.

2 min: Prepare to leave.

Day 19

3 min: Attendance and housekeeping.

10 min: Summary quiz on chapters 17-24.

35 min: Instruction on how to write book reviews. Pass out the handout “Writing Book Reviews” and copies of a sample book review (Appendix L).

2 min: Prepare to leave.

Day 20

3 min: Attendance and housekeeping.

7 min: Give them the book review assignment. Tell them the draft copy will be due on Day 24 and the final version will be due on Day 28. (ELA-2-H4)

5 min: Mini-lesson: Pre-writing strategies – clustering, outlining, and formulating a main idea. (ELA-2-H3)

30 min: Go to the library to pick out books for the assignment.

5 min: Return to class and prepare to leave. Remind students that the storyboards for chapters 17-24 are due at the beginning of the next class.

Week Five

Day 21

3 min: Attendance and housekeeping. Collect storyboards for chapters 17-24.

15 min: Pass out handout on Sherman Alexie’s background (Appendix M) and copies of the Introduction to *The Lone Ranger and Tonto Fistfight in Heaven* (in the 2005 edition). While students read this material, look through the storyboards to determine the different groups.

30 min: Arrange the class into small circular groups to discuss their storyboards.

2 min: Assign homework – read chapters 25-29 by Day 24. Also bring a comment or question about the readings to that class. Prepare to leave.

Day 22

3 min: Attendance and housekeeping.

5 min: Mini-lesson: Correct usage of *that*, *which*, and *who*.

40 min: Pass out copies of the Alexie’s stories: “Family Portrait,” “This Is What It Means to Say Phoenix, Arizona,” and “The Lone Ranger and Tonto Fistfight in Heaven.” Give them class time to read. Tell them while they are reading to make notes of the characterizations and themes.

2 min: Assign homework – finish reading the Alexie stories at home. Prepare to leave.

Day 23

3 min: Attendance and housekeeping.

10 min: Summary quiz on the three Alexie stories.

15 min: Have a discussion on how the stories measure up according to their multicultural literature evaluation criteria.

20 min: Ask the class what themes or issues are brought up in the stories and are they specific to Native American culture? If they are found in other cultures, give examples from personal experiences, other books, or other sources.

2 min: Remind the class that the book review drafts are due the next class period. Prepare to leave.

Day 24

3 min: Attendance and housekeeping.

20 min: Have students discuss chapters 25-29 of *LofM* through the questions and comments they wrote for homework.

25 min: Collect book review drafts and redistribute them for peer assessment. Give them the rest of class to work on the assessments, which are due back the next class period.

2 min: Assign homework – read chapters 30-33. Prepare to leave.

Day 25

3 min: Attendance and housekeeping. Have students return the book review drafts with their comments to the writers.

10 min: Summary quiz on chapters 25-33.

20 min: Divide the class into small groups and have them draw a typical Native American as portrayed by Sherman Alexie and one as portrayed by James Fenimore Cooper. What traits and qualities do they possess? Give them poster boards and markers to use.

15 min: Groups present their drawings to the class.

2 min: Remind students that storyboards for chapters 25-33 are due the next class period. Prepare to leave.

Week Six

Day 26

3 min: Attendance and housekeeping. Collect storyboards for chapters 25-33.

30 min: Have the class pick their own small groups to discuss their storyboards.

15 min: Have students do a written reflection on their opinions of the ending of the book and what they think will happen to the remaining characters in the future.

2 min: Prepare to leave.

Day 27

3 min: Attendance and housekeeping. Remind them that book reviews are due at the beginning of the next class.

47 min: Begin watching the movie *The Last of the Mohicans*, the 1992 version directed by Michael Mann.

Day 28

3 min: Attendance and housekeeping. Collect book reviews and the drafts with peer comments.

47 min: Continue watching *The Last of the Mohicans*.

Day 29

3 min: Attendance and housekeeping.

20 min: Finish watching *The Last of the Mohicans*.

10 min: Have students work independently to make a chart outlining the differences between the movie and the book in terms of the plot, characters, ending, and relationships.

15 min: Ask students what are some of the differences they noted and write them down on the board. Have students discuss why they think the changes were made from the novel. What audience were the moviemakers trying to reach? Does the essence of the story remain the same?

2 min: Prepare to leave.

Day 30

3 min: Attendance and housekeeping.

10 min: Have the students discuss in small groups which actors and actresses they would have cast in the main roles and why.

15 min: As a class, discuss the movie's treatment of Native Americans compared to the book.

10 min: Have students do a written reflection on their opinions of the unit – what they learned, what material or activity they liked the best or the least, and any suggestions to improve the unit.

10 min: Summarize the unit's main points and what they should know how to do as a result of the unit.

Appendix A

Introductory Activity Part I

Divide the class into small groups of 4 to 5 students and give each group a different photo of the same landmark, the Statue of Liberty. If there are not enough different photos, make multiple copies of each photo and have some groups use the same photo. In their groups, students will discuss a series of questions, which will be written on the board: What stands out the most to them in the photo? What does the photographer use as a focal point? What details do they notice? What colors stand out? What is the mood of the photo? What feelings do they take away from it?

Then representatives from each group will share their thoughts on their photo, which will be on the projector. After getting their initial feedback, I will provide them with the context for the different photos – the time period in which they were taken, the place of publication, the photographer, and the title or caption. By seeing the other photos and getting the context, students will see that the photographers have shot the same landmark from their individual perspectives thus conveying different stories.

We will continue the discussion with how the photographers used different camera angles, framing, and other techniques to convey their points of view on the same object. Then we will make an analogy of photographers and their lenses to writers and their words. We will discuss how words are the tools of writers to convey mood and meaning. As writers manipulate words for their own purposes, they impart life to the words beyond their dictionary meanings. Based on how they are strung together, words take on tones and nuances.

To illustrate this, we will do an activity analyzing newspaper writing. Newspapers are supposed to report the news in an objective way. However, the biases of writers or editors can creep into the stories through word choices. This activity is borrowed from Media Awareness Network (accessed at http://www.media-awareness.ca/english/resources/educational/lessons/secondary/broadcast_news/bw_bias_in_the_news_lesson.cfm).

Introductory Activity Part II

Introduction:

Newspapers and reporters are supposed to provide their readers with objective, unbiased, and reliable information. To convey information fairly means letting the facts speak for themselves. Journalists know that the choice of a word or phrase can determine the context of an entire news story. However, bias does occur frequently — often unconsciously on the part of the reporter.

- Distribute and discuss the handout, How to Detect Bias in the News.

Discussion:

In order to give students an idea of how the choice of words and phrases can influence our perception of a news story, consider the following sentences:

More than 900 people attended the event.

Fewer than 1,000 people showed up at the event.

Both are accurate descriptions of the attendance at a meeting. The first gives the reader the impression that the event was successful, with more people than expected attending. The second sentence implies fewer people than expected showed up. A neutral way to describe the attendance would have been: "About 950 people attended the event."

Activity

- Break the class back into small groups of three to four students.
- Distribute copies of the newspapers (one per group) and have each group cut out the articles they think contain a value judgment. They should also highlight the word(s) and/or sentence(s) that they believe introduce a bias into the story, and answer the following questions:
 - Why do you think the words convey a value judgment?
 - Are these words or phrases found in a news story, a column, an editorial or a review? Why is this significant?
 - Have each group present its findings to the class, and compare and discuss each group's conclusions.

Photo 1



Photo 2



Photo 3



Photo 4



Photo 5



Photo 6



Photo 1: From BBC News' coverage of the opening of the Statue of Liberty to the public for the first time after the September 11 attacks (publish date August 3, 2004), the photo is one in a series titled "Liberty reopens."

<http://news.bbc.co.uk/>

Photo 2: Posted on an individual's website on August 9, 2006, under the heading "Statue of Liberty Fear." Here is his commentary:

Our once-great symbol of freedom in America has now become the biggest symbol of our fear of terrorism.

You will no longer be allowed to visit the crown of the Statue of Liberty. Park officials have decided the closing that occurred after the Sept. 11 attacks will now be permanent. Liberty's toes are as far as you get to go.

Sad. President Bush says the terrorists hate us for our freedoms. Apparently rather than fight terrorism, George would rather strip away our freedoms, giving the terrorists exactly what they want. Maybe his plan to defeat them is to actually cave and hope they love us. He should be ashamed.

Why not just tear the statue down at this point? It no longer functions as the symbol it once did. It's merely a reminder of what we *used to* stand for. Now it stands for our new weakness as a nation.

Posted by Kevin5280 at August 9, 2006 08:13 PM

www.kevin5280.com/archives/liberty.JPG

Photo 3: From Wired New York, an informational website for both visitors and residents, the photo's caption reads, "Statue of Liberty and Staten Island Ferry. The view from Beard Street Pier in Red Hook, Brooklyn."

www.wirednewyork.com/landmarks/liberty/images

Photo 4: The photo is taken by René Seindal of Denmark and appears on his website. He writes on his site, "The site is mostly a hobby project. It is not an academic endeavour, but rather a combination of holiday photography, immense curiosity and a strong desire to share the knowledge gained with other curious souls."

http://sights.seindal.dk/sight/1279_Statue_of_Liberty.html

Photo 5: This photo is from a couple's personal website. They are both originally from Vietnam and now live in Lexington, Kentucky. The picture is from a trip to New York City.

<http://sweb.uky.edu/~mnguy2/photo-hcnycity-1.jpg>

Photo 6: One of the photos making up “Two Views Down from Torch of the Statue of Liberty” taken in 1940 by Lou Stoumen. The photo is accompanied by text written by Stoumen: “F.A. Bartholdi created his awesome sculpture in sections in Paris. It was transported to New York Harbor by ship. ... One detail of Bartholdi’s conception that few have ever seen is this view down from the torch where chains and shackles can be seen broken from Liberty’s feet” (p. 59).

Stoumen, L. (1985). *Times Square: 45 years of photography*. New York: Aperture.

How to Detect Bias in the News

At one time or other we all complain about "bias in the news." The fact is, despite the journalistic ideal of "objectivity," every news story is influenced by the attitudes and background of its interviewers, writers, photographers and editors.

Not all bias is deliberate. But you can become a more aware news reader or viewer by watching for the following journalistic techniques that allow bias to "creep in" to the news:

Bias through selection and omission

An editor can express a bias by choosing to use or not to use a specific news item. Within a given story, some details can be ignored, and others included, to give readers or viewers a different opinion about the events reported. If, during a speech, a few people boo, the reaction can be described as "remarks greeted by jeers" or they can be ignored as "a handful of dissidents."

Bias through omission is difficult to detect. Only by comparing news reports from a wide variety of outlets can the form of bias be observed.

Bias through placement

Readers of papers judge first page stories to be more significant than those buried in the back. Television and radio newscasts run the most important stories first and leave the less significant for later. Where a story is placed, therefore, influences what a reader or viewer thinks about its importance.

Bias by headline

Many people read only the headlines of a news item. Most people scan nearly all the headlines in a newspaper. Headlines are the most-read part of a paper. They can summarize as well as present carefully hidden bias and prejudices. They can convey excitement where little exists. They can express approval or condemnation.

Bias by photos, captions and camera angles

Some pictures flatter a person, others make the person look unpleasant. A paper can choose photos to influence opinion about, for example, a candidate for election. On television, the choice of which visual images to display is extremely important. The captions newspapers run below photos are also potential sources of bias.

Bias through use of names and titles

News media often use labels and titles to describe people, places, and events. A person can be called an "ex-con" or be referred to as someone who "served time twenty years ago for a minor offense." Whether a person is described as a "terrorist" or a "freedom fighter" is a clear indication of editorial bias.

Bias through statistics and crowd counts

To make a disaster seem more spectacular (and therefore worthy of reading about), numbers can be inflated. "A hundred injured in aircrash" can be the same as "only minor injuries in air crash," reflecting the opinion of the person doing the counting.

Bias by source control

To detect bias, always consider where the news item "comes from." Is the information supplied by a reporter, an eyewitness, police or fire officials, executives, or elected or appointed government officials? Each may have a particular bias that is introduced into the story. Companies and public relations directors supply news outlets with puffpieces through news releases, photos or videos. Often news outlets depend on pseudo-events (demonstrations, sit-ins, ribbon cuttings, speeches and ceremonies) that take place mainly to gain news coverage.

Word choice and tone

Showing the same kind of bias that appears in headlines, the use of positive or negative words or words with a particular connotation can strongly influence the reader or viewer.

Excerpted from Newskit: A Consumers Guide to News Media, by The Learning Seed Co. Reprinted with their permission.

Appendix B

PERRY JAMESON

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Hometown, KS 66202
perry.jameson@dbplanet.com
(913) 555-1938

OBJECTIVE

To obtain knowledge of the day-to-day workings of a communications, public relations, or publishing firm through a part-time job or summer internship.

EDUCATION

Completed three years at Hometown High School.
Graduation date: May 2005.
GPA: 3.85/4.00. Top 5% of class.

EXPERIENCE

The Banner Newspaper, Hometown High School

Features Editor, August 2004 – present

- Researched information for news articles using library and Web sources.
- Composed and edited informational articles, columns, and advertising copy.
- Arranged the layout of the Features section of the newspaper.
- Enforced deadlines for Features writers.

Lagniappe Yearbook, Hometown High School

Committee Member, August 2003 – May 2004

- Designed layouts of pages and wrote captions for photographs.
- Participated in weekly planning meetings.
- Utilized desktop publishing to enhance photographs.

RELEVANT HIGH SCHOOL STUDIES

Technical writing; advanced composition; debate; video production; computer classes providing knowledge of word processing, desktop publishing, and Web software.

HONORS, AWARDS, AND MEMBERSHIPS

- **U.S. Media Association Scholarship recipient**
Scholarship based on academic achievement, community service, and campus participation and leadership in high school communications projects and studies.
- **2004 Best High School Newspaper Design winner**
Central State Regional Communications Contest, sponsored by the Communications Department, State University.
- **Treasurer of National Honor Society, 2004 – present**

Roberta Jordan
 12345 Hemingway Ln.
 Austin, TX 78722
 (512) 456-7891 — R.Jordan@email.com

Objective

Reliable and mature high school junior seeking a part-time retail sales position with a youth-oriented clothing store to gain experience and insight into the fashion industry for a future career in fashion and design.

Work Experience

Country Club Summer 2003 and 2004
Lifeguard

- Monitored swimming areas for rule violations and drowning victims.
- Assisted in maintaining pool facilities and recreation areas surrounding pool areas.
- Supervised entertainment activities sponsored by country club.
- Worked assigned shifts at check-in and concession stand.
- Attended training courses and maintained CPR certification.
- Taught summer swimming classes.

Volunteer Work

Big Brothers/Big Sisters August 2003 – May 2004

- Assisted with and participated in group activities and field trips.
- Monitored youth during activities.
- Tutored ages 8-13 and assisted with homework assignments.

School Organizations

National Honor Society 2003, 2004

Pep Squad August 2002 – May 2004
 Decorations Committee Chair — 2003

Education

City High School 2002 – present
 May 2005 Graduation

Appendix C

Evaluation Criteria for Multicultural Literature

Characterizations

1. Does the work use stereotypes as characterizations?
2. Are characters portrayed as unique individuals, with their own thoughts, emotions and philosophies, rather than as representatives of particular racial or cultural groups?
3. Is offensive or degrading vocabulary used to describe the characters, their actions, their customs, or their lifestyles?
4. Is a nonwhite character glamorized or glorified, especially in biography? (Both excessive praise and excessive deprecation of nonwhite characters result in unreal and unbalanced characterizations.) If the book is a biography, are both the personality and the accomplishments of the main character shown in accurate detail and not oversimplified?

Language

5. If a dialect is used does it have a legitimate purpose? Does it ring true and blend in naturally with the story in a non-stereotypical way, or is it simply used as an example of substandard English?
6. If non-English words are used, are they spelled and used correctly?
7. If translations are provided, are they accurate in conveying the meaning or are they word for word translations?

Storyline

8. Are the problems faced by a person of color resolved only through the help or intervention of a White character?
9. If a story deals with factual information or historical events, are the details accurate?
10. Are social issues and problems related to cultural groups of minority status depicted frankly and accurately without over-simplification?

Author's Qualifications (in the case of children's books, these questions apply to the illustrators also)

11. What qualifies the author to write a story dealing with multicultural themes?

12. If the author is not a member of the group being written about, is there anything in his/her background that would recommend him/her as a creator of the book?
13. Does the author present insider perspectives?

Illustrations

14. Do people from the same ethnic group all look alike or do they have a variety of physical attributes?
15. Do the illustrations portray people of color as simply white with darker skin tones?
16. Do the illustrations provide accurate cultural details particular to the culture presented?

This list of questions is a compilation of the criteria presented in other sources:

Norton, D. (2000). *Through the Eyes of a Child: An Introduction to Children's Literature*. Upper Saddle River, NY: Prentice Hall.

Temple, C., Martinez, M., Yokota, J., and Naylor, A. (1998). *Children's books in children's hands: An introduction to their literature*. Boston: Allyn and Bacon. Summary of criteria accessed at <http://www.ncrel.org/sdrs/areas/issues/content/entareas/reading/li4lk26.htm>

Ten Quick Ways to Analyze Children's Books for Racism and Sexism published by the Council on Interracial Books for Children

Appendix D

Action Verbs for Resumes

Accompanied	Finalized	Presided
Achieved	Financed	Produced
Acquired	Formalized	Progressed
Administered	Formed	Promoted
Advised	Formulated	Prompted
Analyzed	Founded	Proposed
Arranged	Generated	Proved
Assembled	Handled	Provided
Assisted	Headed	Recommended
Budgeted	Hired	Reduced
Built	Identified	Regulated
Clarified	Implemented	Reinforced
Commanded	Improved	Related
Completed	Improvised	Reorganized
Composed	Increased	Reported
Conceived	Influenced	Researched
Conducted	Initiated	Revamped
Constructed	Innovated	Reviewed
Controlled	Inspired	Revised
Converted	Installed	Satisfied
Cooperated	Instructed	Scheduled
Coordinated	Insured	Secured
Created	Integrated	Served
Decided	Intensified	Serviced
Delegated	Interpreted	Simplified
Demonstrated	Invented	Solved
Designed	Justified	Sparked
Detailed	Launched	Stimulated
Determined	Led	Streamlined
Developed	Licensed	Structured
Devised	Located	Succeeded
Directed	Maintained	Supervised
Discovered	Managed	Supported
Displayed	Marketed	Taught
Doubled	Mastered	Trained
Earned	Mediated	Transferred
Educated	Monitored	Transformed
Effected	Negotiated	Unified
Eliminated	Nominated	Used
Enacted	Obtained	Utilized
Encouraged	Operated	Verified
Engineered	Ordered	Wrote
Enhanced	Organized	
Established	Participated	
Evaluated	Perfected	
Exceeded	Performed	
Executed	Piloted	
Exhibited	Pinpointed	
Expanded	Placed	
Facilitated	Planned	
	Prepared	

*This list is an edited version of
The University of Georgia
Career Center's Resume Writing
Tips, which can be accessed at
[http://www.career.uga.edu/
multimedia/ResumeTips.pdf](http://www.career.uga.edu/multimedia/ResumeTips.pdf)*

Appendix E

Cinderella Storyboard



Characters: Cinderella, stepmother, 2 stepsisters

Setting: their house

Music: melodramatic string music

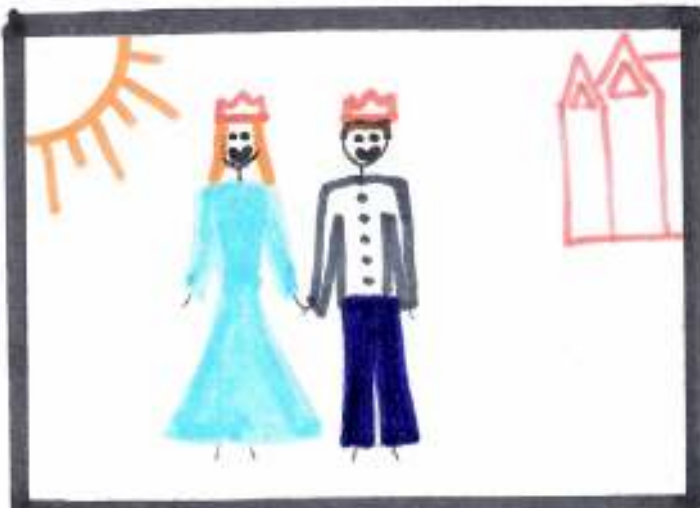
The music sets the tone for Cinderella's sad life. She is on her knees cleaning while her stepmother and stepsisters watch with their hands on their hips to show they are in charge. It is dark with no windows open to symbolize how the house is like a prison for Cinderella.



Characters: Cinderella, fairy godmother, mice friends

Setting: outside in the garden

The characters are gathered around Cinderella in a circle to symbolize the strength of friendship. The green grass symbolizes vitality.



Characters: Cinderella, the Prince

Setting: outside the palace

Music: trumpets

The sounds of the trumpets signify a new beginning for Cinderella as she marries the Prince. The sun is shining showing that it is a bright, hopeful day for Cinderella – the story ends with an optimistic tone.

Appendix F

Was That Logical?

Type of Logical Fallacy	Example
Ad hominem: appealing to the audience's feelings or prejudices; instead of attacking an assertion, attacking the person making the assertion or instead of attacking an assertion, attacking the relationship between the person and the person's circumstances.	<p><i>Student 1:</i> "I believe cheating on tests is wrong."</p> <p><i>Student 2:</i> "Of course you would say that; you're a straight A student."</p> <p><i>Student 1:</i> "What about the arguments I gave to support my position?"</p> <p><i>Student 2:</i> "Those don't count. Like I said, you always get As anyway. Furthermore, you're a teacher's pet, so I just can't believe what you say." (Why it is a fallacy: the character, circumstances, or actions of a person do not have a bearing on the truth or falsity of a claim being made.)</p>
False causality: falsely identifying the causes of some effect.	"The cafeteria food is always cold because the cooks refuse to use their stoves." (Why it is a fallacy: The food may be cold, but not for this false reason.)
Red herring: distracting attention from the real issue by introducing an irrelevant topic.	"We admit that this measure is popular. But we also urge you to note that there are so many bond issues on this ballot that the whole thing is getting ridiculous." (Why it is a fallacy: Topic was another measure, not one about bond issue.)
Overgeneralization: statements that are so general they oversimplify reality.	"All birds can fly." (Why it is a fallacy: It is a general concept, but there are exceptions, e.g., penguins.)
Bandwagon effect: attracting the audience based on the show rather than the substance of the presentation or getting people to do or believe something because other people do.	"If you vote for my candidate, you will be joining millions of others in a just cause." (Why it is a fallacy: The listener is not asked to examine the candidate's merits but only to follow the crowd or popular trend.)

Source: Indiana English/Language Arts Grade 12 Standards Resource, November 2003 accessed at http://www.indianastandardsresources.org/admin/library/was_that_logical.pdf

Appendix G

Logical Fallacies Worksheet

Explain why the following statements are faulty in their logic. Identify which types of logical fallacies they are.

1. Joe must be depressed because he wore black all week.

Type of logical fallacy:

Explanation:

2. How can you accuse me of being late when you're such a slow poke?

Type of logical fallacy:

Explanation:

3. She's 6 feet 2 inches tall so she must be a great basketball player.

Type of logical fallacy:

Explanation:

4. I wouldn't vote for anyone under the age of thirty for any kind of public office. They just aren't experienced or responsible enough to make major decisions that will affect the entire community.

Type of logical fallacy:

Explanation:

5. Since Harvard, Stanford, and Berkeley have all added a multicultural component to their graduations requirements, Notre Dame should get with the future.

Type of logical fallacy:

Explanation:

6. Affirmative action proponents accuse me of opposing equal opportunity in the work force. I think my positions on military expenditures, education and public health speak for themselves.

Type of logical fallacy:

Explanation:

*This worksheet is adapted from the following sources: <http://www.blinn.edu/brazos/humanities/lwebb/1301/argument/Logical%20Fallacies%20worksheet.htm>, http://eprintice.sdsu.edu/F02X1/rtrsbier/webquest/teacher_template/t-webquest.htm, and *Warriner's English Grammar and Composition (Fifth Course, 1986)* published by Harcourt Brace Jovanovich.*

Appendix H

Sample Editorials

Government shouldn't be in charity business

The writer of a Nov. 23 letter to the editor, "Libertarians simply not a cure for what ails U.S. politics," takes issue with what he sees as libertarians' "attempts at institutionalizing selfishness," calling those attempts "repugnant."

There are exceptions, but it's generally your own fault if you end up poor. Choices have consequences, and if you make bad choices, there are going to be bad consequences. Welfare-state governments seem to think people who make good choices should be punished by having their money stolen from them and given to people who have made bad choices.

America is supposed to be about working for what you get, not having things handed to you. If people choose to give to charity, that's in no way wrong. Americans give tons of money to charity every year. Libertarians just don't believe the imperial federal government should be in charge of it.

Collin Woodard

Published in the Athens Banner-Herald on 11/29/06

Christians should vote for Maddox as mayor

When voters go to the polls Dec. 5 for the Athens-Clarke County mayoral runoff, they'll have a clear choice. Their choice will be between the left-leaning liberal Mayor Heidi Davison, who considers religion "not applicable," according to her response to a questionnaire she filled out during her campaign, and Charlie Maddox, the conservative, devout Christian pastor of Twin Oaks Baptist Church. Davison's response to the religion question indicates to me she is hiding information from the voters to keep them from making an informed decision.

As mayor, her religion and moral values are very important, as she has shown by her support of domestic benefits for homosexuals. A proposal to provide health benefits for the domestic partners of county employees, one of Davison's pet projects, was rushed out of an Athens-Clarke County Commission committee so it can be voted on at the commission's Dec. 6 meeting.

In my opinion, the majority of voters in Athens-Clarke County consider themselves to be Christians. Therefore, if we Christians will stand up and be counted for Christ, we can defeat Heidi Davison and her liberal agenda and elect Charlie Maddox, who openly shares his Christian values and goals for our county.

James Robertson

Published in the Athens Banner-Herald on 11/30/06

Religion on higher plane than the world of politics

I'm responding to James Robertson's Thursday letter to the editor, "Christians should vote for Maddox as mayor."

I do not write to endorse any political candidate; I have always felt this to be inappropriate for clergy to do. However, the theme of Robertson's piece - that we should vote for a particular candidate on the basis of his or her particular religion - greatly disturbs me. There are two reasons for my distress.

First, I feel that religion - whether Judaism, Christianity or Islam - should be carried out on the highest level possible, spiritually and intellectually. To reduce it to a low-level ploy attempting to attract voters is disgraceful.

Then, also, Robertson must have very little respect for the voting public, that instead of examining all the issues involved, they would simplistically go into the voting booth to "stand up and be counted for Christ." Somehow, I have a much higher respect for my fellow Athenians and Americans than that.

In 1960, presidential candidate John F. Kennedy said: "I believe in an America where no Catholic prelate would tell the president how to act and no Protestant minister would tell his parishioners for whom to vote." We should all remember this.

Rabbi Ronald D. Gerson
 Congregation Children of Israel
 Athens
Published in the Athens Banner-Herald on 12/01/06

Kidd's loss in Senate race is good news for this area

The election result that will make the most difference for Athens-Clarke County is the defeat of Democrat Jane Kidd in the state Senate District 46 race. Thank goodness she won't be representing me in Atlanta. She said she wanted what was best for this state's children in education, yet she was supported by the Georgia Association of Educators, which represents the interests of the state's teachers. One contradiction of that magnitude is all it took for me.

Thanks to Republican Bill Cowsert for running, and thanks to everyone who cast a vote against Kidd and for sanity in his district.

John Ray
Published in the Athens Banner-Herald on 11/13/06

Appendix I

Fenimore Cooper's Literary Offenses

by Mark Twain

"The Pathfinder" and "The Deerslayer" stand at the head of Cooper's novels as artistic creations. There are others of his works which contain parts as perfect as are to be found in these, and scenes even more thrilling. Not one can be compared with either of them as a finished whole. The defects in both of these tales are comparatively slight. They were pure works of art.

--Professor Lounsbury

The five tales reveal an extraordinary fullness of invention. ... One of the very greatest characters in fiction, Natty Bumppo... The craft of the woodsman, the tricks of the trapper, all the delicate art of the forest were familiar to Cooper from his youth up.

--Professor Matthews

Cooper is the greatest artist in the domain of romantic fiction in America.

--Wilkie Collins

It seems to me that it was far from right for the Professor of English Literature at Yale, the Professor of English Literature in Columbia, and Wilkie Collins to deliver opinions on Cooper's literature without having read some of it. It would have been much more decorous to keep silent and let persons talk who have read Cooper.

Cooper's art has some defects. In one place in "Deerslayer," and in the restricted space of two-thirds of a page, Cooper has scored 114 offenses against literary art out of a possible 115. It breaks the record.

There are nineteen rules governing literary art in domain of romantic fiction -- some say twenty-two. In "Deerslayer," Cooper violated eighteen of them. These eighteen require:

1. That a tale shall accomplish something and arrive somewhere. But the "Deerslayer" tale accomplishes nothing and arrives in air.
2. They require that the episodes in a tale shall be necessary parts of the tale, and shall help to develop it. But as the "Deerslayer" tale is not a tale, and accomplishes nothing and arrives nowhere, the episodes have no rightful place in the work, since there was nothing for them to develop.
3. They require that the personages in a tale shall be alive, except in the case of corpses, and that always the reader shall be able to tell the corpses from the others. But this detail has often been overlooked in the "Deerslayer" tale.

4. They require that the personages in a tale, both dead and alive, shall exhibit a sufficient excuse for being there. But this detail also has been overlooked in the "Deerslayer" tale.

5. They require that when the personages of a tale deal in conversation, the talk shall sound like human talk, and be talk such as human beings would be likely to talk in the given circumstances, and have a discoverable meaning, also a discoverable purpose, and a show of relevancy, and remain in the neighborhood of the subject at hand, and be interesting to the reader, and help out the tale, and stop when the people cannot think of anything more to say. But this requirement has been ignored from the beginning of the "Deerslayer" tale to the end of it.

6. They require that when the author describes the character of a personage in the tale, the conduct and conversation of that personage shall justify said description. But this law gets little or no attention in the "Deerslayer" tale, as Natty Bumppo's case will amply prove.

7. They require that when a personage talks like an illustrated, gilt-edged, tree-calf, hand-tooled, seven-dollar Friendship's Offering in the beginning of a paragraph, he shall not talk like a negro minstrel in the end of it. But this rule is flung down and danced upon in the "Deerslayer" tale.

8. They require that crass stupidities shall not be played upon the reader as "the craft of the woodsman, the delicate art of the forest," by either the author or the people in the tale. But this rule is persistently violated in the "Deerslayer" tale.

9. They require that the personages of a tale shall confine themselves to possibilities and let miracles alone; or, if they venture a miracle, the author must so plausibly set it forth as to make it look possible and reasonable. But these rules are not respected in the "Deerslayer" tale.

10. They require that the author shall make the reader feel a deep interest in the personages of his tale and in their fate; and that he shall make the reader love the good people in the tale and hate the bad ones. But the reader of the "Deerslayer" tale dislikes the good people in it, is indifferent to the others, and wishes they would all get drowned together.

11. They require that the characters in a tale shall be so clearly defined that the reader can tell beforehand what each will do in a given emergency. But in the "Deerslayer" tale, this rule is vacated.

In addition to these large rules, there are some little ones. These require that the author shall:

12. *Say* what he is proposing to say, not merely come near it.

13. Use the right word, not its second cousin.

14. Eschew surplusage.

15. Not omit necessary details.

16. Avoid slovenliness of form.

17. Use good grammar.

18. Employ a simple and straightforward style.

Even these seven are coldly and persistently violated in the "Deerslayer" tale.

Cooper's gift in the way of invention was not a rich endowment; but such as it was he liked to work it, he was pleased with the effects, and indeed he did some quite sweet things with it. In his little box of stage-properties he kept six or eight cunning devices, tricks, artifices for his savages and woodsmen to deceive and circumvent each other with, and he was never so happy as when he was working these innocent things and seeing them go. A favorite one was to make a moccasined person tread in the tracks of a moccasined enemy, and thus hide his own trail. Cooper wore out barrels and barrels of moccasins in working that trick. Another stage-property that he pulled out of his box pretty frequently was the broken twig. He prized his broken twig above all the rest of his effects, and worked it the hardest. It is a restful chapter in any book of his when somebody doesn't step on a dry twig and alarm all the reds and whites for two hundred yards around. Every time a Cooper person is in peril, and absolute silence is worth four dollars a minute, he is sure to step on a dry twig. There may be a hundred other handier things to step on, but that wouldn't satisfy Cooper. Cooper requires him to turn out and find a dry twig; and if he can't do it, go and borrow one. In fact, the Leatherstocking Series ought to have been called the Broken Twig Series.

I am sorry that there is not room to put in a few dozen instances of the delicate art of the forest, as practiced by Natty Bumppo and some of the other Cooperian experts. Perhaps we may venture two or three samples. Cooper was a sailor -- a naval officer; yet he gravely tells us how a vessel, driving toward a lee shore in a gale, is steered for a particular spot by her skipper because he knows of an *undertow* there which will hold her back against the gale and save her. For just pure woodcraft, or sailorkraft, or whatever it is, isn't that neat? For several years, Cooper was daily in the society of artillery, and he ought to have noticed that when a cannon-ball strikes the ground it either buries itself or skips a hundred feet or so; skips again a hundred feet or so -- and so on, till finally it gets tired and rolls.

Now in one place he loses some "females" -- as he always calls women -- in the edge of a wood near a plain at night in a fog, on purpose to give Bumppo a chance to show off the delicate art of the forest before the reader. These mislaid people are hunting for a fort. They hear a cannon-blast, and a cannon-ball presently comes rolling into the wood and stops at their feet. To the females this suggests nothing. The case is very different with the admirable Bumppo. I wish I may never know peace again if he doesn't strike out promptly and *follow the track* of that cannon-ball across the plain in the dense fog and find the fort. Isn't it a daisy? If Cooper had any real knowledge of Nature's ways of doing things, he had a most delicate art in concealing the fact. For instance: one of his acute Indian experts, Chingachgook (pronounced Chicago, I think), has lost the trail of a person he is tracking through the forest. Apparently that trail is hopelessly lost. Neither you nor I could ever have guessed the way to find it. It was very different with Chicago. Chicago was not stumped for long. He turned a running stream out of its course, and there, in the slush in its old bed, were that person's moccasin tracks. The current did not wash

them away, as it would have done in all other like cases -- no, even the eternal laws of Nature have to vacate when Cooper wants to put up a delicate job of woodcraft on the reader.

Cooper made the exit of that stream fifty feet wide, in the first place, for no particular reason; in the second place, he narrowed it to less than twenty to accommodate some Indians. He bends a "sapling" to form an arch over this narrow passage, and conceals six Indians in its foliage. They are "laying" for a settler's scow or ark which is coming up the stream on its way to the lake; it is being hauled against the stiff current by rope whose stationary end is anchored in the lake; its rate of progress cannot be more than a mile an hour. Cooper describes the ark, but pretty obscurely. In the matter of dimensions "it was little more than a modern canal boat." Let us guess, then, that it was about one hundred and forty feet long. It was of "greater breadth than common." Let us guess then that it was about sixteen feet wide. This leviathan had been prowling down bends which were but a third as long as itself, and scraping between banks where it only had two feet of space to spare on each side. We cannot too much admire this miracle. The ark is arriving at the stream's exit now, whose width has been reduced to less than twenty feet to accommodate the Indians -- say to eighteen. There is a foot to spare on each side of the boat. Did the Indians notice that there was going to be a tight squeeze there? Did they notice that they could make money by climbing down out of that arched sapling and just stepping aboard when the ark scraped by? No, other Indians would have noticed these things, but Cooper's Indian's never notice anything. Cooper thinks they are marvelous creatures for noticing, but he was almost always in error about his Indians. There was seldom a sane one among them.

The ark is one hundred and forty-feet long; the dwelling is ninety feet long. The idea of the Indians is to drop softly and secretly from the arched sapling to the dwelling as the ark creeps along under it at the rate of a mile an hour, and butcher the family. It will take the ark a minute and a half to pass under. It will take the ninety-foot dwelling a minute to pass under. Now, then, what did the six Indians do? It would take you thirty years to guess, and even then you would have to give it up, I believe. Therefore, I will tell you what the Indians did. Their chief, a person of quite extraordinary intellect for a Cooper Indian, warily watched the canal-boat as it squeezed along under him and when he had got his calculations fined down to exactly the right shade, as he judge, he let go and dropped. And *missed the boat!* That is actually what he did. He missed the house, and landed in he stern of the scow. It was not much of a fall, yet it knocked him silly. He lay there unconscious. If the house had been ninety-seven feet long he would have made the trip. The error lay in the construction of the house. Cooper was no architect.

There still remained in the roost five Indians. The boat has passed under and is now out of their reach. Let me explain what the five did -- you would not be able to reason it out for yourself. No. 1 jumped for the boat, but fell in the water astern of it. Then No. 2 jumped for the boat, but fell in the water still further astern of it. Then No. 3 jumped for the boat, and fell a good way astern of it. Then No. 4 jumped for the boat, and fell in the water *away* astern. Then even No. 5 made a jump for the boat -- for he was Cooper Indian. In that matter of intellect, the difference between a Cooper Indian and the Indian that stands in front of the cigar-shop is not spacious. The scow episode is really a sublime burst of invention; but it does not thrill, because the inaccuracy of details throw a sort of air of fictitiousness and general improbability over it. This comes of Cooper's inadequacy as observer.

The conversations in the Cooper books have a curious sound in our modern ears. To believe that such talk really ever came out of people's mouths would be to believe that there was a time when time was of no value to a person who thought he had something to say; when it was the custom to spread a two-minute remark out to ten; when a man's mouth was a rolling-mill, and busied itself all day long in turning four-foot pigs of thought into thirty-foot bars of conversational railroad iron by attenuation; when subjects were seldom faithfully stuck to, but the talk wandered all around and arrived nowhere; when conversations consisted mainly of irrelevancies, with here and there a relevancy, a relevancy with an embarrassed look, as not being able to explain how it got there.

Cooper was certainly not a master in the construction of dialogue. Inaccurate observation defeated him here as it defeated him in so many other enterprises of his life. He even failed to notice that the man who talks corrupt English six days in the week must and will talk it on seventh, and can't help himself. In the "Deerslayer" story, he lets Deerslayer talk the showiest kind of book-talk sometimes, and at other times the basest of base dialects. For instance, when some one asks him if he has a sweetheart, and if so, where she abides, this is his majestic answer:

“She's in the forest -- hanging from the boughs of the trees, in a soft rain -- in the dew on the open grass -- the clouds that float about in the blue heavens -- the birds that sing in the woods -- the sweet springs where I slake my thirst -- and in all the other glorious gifts that come from God's Providence!”

And this is another of his remarks:

“If I was Injin born, now, I might tell of this, or carry in the scalp and boast of the expl'ite afore the whole tribe; of if my inimy had only been a bear” -- [and so on]

We cannot imagine such a thing as a veteran Scotch Commander-in-Chief comporting himself like a windy melodramatic actor, but Cooper could. On one occasion, Alice and Cora were being chased by the French through a fog in the neighborhood of their father's fort:

“Point de quartier aux coquins!” cried an eager pursuer, who seemed to direct the operations of the enemy.

“Stand firm and be ready, my gallant 60ths!” suddenly exclaimed a voice above them; **“wait to see the enemy, fire low, and sweep the glacis.”**

“Father! father!” exclaimed a piercing cry from out the mist. **“It is I! Alice! thy own Elsie! spare, O! save your daughters!”**

“Hold!” shouted the former speaker, in the awful tones of parental agony, the sound reaching even to the woods, and rolling back in a solemn echo. **“’Tis she! God has restored me my children! Throw open the sally-port; to the field, 60ths, to the field! pull not a trigger, lest ye kill my lambs! Drive off these dogs of France with your steel!”**

Cooper's word-sense was singularly dull. When a person has a poor ear for music he will flat and sharp right along without knowing it. He keeps near the tune, but is *not* the tune. When a person has a poor ear for words, the result is a literary flattening and sharpening; you perceive what he is intending to say, but you also perceive that he does not *say* it. This is Cooper. He was not a word-musician. His ear was satisfied with the *approximate* words. I will furnish some circumstantial evidence in support of this charge. My instances are gathered from half a dozen pages of the tale called "Deerslayer." He uses "Verbal" for "oral"; "precision" for "facility";

"phenomena" for "marvels"; "necessary" for "predetermined"; "unsophisticated" for "primitive"; "preparation" for "expectancy"; "rebuked" for "subdued"; "dependent on" for "resulting from"; "fact" for "condition"; "fact" for "conjecture"; "precaution" for "caution"; ...

Now I feel sure, deep down in my heart, that Cooper wrote about the poorest English that exists in our language, and that the English of "Deerslayer" is the very worst that even Cooper ever wrote.

I may be mistaken, but it does seem to me that "Deerslayer" is not a work of art in any sense; it does seem to me that it is destitute of every detail that goes to the making of a work of art; in truth, it seems to me that "Deerslayer" is just simply a literary *delirium tremens*.

A work of art? It has no invention; it has no order, system, sequence, or result; it has no lifelikeness, no thrill, no stir, no seeming of reality; its characters are confusedly drawn, and by their acts and words they prove that they are not the sort of people the author claims that they are; its humor is pathetic; its pathos is funny; its conversations are -- oh! indescribable; its love-scenes odious; its English a crime against the language.

Counting these out, what is left is Art. I think we must all admit that.

1895

This is an edited version of Mark Twain's critique. The full piece can be accessed at <http://xroads.virginia.edu/~HYPER/HNS/Indians/offense.html>

Appendix J

Writing Book Reviews

A book review tells not only what a book is about, but also how successfully the book explains itself.

As a reviewer, you bring together the two strands of accurate, analytical reading and strong, personal response when you indicate what the book is about and what it might mean to a reader (by explaining what it meant to you). In other words, reviewers answer not only the what but the so what question about a book. Thus, in writing a review, you combine the skills of *describing* what is on the page, *analyzing* how the book tried to achieve its purpose, and *expressing* your own reactions.

Reading the Book

As you are reading or preparing to write the review, ask yourself these questions:

What are the author's viewpoint and purpose?

Are they appropriate? The viewpoint or purpose may be implied rather than stated, but often a good place to look for what the author says about his or her purpose and viewpoint is the introduction or preface.

What are the author's main points?

Again, these will often be stated in the introduction.

What kind of evidence does the author use to prove his or her points?

Is the evidence convincing? Why or why not? Does the author support his or her points adequately?

How does this book relate to other books on the same topic?

Is the book unique? Does it add new information? What group of readers, if any, would find this book most useful?

Does the author have the necessary expertise to write the book?

What credentials or background does the author have that qualify him or her to write the book? Has the author written other books on this topic?

What are the most appropriate criteria by which to judge the book? How successful do you think the author was in carrying out the overall purposes of the book?

Depending on your book's purpose, you should select appropriate criteria by which to judge its success. Use any criteria your instructor has given you in lecture or on your assignment sheet.

Writing the Book Review

Book reviews generally include the following kinds of information; keep in mind, though, that you may need to include other information to explain your assessment of a book.

Like most pieces of writing, the review itself usually begins with an introduction that lets your readers know what the review will say. The first paragraph usually includes the author and title. You should also include a very brief overview of the contents of the book, the purpose or audience for the book, and your reaction and evaluation.

You should then move into a section of background information that helps place the book in context and discusses criteria for judging the book.

Next, you should give a summary of the main points of the book, quoting and paraphrasing key phrases from the author.

Finally, you get to the heart of your review—your evaluation of the book. In this section, you might discuss some of the following issues:

- how well the book has achieved its goal
- what possibilities are suggested by the book
- what the book has left out
- how the book compares to others on the subject
- what specific points are not convincing
- what personal experiences you've had related to the subject.

It is important to use labels to carefully distinguish your views from the author's, so that you don't confuse your reader.

Then, like other essays, you can end with a direct comment on the book, and tie together issues raised in the review in a conclusion.

From Writing Tutorial Services at Indiana University www.indiana.edu/~wts/

Sample Book Review from The New York Times

December 3, 2006

Children's Books

By GREGORY COWLES

IF your grade school was anything like mine, teachers seized on Christmas to explore foreign traditions: the Dutch St. Nick, the Russian Babushka — it's a small world after all. But to immigrant children (and their parents), America's ornate celebration can seem plenty exotic already. That's the premise of "Yoon and the Christmas Mitten," a sweet and subtle holiday story as much about assimilation as it is about Christmas.

Yoon is a young Korean girl, maybe 6 or 7, whose family has recently moved to America. Her stylish pageboy and avid expressions first appeared three years ago, when Helen Recorvits and Gabi Swiatkowska teamed up for the lovely picture book "My Name Is Yoon." In that story, Yoon's parents had to coax her to write her name in English instead of Korean. Now, though, as she learns about Christmas American style, Yoon is dazzled. Visions of presents and tumbling elves dance in her head. She rushes home to report each new detail to Mother and Father: Santa Claus! The North Pole! Rudolph!

Her parents are less than thrilled. (You may suspect, looking at her father's crossed arms and frowning puss, that his heart is two sizes too small.) "We are not a Christmas family," her mother says. Her father pushes a holiday storybook away. "We are Korean," he tells her. "Santa Claus is not our custom."

So now it's Yoon's turn to coax. Mostly she goes about it the way any 6-year-old would: she cries, she begs, she throws a tantrum. She also tries to bypass her parents completely, appealing to Santa by decorating the hedges with bread. (This plan backfires, in a playful moment that makes great use of the word "EEEE.") Finally, Yoon plays her trump card: "But, Father," she says innocently. "America is our home now. Are we not both Korean and American?"

Yoon's perspective is just askew enough to make her a believable outsider as well as a quirky individual: besides calling the big guy "Mr. Santa Claus," she thinks of one classmate as "the freckle boy" and mistakes a candy cane for a piece of the striped North Pole. Where she really comes alive, though, is in Swiatkowska's rich, textured illustrations. Impressionistic and drenched in color, these draw on a wealth of art history. Yoon's plaintive dreams of the North Pole are like something from the Byzantine Empire, while her teacher resembles a Raphael Madonna and her classroom might have been decorated by William Morris.

Strangely, the book never answers Yoon's central question: "Why did my father not like Christmas?" Korea officially recognizes the holiday, it turns out, and Christians make up the country's largest religious group — but you won't learn either fact from this book. True, Korea's celebration is more understated than America's (whose isn't?), but it might have been nice to get a sense whether Yoon's parents object to Mr. Santa on religious grounds or cultural ones.

To the book's target audience, though, that question probably won't matter any more than it does to Yoon herself. When children reach the book's magical final spread, with Yoon peeking through saturated red curtains and licking a last taste of candy cane off her lips, here's all they're likely to be thinking: Yes, Yoon, there is a Santa Claus.

Gregory Cowles is an editor at the Book Review.

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Appendix K

Notes on Sherman Alexie

Born in October 1966, Sherman Alexie, Jr., a Spokane/Coeur d'Alene Indian, was not expected to live as he had hydrocephalus, a condition where the brain is compressed due to excessive accumulation of fluid. At six months, he had a brain operation. While he did not suffer mental retardation as expected, he did experience seizures throughout his childhood. Growing up on the Spokane Indian Reservation (population: 1,100) in Washington State, he was an avid reader at any early age, which did not make him popular with his peers.

When it came time for him to enter high school, Alexie made a conscious decision to attend Reardon High School, 20 miles away from the reservation, to receive a better education than he would if he continued his schooling on the reservation. He was the only Indian student at the school, but he excelled in both academics and athletics (he played on the basketball team).

After high school, he attended Gonzaga University in Spokane for two years and then finished his degree at Washington State University in Pullman. While studying at WSU, he took a poetry workshop and realized his gift for writing. After he graduated, he received the Washington State Arts Commission Poetry Fellowship in 1991. Soon after he had his first two collections of poetry published.

In 1993 his first collection of short stories, *The Lone Ranger and Tonto Fistfight in Heaven*, was published. He went on to write a screenplay for one of the stories and it was released as the movie *Smoke Signals* in 1998. In addition to writing, Alexie also has experience as a stand-up comedian, editor, and speaker. He has also appeared on numerous national news shows; he was part of the eight-member panel that participated in the Lehrer News Hour

Dialogue on Race with President Bill Clinton in 1998. He has now published a total of 17 books and won numerous awards.

Source: Sherman Alexie's website <http://www.shermanalexie.com/>