

ENGLISH 96: EVERYDAY MATTERS: WRITING TOWARD SOCIAL JUSTICE



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Exercises and Readings for English 96
by Professor Rosie Banks

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Licensing

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CHAPTER OVERVIEW

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1.1: Introducing the Neighborhood Profile Assignment

In “Paul Hawken: Programming a New Operating System for Civilization” by James Epstein-Reeves and Ellen Weinreb in The Guardian (September 23, 2013), Hawken is quoted as saying:

When asked if I am pessimistic or optimistic about the future, my answer is always the same: If you look at the science about what is happening on earth, and you aren’t pessimistic, you don’t understand data. But if you meet the people who are working to restore the earth and the lives of the poor, and you aren’t optimistic, you haven’t got a pulse. What I see everywhere in the world are ordinary people willing to confront despair, power, and incalculable odds in order to restore some semblance of grace, justice, and beauty to this world.

Hawken, an entrepreneur and environmentalist, spoke these words in 2009 at the University of Portland graduation ceremonies (Epstein-Reeves & Weinreb, 2013). Yet, the mindset underneath it — the belief that the movement toward a more just society occurs in the dance between data and people, science and humanity — speaks to the everyday nature of true social justice. Hawken’s seminal work, *The Ecology of Commerce* (1993), argues that corporations contribute to social justice “when the institutions surrounding commerce are redesigned . . . where everyday arts of work and life accumulate into a better world as a matter of course, not a matter of conscious altruism” (Epstein-Reeves & Weinreb, 2013).

On a smaller scale, such ideas speak to the spirit of The Neighborhood Profile Assignment: our everyday lives and world matter. Thus, the more we understand our worlds and are able to articulate what we understand, the more able we are to contribute to the better world . . . starting with where we live.

The Neighborhood Profile Assignment combines two mini-research projects — one focused on data; the other, people — into a balanced presentation of your neighborhood. Your instructor may also require an essay.

Relation to English 96 student learning outcomes

Your work towards successfully completing the mini-research projects as well as the overall presentation will demonstrate that you have met the following English 96 learning outcomes (Outcomes come verbatim from English 96 student learning outcomes.):

1. Reading

1. Apply a variety of reading strategies to successfully decode texts, including:
 1. Activating background knowledge;
 2. Distinguishing fact from opinion; and
 3. Making and modifying predictions and inferences on the basis of evidence.

2. Critical Thinking

1. Engage in practices of critical thinking while reading and writing, including:
 1. Interpreting a text and supporting the interpretation with evidence; and
 2. Analyzing and evaluating a text in connection with other areas of knowledge, including text to text, text to self, and text to world.

3. Writing Through Reading

1. Respond to . . . readings by [creating presentations] that
 1. Use textual evidence from the readings;
 2. Incorporate appropriate focus (including a thesis statement), organization and support;
 3. Demonstrate unity, coherence, and clarity;
 4. Integrate source material and utilize appropriate documentation practices; and
 5. Synthesize personal, social, and textual connections.

Sample Curriculum

This assignment is designed to be completed in three to four weeks.

Week 1: Class 1: Review The Neighborhood Profile Assignment Description, including this introduction, and review a sample of a presentation on Miller Beach, Indiana

Homework: Read “Austin, Indiana: the HIV Capital of Small Town America” by Jessica Wapner and take notes.

Week 1: Class 2: Complete reading quiz on Wapner's essay. Then, discuss how the essay is a form of a neighborhood profile: Consider the focusing question, the data applied, the people interviewed, and the overall synthesis of information. Your instructor may assign you a Chicago community area to profile, or you may be asked to research the community area in which you live.

Homework: Complete a journal entry on your experiences in the community area or neighborhood.

Week 2: Class 1: Review the first mini-research project: the Neighborhood Basic Information Table. Discuss the two major research tools to be used: the Chicago Communities Research Guide and the Chicago Data Snapshots. Review a sample of the Neighborhood Basic Information Table completed for Miller Beach, Indiana.

Homework: Complete the Neighborhood Basic Information Table for your neighborhood.

Week 2: Class 2: Discuss the results of the class' completion of the Neighborhood Basic Information Table. Introduce the second mini-research project, the Neighborhood Interview. Review two sample neighborhood interviews. Determine whom you intend to interview.

Homework: Complete at least one Neighborhood Interview.

Week 3: Class 1: Combine the Neighborhood Basic Information Table and the Neighborhood Interview into a draft of the Neighborhood Profile Presentation.

Week 3: Class 2: Conference with your instructor and/or present the draft of your presentation to the class for feedback.

Homework: Revise Neighborhood Profile presentation.

Week 4: Participate in presentations of Neighborhood Profiles.

Journal: Reflecting on Your Experiences in Your Neighborhood

Prior to your completion of the Neighborhood Basic Information Table, this is an opportunity to add your lived experiences to the neighborhood profile that we are creating.

In this journal, please address the following questions:

1. When did I move into this community? How long have I lived there?
2. What are some community features that others don't see?
3. What is the community/neighborhood like?
4. Is this neighborhood a community? is there a difference?
5. What are some of your favorite or best memories of living in this community? Your worst?
6. Do you like your neighborhood? Why or why not?

Neighborhood Profile Presentation Assignment Description

Instructions: Using PowerPoint, Google Slides, Canva, or another online presentation creation tool, create a visually appealing presentation of your neighborhood with photos. The presentation must contain the following slides. The information for the slides should be derived from the Neighborhood Basic Information Table and the Neighborhood Interview.

Required Slides

Slide 1: Your name, name of neighborhood/community area, zip code, photo of neighborhood

Slide 1 should introduce your neighborhood with a photo that represents your overall focus.

Slide 2: History of Neighborhood

Use bullet points in slide 2. The goal is not to be exhaustive, but to capture what you consider to be the most important historical details for your classmates and instructor to know about your neighborhood. Ideally, those details have some impact on the current state or culture of the neighborhood.

Slide 3: Key natural and/or cultural features with photos

Again, don't be exhaustive. Choose which features you share to reveal some aspects of your neighborhood that you see as unique to your neighborhood.

Slide 4: Median or Average Income, Age, Education Level

Here, just list the relevant facts and your source. You are expected to be able to discuss with the class how these facts contribute to your overall understanding of the neighborhood.

Slide 5: Interviewee — Name and category

If the interviewee has agreed to take a photo, this would be the place to include it.

Slide 6: Insights from Interview — At least 3 key quotes

Use the quotes to discuss what you learned from the interview or what was confirmed for you in the interview.

Slide 7: Your takeaways from this research

In this slide you will combine what you learned from the Neighborhood Basic Information Table and what you learned from the interview into a short statement about your neighborhood. Try to identify at least two takeaways.

Optional Slide

Slide 8: If you had the opportunity or resources to improve your neighborhood, what would you do?

If the neighborhood profile is an opportunity to reflect on where you live, slide 8 gives you an opportunity to discuss the “Now What?” part of the reflection. Based on what you learned, how might you improve your neighborhood?

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1.2: Sample of Neighborhood Profile Presentation

Sample of Neighborhood Profile Presentation



History

- 1851- First Settled
- 1907 -Incorporation
- 1918 - Annexed to Gary
- 1971 - Miller Citizen's Corporation
- 1998 — Miller Garden Club



Miller

Key Features

- Marquette and Lake St. Beaches
- Over half of Miller is part of the National Park Service — Indiana Dunes
- Nelson Algren
- Early site for aviation development — before the Wright brothers, there was Octave Chanute



43,783

Average Income (Poverty line is ~30K to 31K.)

38.9

Average Age

Some years of college

Average Educational Level

"I love this neighborhood because it's safe, relatively safer than the rest of Gary, and it's far more pretty than the rest of Gary, but it's still . . . it's technically part of Gary, so we still get that Michael Jackson clout and all the other things that come with the history of Gary."

"The strength of Miller is nature: You have the lake, the Indiana Dunes, the woodlands, the wetlands — all in Miller."

"There is one story that keeps coming up. One time me and my friend were over at the Marquette Pavilion, and we found a paddle boat that had oars ? It didn't have oars; you had to pedal with your feet. We went out on the boat at night, and . . . We went all across the lagoon until we couldn't, and it was a narrow strip of water, and we grabbed the boat and pulled it up on the dunes and put it behind a tree. We then crossed over the river with a log and walked through the woods back to Grand Boulevard. . . . **Safety and freedom — Other places people will ask, "What are you doing out on the lake at this time? . . ." But in Miller you are free to do whatever whenever.**

From: John Smith who lived in the community

“The houses were inspirational. You had two different Garys. You had these nice houses [in Miller] and then you had the run of the mill houses [in the rest of Gary]. If I met anyone, I would want to show them Miller to give them a good sense of Gary. There are two different areas of Gary.”

“When I came back to visit Miller [in the last couple of years], riding my motorcycle along the lake was a different experience. To see all that blue to the left reminded me of that song [by Mariah Carey, “Honey [Bad Boy remix]]: “ride a horse/Then come back to the city/ Pushin’ a Rolls Royce.”

“If I had the opportunity and/or resources, I would buy Wirt High school and convert it to a recreational center. I always wanted to buy a recreational center and call it a [redacted] or convert it into a place for kids aging out of the foster system.”

From: Dave Jones who went to high school in Miller (significant experience)

My Take

Bringing it All together

- Thesis: Miller, one of Northwest Indiana’s best-kept secrets, will either serve to revitalize Gary as a whole or will be destroyed alongside the entire city; I hope it’s the former.
- Overall, there is a lot of concern regarding Wirt High School and the state of the Gary Public School system in general.
- There is a general sense that Miller is different from the rest of Gary. How that feels to people varies?
 - Disannexation/Invasion conversations
 - Best of both worlds
 - Trophy neighborhood
- Miller is a hidden gem.

1.2: Sample of Neighborhood Profile Presentation is shared under a [CC BY-NC-SA 1.0](https://creativecommons.org/licenses/by-nc-sa/1.0/) license and was authored, remixed, and/or curated by Rosie Banks, City Colleges of Chicago.

1.3: Reading- "Austin, Indiana- The HIV Capital of Small Town America" by Jessica Wapner

Austin, Indiana: The HIV Capital of Small-Town America (Wapner)

By Jessica Wapner



["#Jesustakethewheel"](#) by [Cult Gigolo](#) is licensed under [CC BY-NC-SA 2.0](#)

Jessica and Darren McIntosh were too busy to see me when I arrived at their house one Sunday morning. When I returned later, I learned what they'd been busy with: arguing with a family member, also an addict, about a single pill of prescription painkiller she'd lost, and injecting meth to get by in its absence. Jessica, 30, and Darren, 24, were children when they started using drugs. Darren smoked his first joint when he was 12 and quickly moved on to snorting pills. "By the time I was 13, I was a full-blown pill addict, and I have been ever since," he said. By age 14, he'd quit school. When I asked where his care givers were when he started using drugs, he laughed. "They're the ones that was giving them to me," he alleged. "They're pill addicts, too."

Darren was 13 when he started taking pills, which he claims were given to him by an adult relative. "He used to feed them to me," Darren said. On fishing trips, they'd get

high together. Jessica and Darren have never known a life of family dinners, board games and summer vacations. “This right here is normal to us,” Darren told me. He sat in a burgundy recliner, scratching at his arms and pulling the leg rest up and down. Their house was in better shape than many others I’d seen, but nothing in it was theirs. Their bedrooms were bare. The kind of multigenerational drug use he was describing was not uncommon in their town, Austin, in southern Indiana. It’s a tiny place, covering just two and a half square miles of the sliver of land that comprises Scott County. An incredible proportion of its 4,100 population – up to an estimated 500 people – are shooting up. It was here, starting in December 2014, that the single largest HIV outbreak in US history took place. Austin went from having no more than three cases per year to 180 in 2015, a prevalence rate close to that seen in sub-Saharan Africa.

Exactly how this appalling human crisis happened here, in this particular town, has not been fully explained. I’d arrived in Scott County a week previously to find Austin not exactly desolate. Main Street had a few open businesses, including two pharmacies and a used-goods store, owned by a local police sergeant. The business with the briskiest trade was the gas station, which sold \$1 burritos and egg rolls. In the streets either side of it, though, modest ranch houses were interspersed among shacks and mobile homes. Some lawns were well-tended, but many more were not. On some streets, every other house had a warning sign: ‘No Trespassing’, ‘Private Property’, ‘Keep Out’. Sheets served as window curtains. Many houses were boarded up. Others had porches filled with junk – washing machines, furniture, toys, stacks of old magazines. There were no sidewalks. Teenage and twenty-something girls walked the streets selling sex. I watched a young girl in a puffy silver coat get into a car with a grey-haired man. I met a father who always coordinates with his neighbour to make sure their children travel together, even between their homes, which are a block apart. Driving around for days, knocking on doors looking for drug users who would speak with me was intimidating. I’ve never felt more scared than I did in Austin.

The mystery of Austin is only deepened by a visit to the neighbouring town of Scottsburg, the county seat, eight miles south. It’s just a bit bigger than Austin, with a

population of about 6,600, but it's vastly different. A coffee shop named Jeeves served sandwiches and tall slices of homemade pie, which you could eat while sitting in giant, cushiony chairs in front of a fireplace. A shop next door sold artisanal soap and jam. The town square had a war memorial and was decorated for Christmas. The library was populated. The sidewalks had people and the streets had traffic. There were drugs in Scottsburg, but the town did not reek of addiction. The people didn't look gaunt and drug-addled. No one I asked could explain why these two towns were so different, and no one could explain what had happened to Austin. But a new theory of public health might yet hold the answer. Known as syndemics, it may also be the one thing that can rescue Austin and its people.

The term syndemics was coined by Merrill Singer, a medical anthropologist at the University of Connecticut. Singer was working with injecting drug users in Hartford in the 1990s in an effort to find a public health model for preventing HIV among these individuals. As he chronicled the presence of not only HIV but also tuberculosis and hepatitis C among the hundreds of drug users he interviewed, Singer began wondering how those diseases interacted to the detriment of the person. He called this clustering of conditions a 'syndemic', a word intended to encapsulate the synergistic intertwining of certain problems. Describing HIV and hepatitis C as concurrent implies they are separable and independent. But Singer's work with the Hartford drug users suggested that such separation was impossible. The diseases couldn't be properly understood in isolation. They were not individual problems, but connected.

Singer quickly realised that syndemics was not just about the clustering of physical illnesses; it also encompassed nonbiological conditions like poverty, drug abuse, and other social, economic and political factors known to accompany poor health. "Syndemics is embedded in a larger understanding about what's going on in societies," he said when I spoke to him. Singer dubbed the syndemic he'd observed in Hartford 'SAVA', short for substance abuse, violence and HIV/AIDS. In the past ten years, several medical anthropologists have pursued syndemics theory in other contexts. Emily Mendenhall, who studies global health at Georgetown University's School of Foreign Service, has described a syndemic of type 2 diabetes and

depression among first- and second-generation Mexican immigrant women in Chicago. She named that syndemic 'VIDDA', short for violence, immigration, depression, diabetes and abuse, the constellation of epidemics the women were experiencing. "The people who get affected by any given disease, it's not random," said Bobby Milstein, a public health scientist, today at the Massachusetts Institute of Technology, who founded the now-defunct Syndemics Prevention Network at the Centers for Disease Control and Prevention. "It happens systematically with certain people who are placed in conditions of vulnerability that are not entirely under their own control." As Andrea Gielen, who directs the Center for Injury Research and Policy at Johns Hopkins University, explained to me: "Everything works together. To be in silos delivering one thing for one problem, another thing for another problem, is not as effective as stepping back, looking at the whole person, and addressing the complexity of needs in an integrated way."

Mendenhall, a leading researcher in syndemics theory, told me her method would be to approach Austin as an ethnographer; that is, by studying the people and the culture. "In syndemics, one of the most important parts is seeing who's affected," she said. She harkened back to John Snow, the British physician known as the first epidemiologist, whose examination of a London neighbourhood affected by cholera included speaking to as many people as possible, leading to his identification of a contaminated water pump as the cause. As Mendenhall explained, a syndemic approach to Austin would mean obtaining in-depth life history narratives from large numbers of people, both those who use drugs and those who don't. Those narratives would then be framed within the larger political economy, to identify the factors that put the town into strife. The approach would isolate the identifying characteristics of people who are using drugs. Is it everyone who's associated with a factory that shut down? Who was the dealer that brought drugs into the community? Is there a social belief linked with use, or is it more stress-related? "You have to figure out the social and political networks that link people to drug use," Mendenhall said.

If I was to untangle the web of problems that was smothering Austin, then I'd have to start in the past and track how that web was spun. Austin was founded by four men

in 1853. The town was small – in 1880, the population was 287 – but bustling. There was a furniture shop, a woodworking shop, a cabinet and coffin maker, two blacksmiths, two grocery shops, a saloon, a hotel, a newspaper, a literary society, two doctors and three ladies' hat shops. The main industries were timber and canning. The Morgan Packing Company, a canning factory that became the town's largest employer – and which still is today – was founded in 1899.

Brittany Combs, a public health nurse for Austin who grew up in the south-west corner of Scott County, remembers her childhood as happy and carefree. “There was a real sense of community,” she said. “We all helped each other.” In the 1960s, the Morgan Packing Company began expanding its workforce by transporting people north from Hazard, Kentucky. Many people living in Austin today trace their routes to that Appalachian town, including Darren and Jessica. “They call this Little Hazard,” said Jessica.

Austin's decline seems to have begun in the late 1980s. The American Can Company, which manufactured cans for the Morgan Packing Company, was the town's second-largest employer for decades, but closed in 1986. Connie Mosley, who has lived in Austin since she finished high school in 1965, thinks the town deteriorated when the older generation died and the younger generation, instead of staying, sold the houses and left. “Outsiders started buying up everything,” she said. Inexpensive rentals – the average monthly rent is less than \$700 in Austin, lower than the US average of \$934 – attracted transient people who were not necessarily looking to settle down and raise a family.



[“Austin, Indiana”](#) by Chris Flook is licensed under [CC BY-SA 4.0](#)

In January 1990, unemployment spiked to a high of 16.9 per cent. The average jobless rate for that year was lower, at 8.5 per cent, but still starkly at odds with an overall US unemployment rate of 5.6 per cent. The town's infrastructure began to deteriorate. Jackie McClintock, a nurse who works with Combs, points to the lack of recreational activities as leading people to use drugs. "There's nothing for people to do," she said. "There's boredom, unemployment." Jerome Adams, Indiana's state health commissioner, describes Austin as having social and economic conditions that are ideal for a drug epidemic. "It's kind of the epitome of years of neglect, poverty, lack of education and lack of opportunity, or people's perception of lack of opportunity," he said.

Today, the estimated median household income in Austin is \$33,000, about \$15,000 less than that for Indiana. The average home is valued at \$78,000, the US median in 2010 being \$210,000. About 8.3 per cent of Austin residents are unemployed, compared with a US average of 5 per cent. An estimated 34 per cent of working people in Austin hold manufacturing jobs and just 7 per cent have a college degree. In 2013, about 25 per cent of Austin residents were living in poverty.

Widespread pill abuse can be traced back to the 1990s. Will Cooke, a physician who opened his practice in Austin in 2004, claims he has patients who have alleged pills were available at a local bar, even to teenagers. The moment he started seeing patients, they were asking for opiates and benzodiazepines, the tranquilisers more commonly known as Valium and Xanax. As Cooke sees it, Austin's substance abuse problem is the legacy of decades of challenges. "As far back as people that I've talked to can remember," he said, "it's always been a struggle in survival mode."

Adams told me the problem was exacerbated by physicians themselves. Many opioid prescriptions start out as legitimate treatments for pain. Most doctors are untrained in pain management and yet patient satisfaction scores for physicians, maintained by the Centers for Medicare and Medicaid Services, are directly determined by patients' assessment of how well their pain was managed. That score has consequences: a low one leads to a decrease in pay. "We have an environment where doctors and hospitals feel compelled to continue to prescribe opioids based on their bottom line," said Adams. "We still haven't accepted that overprescribing is a

part of the problem to the degree that I think it clearly is.” In addition, addiction treatment services have been lacking. In the entire state of Indiana, there are two or three psychiatrists specialising in addiction. “We’ve underfunded mental health and substance abuse for decades,” Adams said.

All of what has happened since the late 1980s is potentially part of Austin’s syndemic: the sudden unemployment, the desertion of the young, the fall in rent prices, the rise of the itinerant population, the decline of infrastructure, the overprescription of pain pills, the lack of assistance. By the late 1990s and early 2000s, it seems, the town itself had become sick, the result of various forms of ‘structural violence’ – a term introduced by Harvard physician and anthropologist Paul Farmer to describe harmful social frameworks – along with historical, behavioural and political risk factors.



[“Opioids”](#) by [K-State Research & Extension](#) is licensed under [CC BY 2.0](#)

It was into this diseased town that Jessica and Darren were born. “The first time I saw someone taking drugs I was probably about nine or ten years old,” Darren told me. “You literally couldn’t walk around a corner without somebody asking, ‘Hey, you wanna try this?’” He said that many relatives are drug addicts and dealers. They told me that sometimes elder relatives would sell their pills to get by. They’re hardly alone. “Some of these kids around here just did not have a chance,” said Darren, who has seen parents selling drugs in front of their five- and six-year-olds. Barney Rushkoff, an HIV-positive 57-year-old who lives in a mobile home without electricity or heat, told me about seeing a child playing in the street. The little boy had a towel wrapped around his arm and was shouting “shoot me, shoot me”, mimicking his

parents injecting. Rushkoff said he'd recently quit using but still kept sterile drug paraphernalia in his tiny bedroom for his son, an addict who lives with him in the trailer.

Darren has used cocaine, Lortab, Percocet, OxyContin and most recently Opana, an opioid he's been shooting for the past few years. He started selling pot when he was around 14 years old. "I'd take my money and buy cocaine with it," he said. Today, he has almost nothing. He owns one pair of shoes, one pair of pants and one pair of shorts. When I asked how he would stay warm in winter – it was early December when we met – he pointed to a fleece jacket. They had sold the washer and dryer for drug money, along with almost everything else in their house, including copper stripped from the air conditioner. He's been in jail many times and served two prison sentences. He wakes up in pain and survives day-to-day, doing whatever he can to get money for drugs, including burglary, selling items stolen from the dollar store and pimping out his sister. Jessica's trajectory has been largely the same, though she has spent more time prostituting and less time in jail.

From a purely biological standpoint, the 2015 HIV outbreak was caused by the transfer of the virus by dirty needles used to inject liquefied pain pills and methamphetamine. "Everyone knows each other," Darren said. "And they're all sharing needles." Because of the sharing, a single introduction of HIV exploded among the community of drug users. Jackie McClintock, the nurse who started working with Combs when the outbreak made headlines, told me about a couple she met who'd recently moved to Austin. "They shared one needle for a month," she said. "They would shoot up at least ten times a day."

The laws surrounding drug paraphernalia, yet another part of the syndemic, likely augmented the problem of needle sharing. Prior to Indiana's governor, Mike Pence, approving the temporary needle exchange programme there, anyone found carrying a needle could be arrested for a felony. Such laws are in keeping with the mindset that people who are addicted to drugs have only themselves to blame, a foundation of the US government's War on Drugs, set in motion by President Richard Nixon in 1971 and upheld by several subsequent administrations. Policing, along with social stigma, "increase the likelihood that drug users will live in and inject in unhygienic

environments,” wrote Singer and fellow researcher Nicola Bulled in their study ‘Syringe-mediated syndemics’, published in *AIDS and Behavior* in 2009.

The picture that emerges from this is one of a disease with many causes, including place of birth. An estimated 2.6 per cent of Americans have injected drugs, compared to up to 12 per cent of Austin. Thus, the very fact of living in Austin can be considered a risk factor for substance abuse. A child born there is imperilled by circumstances beyond their control. The desperation felt by many contributes to the town’s illness, in part because people diagnosed with HIV may not seek treatment for either their infection or their addiction. “There’s not a whole lot of hope for nobody,” said Kristy Madden, 37, a recovered addict with two children and two grandchildren. “Nobody doesn’t really have anything to look forward to.” She said she has relatives with HIV, some of whom are still using drugs. An Austin man named Cecil, who has HIV, told me he’d recently spent \$3,500 on Opana pills in less than five hours. “My days is numbered,” he told me, “so why stop now?”

Syndemics does have critics. Alexander Tsai, of the Center for Global Health at Massachusetts General Hospital, published a study in 2015 demonstrating inconsistencies in evidence linking diseases and harmful social conditions. “It was a harsh critique,” said Mendenhall. The study highlighted a lack of proof that syndemics works epidemiologically, that it is still theoretical. “People haven’t actually tested syndemics quantitatively,” Mendenhall said. In other words, there is no concrete data proving that, say, domestic abuse is a definitive cause of diabetes among Mexican immigrant women in Chicago, even though Mendenhall’s hundreds of interviews implied otherwise.

But evidence linking disadvantage to poor health does exist. According to the landmark Adverse Childhood Experiences study, published in 1998, people exposed to neglect, sexual abuse, living with a substance abuser, and other situations as children were far more likely to abuse substances as adults. More recently, the massive Global Burden of Disease study, which examined a wide range of illnesses across the world, looked at suicide rates as one quantifiable measure of mental health issues. There, suicide was considered one solid indicator of such problems. A

smaller-scale analysis measuring the various components of a given syndemic in a given population has not been done.

Part of the challenge is that a syndemic is hard to measure. “If a broken social network affects people’s outcomes more than their daily exercise,” Mendenhall noted, “how do you explicitly prove that?” Syndemics relies largely on qualitative data; that is, on descriptions provided by affected individuals, rather than on numbers and percentages. Mendenhall, who has edited a series of papers on syndemics soon to be published in the *Lancet*, agrees with the criticism and the importance of numerical data. But she noted that, considering its holistic view of illness, syndemics works best by “interrogating the social experience as much as the biological”. And that means more allowance for correlative data. “We need people in public health and medicine to take syndemics seriously,” she said. “That will allow them to incorporate the social into the understanding of the medical.” Meanwhile, there are signs that medical research may be learning to make more room for so-called ‘softer’ science. A recently published open letter to the *BMJ* by 76 senior academic researchers cited concerns about the high rejection rate for qualitative research at not only that journal but also *JAMA* and the *New England Journal of Medicine*, and called on these influential journals to reconsider such policies.

But even if the HIV outbreak and widespread drug addiction in Austin are viewed as part of a system of problems, rather than a collection of individual issues, how can this new understanding be applied? What good does any of this do? Perhaps learning to see a problem in all its true complexity will give us the opportunity to heal it more effectively. As a result of Mendenhall’s work, doctors at John H Stroger, Jr Hospital of Cook County, Chicago, now routinely ask women about domestic violence. Merrill Singer’s work in Hartford also led to new interventions. Previously, no support system existed for women who were pregnant and abusing drugs. Newborns were at risk of HIV and being born with drugs in their bodies. Singer was also concerned about children being put into state custody and becoming locked in the system, potentially maintaining the SAVA syndemic for the next generation. The identification of Hartford’s SAVA syndemic led to a comprehensive programme specifically for women who were pregnant and abusing drugs. Funding eventually

waned, but a residential drug treatment programme in the town, which was born of the effort, remains.

I caught a glimpse of how a syndemic understanding of Austin's problems might work when I accompanied Combs and McClintock during their home delivery of sterile drug paraphernalia, a service they provide every Friday afternoon. Their needle programme has been controversial in the town. "Fuelling the habit is not helping," said Linda Brandenburg, a 47-year-old Austin resident. Another local, Linda Bowling, thought the money would be better spent on children. These might be considered understandable positions in the absence of a syndemic perspective.

Combs and McClintock were so friendly with the people they brought supplies to that I was, at first, squeamish about the chumminess. They knew the clients and greeted them with familiarity. Sitting in the backseat of their car as they made their rounds, I caught myself judging Combs and McClintock for being so accepting of people shooting up. When they asked what size needle to provide – meth users and Opana users prefer different gauges because of each drug's thickness – it had all the gravity of a coffee order. They asked about needle sharing, sleep habits and injection frequency quickly and in the same cheery tone as their greeting. Back in the car, Combs and McClintock discussed the potential whereabouts of missing clients in a way that seemed far removed from what that absence might imply. As if catching up on the day's news, McClintock scrolled through the county jail inmate list on her phone to see if they could account for anyone. I wondered if the critics could be right. Their niceness surely condoned the addiction.

But their programme has been enormously successful. More than half the town's injecting drug users are enrolled. The HIV outbreak tapered off soon after it began. As effective as it has undoubtedly been, though, addressing the entire syndemic in Austin requires more than a needle exchange. "It's not enough," said David Himmelgreen, who has studied the connection between food insecurity and HIV in southern Africa. "You want people off their addiction, but they need to be well-nourished in body and mind." Jerome Adams sees social stigma as a major barrier to reducing substance abuse. "We've got to get everyone on board with the concept that addiction is a chronic disease," he said. "It is not a moral failure."

Two days later, I began to understand the underlying value not only of Combs and McClintock's work for the needle exchange, but of the human exchange it fostered. When interviewing Darren, he told me he had never talked about his life before. Nobody had been interested. He said he thinks every day about all the people he's hurt and wishes he could go back to school and then work as a car mechanic. Jessica also dreams of another life. "I would give anything in the world if I had never seen a pill," she said. They're both grateful for the clean paraphernalia they receive each week. "That needle exchange is the best thing that could've happened to Austin," Darren said. It's likely that soon after I left, Darren and Jessica got some Opana or did some more meth until they found their relative's lost pill. Jessica was planning to enter rehab six weeks from then, which may or may not have happened. The barriers to any sort of healing for them both may be insurmountable.

What I'd realised, during my week in Austin, was that a friendly interaction might just turn out to be as healing for its people as a sterile needle. But does that make the no-trespassing signs and the community's attitude toward addiction part of the syndemic? Many residents I met spoke of drug users as evil, with only themselves to blame for their choices. Others resented how the media portrayed the town. "The country just singled us out as the only place this ever happens," an owner of Buchanan Funeral Home told me. She admonished me to be sure I got the facts right when I wrote about Austin. Then she excused herself to tend to a family who had come to collect their funeral flowers. They'd just buried their 26-year-old son, who'd died of an overdose, two years after burying his older brother.

(Although interviewees granted permission for their names to be used, some have been changed for privacy and legal reasons. Some family relationships have also been obscured.)

Jessica Wapner is a freelance writer who writes about the intersection of health, disease and social justice. Her essay appeared on Mosaic.



Austin, Indiana: the HIV capital of small-town America by [Jessica Wapner](#) is licensed under a [Creative Commons Attribution-NoDerivatives 4.0 International License](#)

1.3: Reading- "Austin, Indiana- The HIV Capital of Small Town America" by Jessica Wapner is shared under a CC BY-NC-SA 4.0 license and was authored, remixed, and/or curated by LibreTexts.

1.4: Researching Chicago Communities

Erik Pevernagie describes his painting, “Fish for Silence” as follows:

If we don’t have the same vibe, it is hard to be aware of each other. When our reading differs from our neighbor’s reality, our surroundings may take a range of discordant shades and daily episodes become unrecognizable. But if we endeavor to find out, the “who is who,” the “what is what,” and the “where is Waldo,” we might demonstrate our social literacy and connectedness. (Erik Pevernagie, “[Fish for Silence](#),” Wikimedia Commons) (CC-SA 3.0)



In Pevernagie's description of the painting, "Fish for Silence," he speaks of the need to "still our mind and stroll through the human landscapes around us" as a means of finally connecting with others. While data can be alienating, here we hope to use data as means of better understanding and thus connecting with the world around us.

This assignment focuses on gathering data about your neighborhood in order to better understand how your neighborhood has come to be what it is.

We will use two research tools: the Chicago Communities Research Guide and the Community Data Snapshots.

[Chicago Communities Research Guide](#)

This guide organizes Chicago's 77 community areas into their nine respective districts. Within each community area, you will find information about the area's geographical boundaries, the neighborhoods associated with the community area, and key features that students can access for free or for under \$10. The guide also includes secondary resources for additional information including a link to the Community Data Snapshots (General and Secondary Resources — City of Chicago).

[Community Data Snapshots](#)

For median income, age, and educational level, students should use the Community Data Snapshots. It's important to know where a neighborhood is in relation to state and federal poverty lines: Median income level helps us to understand whether a neighborhood or community area is more likely to be under-resourced. Median age may give us some sense of the relative stability of a neighborhood. If the median age is college age or younger, one might expect more mobility in and out of the neighborhood and perhaps lower levels of home ownership vis a vis rentals. The median educational level may tell us something about the social capital that a neighborhood enjoys. Does the neighborhood know where to find resources, how to access those in power, and/or how to write grants or proposals to gain more resources?

Again, reviewing the data around a neighborhood supports us in entering “the same vibe” as our neighbors.

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1.5: Neighborhood Basic Information Table blank

Neighborhood Basic Information Table (Blank)

Basic Information Table 1

Questions	Answers	Sources	Comments
Zip Code?		Chicago Communities Research Guide	
Name(s)		Chicago Communities Research Guide	
Geographical Boundaries		Chicago Communities Research Guide	
History/Key Dates		Chicago Communities Research Guide	
Prominent Natural Features		Chicago Communities Research Guide	
Prominent Cultural Features		Chicago Communities Research Guide	
Median Income Level		Community Data Snapshots	
Highest Percentage — Age		Community Data Snapshots	
Highest Percentage — Education		Community Data Snapshots	

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1.6: Neighborhood Basic Information Table (sample)

Neighborhood Basic Information Table (sample)

Questions	Answers	Sources	Comments
Zip Code?	46403		
Name(s)	Miller (Newcomers call it Miller Beach), Gary, IN	Personal Experience (I grew up there.)	
History/Key Dates	1851 - First Settled 1907 - Incorporation 1918 - Annexed to Gary 1971 - Miller Citizen's Corporation	Miller Historical Society	1) Explore segregation/ white flight impact of 1970s. 2) Explore relationship between Gary and Miller.
Prominent Natural Features	1) Indiana Dunes 2) The Lagoon and the Calumet River	National Park Service — Indiana Dunes	Army Corps of Engineers? Paul H. Douglas Center?
Prominent Cultural Features	1) Second Home for Chicagoans; 2) May have been an underground railroad site (through dunes); 3) early aviation (pre-Wright brothers)- Octave Chanute 4) Alice Mabel Gray (Diana of the Dunes) 5) Nelson Algren 6) Miller Town Hall and Aquatorium	1) City-Data.com Forums on Miller Beach 2) Miller Beach Facebook	See comments to document Second Home for Chicagoans; See Federal Writers project, "Calumet Regional Historical Guide"; See Miller's Facebook page

Questions	Answers	Sources	Comments
Avg. Income Level	43,783	City Data . (46403 Zip Code Gary Indiana (Detailed Profile))	This information may not be just for Miller; it may include Aetna and Glen Ryan.
Avg. Age	38.9	City Data . (46403 Zip Code Gary Indiana (Detailed Profile))	
Avg. education Level	some years of college	City Data . (46403 Zip Code Gary Indiana (Detailed Profile))	
Geographical Boundaries	"Miller Beach borders Lake Michigan to the north, Porter County to the east, and is largely surrounded by protected lands, including the Indiana Dunes National Lakeshore. "	Wikipedia — Miller Beach	

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1.7: Neighborhood Interview Assignment

C.S. Lewis, famous author of *The Chronicles of Narnia* and prominent social essayist of the 1940s, once said:

I think each village was meant to feel pity for its own sick and poor when it can help, and I doubt if it is the duty of any private person to fix his mind on ills he cannot help. . . real needs are not far from us. (C.S. Lewis as listed in GoodReads)

In this quote, Lewis invites us to look much closer to home to see how we can contribute to the better world. The Neighborhood Interview Assignment invites us to talk with our neighbors in order to get their perspective on the strengths and weaknesses, opportunities and threats of our neighborhood.

Neighborhood Interview

Assignment Description

The objective of this assignment is three-fold. Now that you have become familiar with the data around your neighborhood, I would like you to capture a few observations of your neighborhood. For this, you should build on what you wrote for Journal 13 and/or consult with me so that we may craft a strategy for observation.

These observations will come in the form of an interview. The interview can look like one of the following:

1. An interview with someone in the neighborhood who has lived or worked there for over a decade;
2. An interview with someone in the neighborhood who just moved there within the last calendar year;
3. An interview with someone in the neighborhood with whom you regularly interact who is older than you (who is not a relative); or
4. An interview with someone in the neighborhood with whom you regularly interact who is younger than you, but 18 or older (who is not a relative).

If none of these categories quite fit, let me know.

For this assignment, the person should be willing to have a photo of them taken and should be willing to share at least their first name.

Questions

Basic Information

1. What is your name?
2. Are you willing to have a photo of you taken?
3. Age?
4. How long have you lived or worked in this neighborhood?
5. If you work in this neighborhood, what do you do?

Interview

1. Do you like this neighborhood? Why or why not?
2. In your opinion, what are the strengths of this neighborhood?
3. In your opinion, what are the weaknesses of this neighborhood?
4. If you had the opportunity, what would you do to improve this neighborhood?
5. Do you have any stories about life in this neighborhood that would give us a sense of what the neighborhood is like?

All of these interview questions should be asked; however, you can add more questions to clarify the interviewee's answers or to follow up on something that they said.

For this exercise, you can record the interview and submit the audio file, or you can take detailed notes and write out the transcript, or you can do both.

We will use this material to further develop your final project.

1.8: Neighborhood Interview Sample 1

Miller Beach, Indiana Interview 1

(This interview transcript has been edited to remove any identifying information.)

Category: An interview with someone who lived or worked in the neighborhood for over a decade, but no longer lives or works there

Basic Information

1. What is your name? John Smith
2. Are you willing to have a photo of you taken? Yes (No photo – This is a sample.)
3. Age? Late twenties
4. How did you become familiar with this neighborhood? When did you first become familiar with this neighborhood?
 1. I was born in Miller.
 2. (Follow up): How long did you live in Miller before you moved away?
 3. 18 years.
5. If you work in this neighborhood, what do you do?/If you worked in the neighborhood, what did you do? – Not applicable

Interview

1. Do you like this neighborhood? Why or why not?
 1. I love this neighborhood because it's safe, relatively safer than the rest of Gary, and it's far more pretty than the rest of Gary, but it's still . . . it's technically part of Gary, so we still get that Michael Jackson clout and all the other things that come with the history of Gary.
2. In your opinion, what are the strengths of this neighborhood?
 1. The strength of Miller is nature: You have the lake, the Indiana Dunes, the woodlands, the wetlands – all in Miller.
 1. [Follow up]: I commented on my surprise regarding the woodlands; I immediately thought of the other ecosystems, but not the woodlands.
 2. You have woodlands all over – Paul H. Douglas Center . . . so many

different ecosystems in one neighborhood.

3. In your opinion, what are the weaknesses of this neighborhood?
 1. The weakness of this neighborhood is that there are a lot of old people. There are a lot of old people, and I think there may be a draw for the marginalized people of Chicago to come here. Old people. People coming from disadvantaged areas of Chicago – Cabrini Green – and bringing over certain lifestyles from Chicago. Some people may not be as

invested; it's hard to get businesses started or going. A lot of people in Miller go to school in Portage or Chesterton; they don't go to Gary Community Schools. They may work somewhere else outside of the city, and they may spend their money outside of the city or neighborhood.

2. I hope the businesses on Lake Street are lasting longer; they tend to disappear . . .
3. Many of the places I haven't been to; they need to have more of a presence or publicizing. For instance, Miller Bakery was a whole restaurant, but I never ate there. I may be walked in once. Some things you just have to know about like Flamingos, Beach Cafe. This is definitely about supporting your local businesses. Instead of eating out in Merrillville somewhere. I have eaten at Beach Cafe like twice.
4. Beach Cafe has really good food; it's like walking into another world. It's like who knew this was here really?!
4. If you had the opportunity and/or resources, what would you do to improve this neighborhood?
 1. [Pauses to think] Well, I would . . . I would put a high school back in Miller. Marquette Elementary is still there, but I think it ends at 5th grade. Or 6th grade. I know we need 7th and 8th. I would create a high school and middle school. It's crazy that Miller kids have to go to the west side. Charter School of the Dunes is an elementary school, or is it a high school? I would refurbish Emerson and Banneker (or Kennedy-King) and have them be the middle school and high school again. I would turn Nobel [Elementary], but I shouldn't even mention that because it's so dilapidated, I would just tear that down and create a community garden or a community center or a rec center.
5. Tell us a story of an experience you had in the neighborhood that illustrates what the neighborhood is like.
 1. [I had another version of this question that was essentially a yes or no question. He preferred this version of the question above. I gave him an example of a story about the neighborhood where I currently live.]
 2. [Pauses to think] I don't know if I have a succinct story; I just have a general experience, and my experience is that I rode my bike all around Miller with no hands. I guess that would speak to there not being a lot of traffic. Not that it's desolate, but it's not overcrowded, and it's generally safe.

1. [Follow up]: It's safe enough to ride around the neighborhood. . .
3. Ride all around Miller; sit on the lagoon dock all day with no problems and just enjoy; I can metal detect all over in the grasslands with no problems. If you want peace, tranquility, and solitary time to yourself, then it's good.
4. There is one story that keeps coming up. One time me and my friend were over at the Marquette Pavilion, and we found a paddle boat that had oars ? It didn't have oars; you had to pedal with your feet. We went out on the boat at night, and . . . We went all across the lagoon until we couldn't, and it was a narrow strip of water, and we grabbed the boat and pulled it up on the dunes and put it behind a tree. We then crossed over the river with a log and walked through the woods back to Grand Boulevard.
5. [Follow up]: I think that's a great story that illustrates how safe Miller is.
6. Safety and freedom – Other places people will ask, "What are you doing out on the lake at this time? . . ." But in Miller you are free to do whatever whenever.

****Are there any questions that you wished I had asked? Or anything you want to share that these questions didn't quite get at?*** [In interviews, I always like to ask this in case I miss something really important.]

- **Answer: You could ask: "What's the most unfavorable experience you've had in the neighborhood? (This might get at a story of when someone was assaulted or robbed or got a ticket every Wednesday.)"**
- There was one time I was at the gas station, and I was buying something, and I had to get it from behind the counter. The guy put it in the glass, and I was about to pay. Then this guy pulled out a gun. These two guys started fighting, and this one guy pulled out a gun, so I grabbed the stuff and ran out without paying. This was at the one on [redacted]; they told my Dad, but I didn't get in trouble.

1.9: Neighborhood Interview Sample 2

Miller Beach, Indiana Interview 2

(This interview transcript has been edited to remove any identifying information.)

Category: An interview with someone who has had substantial experiences with the neighborhood who is older than you (who is not a relative)

Basic Information

1. What is your name? Dave Jones
2. Are you willing to have a photo of you taken? (No photo – This is a sample.)
3. Age? Late forties
4. How did you become familiar with this neighborhood? When did you first become familiar with this neighborhood?
 1. When I was transferred there from [another high school in Gary] after my first marking period in my first year in high school. [The first time I knew of Miller . . .] I visited Miller with my foster mom. She left us in the car while she went into Key Market, which . . . I thought this was a pretty big store to make keys. This was my introduction to Miller.
5. If you work in this neighborhood, what do you do?/If you worked in the neighborhood, what did you do? – Not applicable*

Interview

1. Do you like this neighborhood? Why or why not?
 1. Miller? Just strictly Miller?
 2. Miller was cool. I like the [. . .]. The houses were inspirational. You had two different Garys. You had these nice houses [in Miller] and then you had the run of the mill houses [in the rest of Gary]. If I met anyone, I would want to show them Miller to give them a good sense of Gary. There are two different areas of Gary.
 3. [follow up] Would you say the same about Aetna or Glen Ryan? [Aetna and Glen Ryan are the other two east side neighborhoods near Miller, and they are also separate from the main area of Gary.]
 4. No I would consider them about the same as the rest of Gary except for the Horace

Mann area – something to pass over. . .

2. In your opinion, what are the strengths of this neighborhood?
 1. The beach. The homes on the hill.
 2. I'm not a beach person like that, but I guess it would be cool [to have your house right next to the beach]. Your backyard would be sand. To me, that would be annoying. But to others, it would be cool.

3. When I came back to visit Miller [in the last couple of years], riding my motorcycle along the lake was a different experience. To see all that blue to the left reminded me of that song [by Mariah Carey, “Honey [Bad Boy remix]”: “ride a horse/Then come back to the city/Pushin’ a Rolls Royce.”
3. In your opinion, what are the weaknesses of this neighborhood?
 1. Not everyone can afford it, but I can understand why. Still it’s cool
 2. I would have loved to have been part of that Miller community because there people have as much to lose as I have to lose. In other parts of Gary, they were breaking into my home. I prefer to be around my own people, but not like that. People [in other parts of Gary] don’t have the money and the mindset; they are barbecuing in the front of their houses. [In Miller, this would not happen.] Or, people who allow their children to walk around the house with just a diaper on and no shirt. . .
4. If you had the opportunity and/or resources, what would you do to improve this neighborhood?
 1. If I had the opportunity and/or resources, I would buy Wirt High school and convert it to a recreational center. I always wanted to buy a recreational center and call it a [redacted] or convert it into a place for kids aging out of the foster system. 50% of all homeless people come from a foster home. . . To counter that, it would be great [for foster teens and early twenty-somethings] to not have to worry about where they would lay their heads . . .
 2. [Follow up] – The lack of resources for teens aging out of the foster system is still an issue across the board.
 3. [It would be great to have] 100 properties that rotate for foster kids. [It would have to be organized so that] they wouldn’t have to pay rent.
5. Tell us a story of an experience you had in the neighborhood that illustrates what the neighborhood is like.
 1. So, I lived in Miller for a brief period as I was starting a real estate company with [redacted]. One thing that gave me hope was that we had a property in Miller: [Address]. The house was a small two bedroom home, 700 sq ft., but because it was in Miller, it was valued at 40k as opposed to what it would be worth in other parts of Gary. [Discussion of experience in real estate.] The real estate in Miller can allow

you to thrive more than anywhere else in Gary. The whole situation in Miller is much better. Your tenants are going to be more valuable in Miller.

****Are there any questions that you wished I had asked? Or anything you want to share that these questions didn't quite get at?**** [In interviews, I always like to ask this in case I miss something really important.]

- Miller didn't impact me as opposed to Gary overall. [It might be useful to] focus on different areas [in Gary]

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2.1: The Summary-Response Essay Assignment Description

In this era of influencers and A-D list celebrities, Martha Gellhorn is not a well-known name. Yet, because of her experiences as a war correspondent from World War II to the military conflicts of the nineties and her work as a novelist (See Granta magazine), Gellhorn's thoughts on why we should care about politics remain relevant. As she states:

People often say, with pride, 'I'm not interested in politics.' They might as well say, 'I'm not interested in my standard of living, my health, my job, my rights, my freedoms, my future or any future.' ... If we mean to keep any control over our world and lives, we must be interested in politics. (Martha Gellhorn, in Granta [magazine], January 1984)

The actions and decisions of those in power at a federal, state, and local level impact our everyday lives in innumerable ways. From debates over reducing the speed limit on city streets from 30mph to 25mph to the decision to add Jean Baptiste Point du Sable's name to Chicago's iconic Lake Shore Drive to form DuSable Lake Shore Drive (See Chicago Sun-Times, "Lake Shore Drive renamed to honor DuSable," June 25, 2021), politics matter to our everyday lives.

Change "politics" to "social justice," and the attention shifts from those in power to us. What are we going to do about their actions and the decisions they make? How are we going to "keep any control over our world and lives"? If politics matter to our everyday lives, then our everyday lives matter. We start then by paying attention to the details of our lives and our environments. That is, we start by observing our lives, noticing details, asking questions, finding answers, and sharing with others what we've learned. Also known as "consciousness-raising" (See, "Consciousness-raising Groups and the Women's Movement" by Erin Blakemore, March 11, 2021 in JSTOR), such activities are often the beginning of social justice activism . . . or just doing good in the world. This book, a writing textbook, is designed to support us in developing our observation, description, and attention skills alongside our writing skills.

Our everyday lives matter, and everyday we are "reading" our world and responding. Thus, as we develop our innate observation, description, attention, and writing skills, it makes sense to begin with the summary-response essay. As indicated, this is the essay where we acknowledge what we have read or observed and we respond.

Examples of summary-response essays abound: Letters to the Editor summarize issues or articles and respond with their agreement or disagreement; Movie and book reviews summarize the text (the movie or the book) and evaluate (respond) to the text. Can you think of other everyday forms of summary-responses?

A good summary-response has two main functions: 1) The essay accurately summarizes the text, and 2) The essay gives you an opportunity to share your perspective or ideas deriving from the text. This perspective is usually based in your prior knowledge or personal experiences. A well-written response supports your readers in gaining new insights beyond the original text and/or taking action as a result of your response.

Relation to English 96 Student Learning Outcomes

Your work towards successfully completing the summary-response essay will demonstrate that you have met the following English 96 learning outcomes (Outcomes come verbatim from English 96 student learning outcomes.):

1. Reading

1. Apply a variety of reading strategies to successfully decode texts, including:
 1. Activating background knowledge;
 2. Identifying stated and implied main ideas and supporting details.
 3. Explaining the meaning of new words by using context clues, word parts, and dictionary skills;
 4. Generating questions before, during, and after reading;
 5. Annotating a text;
 6. Outlining a text; and
 7. Summarizing a text through the identification of main ideas and supporting details.

2. Critical Thinking

1. Engage in practices of critical thinking while reading and writing, including:
 1. Interpreting a text and supporting the interpretation with evidence; and
 2. Analyzing and evaluating a text in connection with other areas of knowledge, including text to text, text to self, and text to world.

3. Writing Through Reading

1. Respond to course readings by writing essays that
 1. Use textual evidence from the readings;
 2. Incorporate appropriate focus (including a thesis statement), organization and support;
 3. Demonstrate unity, coherence, and clarity;
 4. Support claims with examples, explanations, and details;
 5. Integrate source material and utilize appropriate documentation practices;
 6. Synthesize personal, social, and textual connections;
 7. Apply a variety of invention strategies . . . to generate ideas for writing projects; and
 8. Employ a recursive revision process through multiple drafts that integrates peer and instructor feedback into the finished writing and that includes self-editing strategies.

Sample Curriculum

This assignment is designed to be completed in three to four weeks.

Week 1, Class 1: Read Reading 1 together. Then, complete the Ten Step Note-taking handout in small groups.

Week 1, Class 2: Review the sample Ten Step Note-taking for Reading 1. Notice the similarities and differences between the notes in the sample and the notes taken in the small groups. Use the notes as the basis for discussing Reading 1 and/or completing the reading quiz for Reading 1.

Homework: Read Reading 2 and complete the Ten Step Note-Taking handout.

Week 2, Class 1: Administer reading quiz for Reading 2. (Students can use their notes as well as the reading.) Review the answers to the reading quiz. What might they have added to the Ten Step Note-taking Assignment to support them in being more successful with the quiz.

Week 2, Class 2: Conduct the Summary Writing Workshop. Students will complete the first draft of summarizing reading 2 and exchange peer feedback based on questions for summary revision.

Homework: Complete a final draft of the summary of reading 2 by revising the first draft with the peer and instructor feedback.

Week 3, Class 1: Review the concept of Sourcing the Text and the sourcing worksheet. Review the sample of the sourcing worksheet.

Homework: Students should complete a sourcing worksheet for Reading 2.

Week 2, Class 2: Discuss the concept of the quotation sandwich and review a sample of the quotation sandwich. Review the Summary-Response Essay Assignment Description and the sample of the final draft.

Homework: Students will write a quotation sandwich, choosing one of the quotes from the sourcing worksheet.

Week 3, Class 1: Review outlining and share a sample outline for Reading 1.

Homework: Students will complete an outline of their essay responding to Reading 2.

Week 3, Class 2: Instructor Conferences

Homework: Students will write a first draft of the summary-response essay based on the outline.

Week 4, Class 1: Review questions for revision of first draft. Review a sample of the first draft based on Reading 1. Conduct a mini-workshop where students apply the questions for revision of first draft to their review of another student's work.

Week 2, Class 2: Instructor Conferences

Homework: Complete a final draft of the summary-response essay based on peer and instructor feedback.

Assignment Description for the Summary-Response Essay

Goal

Using Reading #2 or another assigned text from your instructor, write a summary-response essay that summarizes and responds to the selected text. Your thesis statement will be a one sentence statement of your overall response.

Essay Components

- Summary paragraph: Your introduction should summarize the assigned text. The last sentence of the introductory paragraph will be the thesis statement;

- Thesis Statement: The thesis statement should respond to the article in question in one sentence. Your thesis should include at least two reasons for your response.
- Body Paragraphs 1 and 2 should address the two reasons listed in your thesis statement. Evidence or supporting details should come from the article, your life experiences, or your prior knowledge
- Conclusion

Criteria for Grading

- Summary
- Thesis Statement and Organization
- Development: Your two body paragraphs should provide substantial evidence proving your interpretation based on specific details from the article and your own reasoning.
- Grammar, Mechanics, Spelling: Your final essay overall should be revised and error-free. This may mean visiting a tutor who can proofread or visiting your professor during office hours to review your essay line by line.

Writing Process

- Outline
- First Draft [I will grade the first draft based on the rubric. If the final draft addresses the feedback in the first draft and improves the essay, the first draft grade will convert to 100.]
- Final draft

2.1: The Summary-Response Essay Assignment Description is shared under a [CC BY-NC-SA 1.0](#) license and was authored, remixed, and/or curated by LibreTexts.

2.2: Reading - "How the New 'Aladdin' Stacks Up Against a Century of Hollywood Stereotyping" by Evelyn Alsultany

How the New “Aladdin” Stacks Up Against a Century of Hollywood Stereotyping (Alsultany)

By Evelyn Alsultany



[“Aladdin & the Genie of the Lamp”](#) by [Brian Neudorff](#) is licensed under [CC BY 4.0](#)

Though critically acclaimed and widely beloved, the 1992 animated feature “[Aladdin](#)” had some serious issues with stereotyping.

Disney wanted to avoid repeating these same problems in the live action version of “[Aladdin](#),” which came out on May 24. So they sought advice from a Community Advisory Council comprised of Middle Eastern, South Asian and Muslim scholars, activists and creatives. I was asked to be a part of the group because of [my expertise on representations of Arabs and Muslims in the U.S. media](#).

The fact that a major studio wants to hear from the community reflects Hollywood’s growing commitment to diversity.

But while the live action “Aladdin” does succeed in rectifying some aspects of Hollywood’s long history of stereotyping and [whitewashing](#) Middle Easterners, it still leaves much to be desired.

Magical genies and lecherous sheikhs

In his seminal 1978 book “[Orientalism](#),” literature professor [Edward Said](#) argued that Western cultures

historically stereotyped the Middle East to justify exerting control over it.



A movie poster for the 1921 film 'The Sheik.' Public Domain; Library of Congress

[Orientalism in Hollywood](#) has a long history. Early Hollywood films such as “[The Sheik](#)” and “[Arabian Nights](#)” portrayed the Middle East as a monolithic fantasy land – a magical desert filled with genies, flying carpets and rich men living in opulent palaces with their harem girls.

While these depictions were arguably silly and harmless, they flattened the differences among Middle Eastern cultures, while portraying the region as backwards [and in need of civilizing by the West](#).

Then came [a series of Middle Eastern conflicts and wars](#): the Arab-Israeli war of 1967, the Arab Oil Embargo of 1973, the Iran Hostage Crisis and the Gulf War. In American media, the exotic Middle East faded; replacing it were depictions of violence and ominous terrorists.

As media scholar Jack G. Shaheen [observed](#), hundreds of Hollywood films over the last 50 years have linked Islam with holy war and terrorism, while depicting Muslims as either “hostile alien intruders” or “lecherous, oily sheikhs intent on using nuclear weapons.”

Cringeworthy moments in the original ‘Aladdin’

Against this backdrop, the Orientalism of Disney’s 1992 animated “Aladdin” wasn’t all that surprising.

The opening [song lyrics described](#) a land “Where they cut off your ear if they don’t like your face” and declared, “It’s barbaric, but hey, it’s home!”

When the American Arab Anti-Discrimination Committee [protested the lyrics](#), Disney removed the reference to cutting off ears in the home video version but left in the descriptor “barbaric.”

Then there were the ways the characters were depicted. As many [have noted](#), the bad Arabs are ugly and have foreign accents while the good Arabs – Aladdin and Jasmine – possess European features and white American accents.



In the animated 'Aladdin,' the good Arabs are drawn with Caucasian features, while the bad guys speak with foreign accents. [“El malo maloso de Aladdin”](#) by MissRagamuffyn is licensed under [CC BY 4.0](#)

The film also continued the tradition of erasing distinctions between Middle Eastern cultures. For example, Jasmine, who is supposed to be from Agrabah – originally Baghdad but fictionalized because of the Gulf War in 1991 – has an Indian-named tiger, Rajah.

Questionable progress

After 9/11, a spate of films emerged that rehashed many of the old terrorist tropes. But surprisingly, some positive representations of Middle Eastern and Muslim characters emerged.

In 2012, I published my book [“Arabs and Muslims in the Media: Race and Representation after 9/11.”](#) In it, I detail the strategies that writers and producers used after 9/11 to offset stereotyping.

The most common one involved including a patriotic Middle Eastern or Muslim American to counterbalance depictions as terrorists. In the TV drama, [“Homeland,”](#) for example, Fara Sherazi, an Iranian American Muslim CIA analyst, is killed by a Muslim terrorist, showing that “good” Muslim Americans are willing to die for the United States.

But this didn't change the fact that Middle Easterners and Muslims were, by and large, portrayed as threats

to the West. Adding a 'good' Middle Eastern character doesn't do much to upend stereotypes when the vast majority are still appearing in stories about terrorism.

Another strategy also emerged: reverting to old Orientalist tropes of the exotic, romantic Middle East. Maybe writers and producers assumed that depicting the Middle East as exotic would be an improvement over associating it with terrorism.

The 2004 film "[Hidalgo](#)," for example, tells the story of an American cowboy who travels to the Arabian desert in 1891 to participate in a horse race. In classic Orientalist fashion, he saves the rich sheik's daughter from the sheik's evil, power-hungry nephew.

The 2017 movie "[Victoria and Abdul](#)" depicts an unlikely friendship between Queen Victoria and her Indian-Muslim servant, Abdul Karim. While the film does critique the racism and Islamophobia of 19th-century England, it also infantilizes and exoticizes Abdul.

Nonetheless, some glaring problems persisted. [Jake Gyllenhaal was cast](#) in the lead role of "[The Prince of Persia: The Sands of Time](#)" (2010), while Christian Bale and Joel Edgerton were cast in "[Exodus: Gods and Kings](#)" (2014) as Egyptian characters.

Why were white actors assuming these roles?

When challenged, producer Ridley Scott [infamously said](#) that he can't "say that my lead actor is Mohammad so-and-so from such-and-such. I'm just not going to get it financed."

Does the new 'Aladdin' make strides?

Perhaps in a desire to avoid the mistakes of the past, Disney executives sought advice from cultural consultants like me.

There's certainly some notable progress made in the live-action "Aladdin."

Egyptian Canadian actor Mena Massoud plays Aladdin. Given the [dearth of people of Middle Eastern descent in lead roles](#), the significance of casting Massoud cannot be overstated. And despite the fact that [some white extras had their skin darkened during filming](#), Disney did cast actors of Middle Eastern descent in most of the main roles.

Casting Indian British actress Naomi Scott as Jasmine was [controversial](#); many hoped to see an Arab or Middle Eastern actress in this role and wondered whether casting someone of Indian descent would simply reinforce notions of “Oriental” interchangeability. Nonetheless, the film does note that Jasmine’s mother is from another land.

The biggest problem with the 2019 “Aladdin” is that it perpetuates the trend of reverting to magical [Orientalism](#) – as if that’s a noteworthy improvement over terrorist portrayals. In truth, it’s not exactly a courageous move to trade explicit racism for clichéd exoticism.

To be fair, “Aladdin” distinguishes itself from “Hidalgo” and other Orientalist films of this trend by not revolving around the experiences of a white protagonist.

However, once again, characters with American accents are the “good guys” while those with non-American accents are mostly, but not entirely, “bad.” And audiences today will be as hard pressed as those in 1992 – or 1922, for that matter – to identify any distinct Middle Eastern cultures beyond that of an overgeneralized “East.” Belly dancing and Bollywood dancing, turbans and keffiyehs, Iranian and Arab accents all appear in the film interchangeably.

Just as making positive tweaks within a story about terrorism doesn’t accomplish much, so does making positive tweaks within a story about the exotic East. Diversifying representations requires moving beyond these tired tropes and expanding the kinds of stories that are told.

“Aladdin,” of course, is a fantastical tale, so questions about representational accuracy might seem overblown. It is also a really fun movie in which Mena Massoud, Naomi Scott and Will Smith all shine in their roles. But over the last century, Hollywood has produced over 900 films that stereotype Arabs and Muslims – a relentless drumbeat of stereotypes that [influences public opinion and policies](#).

If there were 900 films that didn’t portray Arabs, Iranians and Muslims as terrorists or revert to old Orientalist tropes, then films like “Aladdin” could be “just entertainment.”

Until then, we’ll just have to wait for the genie to let more nuanced and diverse portrayals out of the lamp.

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representations of Arabs and Muslims in the U.S. media and on forms of anti-Arab and anti-Muslim racism. Her essay originally appeared in [The Conversation](#).



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2.3: Reading B- "The Plot to Privatize Common Knowledge" by David Bollier

The Plot to Privatize Common Knowledge

By David Bollier

*#reportinginformation #descriptive #sharedvalues #currentevents #research #pathos #logos #kairos
#cognitivebias #artsandculture #intellectualproperty*



"adler barbie articulated" by deborah is lola is licensed under CC BY-NC-SA 2.0

Over the past three decades, modern culture has become infatuated with the idea that knowledge should be owned like real estate or stock shares. The original idea, of course, is that copyrights, trademarks and patents reward people for their creative labors and thereby boosts the common good.

But this line of thinking has come to resemble a kind of Market Fundamentalism: copyrights, trademarks and patents are the only morally legitimate and practical method for managing creations of the mind. There is no middle ground. You either believe in intellectual property rights, or you support "theft" and "piracy."

This fundamentalist approach shuts down a broader discussion about how knowledge ought to circulate in our culture. To avoid any confusion, let me just say straight-up that I believe in copyrights and patents. In some cases, they provide significant and necessary incentives to invest in new works. But today, copyrights and patents are going far beyond their intended goals—such as the U.S. Constitution provision to "promote progress in science and the useful arts"—to become ends in themselves. Instead of carefully balancing

private interests and public needs, copyrights and patents are becoming crude, anti-social instruments of control and avarice.

This is the conclusion that I came to in my book [Brand Name Bullies](#), which is filled with dozens of stories of copyright and trademark owners bullying citizens, artists, scholars and others with ridiculous legal threats.

Silent Campfires

One of my favorite stories about the alarming expansion of copyright law involves ASCAP, the American Society of Composers, Authors and Publishers, the organization that collects performance licensing fees from public establishments where recorded music is played.

ASCAP decided that their domain should be extended to summer camps. Why shouldn't boys and girls singing around the campfire be considered a "public performance" that should pay royalties? A while back ASCAP approached the American Camping Association and said it wanted blanket performance licenses from hundreds of summer camps – something on the order of \$300 to \$1,400 per season per camp.

This caused quite a ruckus. When it was discovered that ASCAP wanted money for the Girl Scouts to sing "This Land Is Your Land" and "Puff, the Magic Dragon", the press went nuts. There were stories about camps resorting to non-copyrighted songs like "The Bow-Legged Chicken." An ASCAP official heartlessly told a reporter: "They [camps] buy paper, twine and glue for their crafts – they can pay for the music too." Eventually, after a huge public outcry, ASCAP backed down. But its claim to legal authority in charging summer camps for their "public performances" of copyrighted songs remains intact.

Lawsuit Barbie

The issue in so many of these battles is: Who shall control the "public meaning" of familiar images? Mattel is legendary in trying to protect the cultural "meaning" of Barbie. It has gone after any unauthorized uses of Barbie. It went after a series of photographs by Mark Napier called Distorted Barbie, which dared to depict Barbie as fat or as having Down's Syndrome. Even highly distorted images of Barbie that were essentially unrecognizable were deemed unacceptable by Mattel.

Mattel went after a magazine that caters to adult collectors of Barbie dolls. Mattel even pressured the Seattle publisher of a book, *Adios, Barbie: Young Women Write About Body Image and Identity*, to change the title.

The book was reprinted as *Body Outlaws*. This extreme clampdown on free expression spurred culture-jammers, such as the self-styled Barbie Liberation Organization, which substituted voice boxes of GI Joe with those in Barbie, so that GI Joe would say, “Let’s plan our dream wedding,” and Barbie would yell, “Vengeance is mine!”

I am happy to report, a federal circuit court in the United States put a damper on Mattel’s bullying litigation. The case involved Utah photographer Tom Forsythe, who made a series of 78 photos of Barbie for his Food Chain Barbie exhibit. It featured Barbie in enchiladas, stuffed into a blender and in other kitchen poses. Only a few of Forsythe’s photos sold. He spent about \$5,000 to mount the exhibit, and lost money. No matter; Mattel wanted to send a message that you can’t mess with Barbie. It spent years litigating the case, requiring Forsythe to find pro bono legal counsel, which spent nearly \$2 million defending him. Forsythe prevailed in the circuit court, which delivered a stinging rebuke to Mattel for bringing a “groundless and unreasonable” trademark dilution claim.

Watch Your Words

The privatization of words—language is one of the most basic form of commons—is another disturbing trend. The Japanese corporation that owns the “Godzilla” trademark has a habit of threatening all sorts of people who use the phoneme “zilla,” including a website called “Davezilla” that featured a lizard-like cartoon character.

The corporate obsession with owning words is really quite extensive. McDonald’s claims to own 131 words and phrases. The San Diego-based McDonald’s actually claims to own the Irish prefix “Mc.” It has successfully prevented restaurant from naming their businesses McVegan, McSushi and McMunchies.

Ralph Lauren, the clothing line, went after Polo magazine, run by an equestrian organization, claiming it was a trademark infringement for the U.S. Polo Association to use the word “polo” on its line of clothing! MasterCard went after Ralph Nader for using “priceless” in his campaign ads when running for President in 2000. (Nader’s free speech rights ultimately prevailed.) But the gay athletes who wanted to host a series of athletic competitions in San Francisco could not use the phrase “Gay Olympics” because that phrase is owned by the U.S. Olympic Committee, who gets to decide who can use it. “Special Olympics” for disabled kids is OK, but not “Gay Olympics.”

The TV demagogue Bill O’Reilly reportedly went ballistic when he learned that the comedian (and now

senator) Al Franken was using the words “fair and balanced” as a subtitle in his book that mocked various right-wing pundit, including him. The federal court laughed Fox News’ case out of court, and Franken won. But pity the people who can’t afford to hire Floyd Abrams, a prominent First Amendment attorney, to represent them. A woman from Los Angeles dared to name her neighborhood newspaper the Beechwood Voice. She was threatened with legal action by the Village Voice, which claimed that use of the word “voice” as a newspaper name diluted its trademark.

These stories illustrate just how far Market Fundamentalism is willing to go in order to enforce its vision of the world. It wants to commodify all of culture as private property, and require people to obtain permission (and to make royalties) before embarking on any modestly derivative new creativity. This approach, not coincidentally, favors the Disneys, Time Warners and Rupert Murdochs because it protects the market value of large inventories of copyrighted and trademarked works. It directly stifles expression that is local, amateur, small-scale or non-commercial in nature— the kind of expression that almost anyone outside a powerful corporation would engage in. This amounts to a wholesale privatization of our cultural commons.

Patents Privatize Taxpayer-Funded Research

The Market Fundamentalist worldview is even more infuriating, if that is possible, when applied to patents arising out of publicly funded research. Until 35 years ago, there had been a broad consensus that the intellectual property rights of federal research should stay in the public domain, or at least be licensed on a nonexclusive basis. That way, taxpayers could reap the full measure of value from their collective investments. In the late 1970s, however, large pharmaceutical, electronics and chemical companies mounted a bold lobbying campaign to reverse the public ownership of federal research. Since enactment of Bayh-Dole Act of 1980, authorizing universities to patent the fruits of federally funded research, we have seen a land rush to sell academic research that was once freely available to all.

Between 1980 and 2000, the number of patents secured by universities grew ten-fold, bringing in more than \$1 billion in royalties and licensing fees – a windfall enjoyed mostly by a dozen top research universities. This, in reality, is a privatization of the public’s investments. Even though the public pays for the lion’s share of risky basic research for new drugs, the long-term equity returns tend to go to drug companies and a handful of top research universities. In the United States, we have seen this with the cancer drug Taxol; the antidepressant Prozac; the hypertension drug Capoten; and a number of HIV and AIDS therapies.

The upshot is that citizens often have to pay twice for pharmaceuticals and other medical treatments – first,

as taxpayers who finance the research, and second, as consumers who pay monopoly prices for drugs. This is a pure giveaway because it's not even clear that companies need exclusive patent rights as an incentive to commercialize new drug research.

Corporations Loot Indigenous People's Knowledge

Multinational corporations are no longer content to simply claim ownership of commons knowledge at home. Now they scour the developing world— in a practice known as biopiracy— to claim patents on the botanical and ecological knowledge acquired by indigenous people through the centuries. They move into Madagascar, Brazil, Guatemala and other poor countries to find plants and microorganisms that might be used in making new medicines and genetically engineered crops. But as Seth Shulman writes in his book *Owning the Future*, “Who, if anyone, should be able to claim ownership rights to the globe’s genetic and cultural inheritance?”

Sir John Sulston answers this question eloquently in his book, *The Common Thread*, which chronicles the race to decode the human genome. A private startup company, Celera, was aggressively trying to put genomic sequences in one big privatized database. That way, it would have a monopoly over future use of the genomic data by licensing access to its database. Fortunately, a coalition of public-sector scientists published the data first, which is why the human genome is now in the public domain. Sulston answers, quite rightly, that the human genome must be treated as the “common heritage of humankind.”

Life Itself Can Now Be Owned

We dodged a bullet there when the publicly funded scientists won the race to decode human genome. Yet the threat of private ownership of essential knowledge for the sake of profits is not by any means over. Further attempts will be the logical culmination of a path first opened by the U.S. Supreme Court's *Diamond v. Chakrabarty* ruling in 1980, which authorized the patenting of live, genetically altered microorganisms. The patenting of living organisms opened the way for an ecologically and ethically dubious future in which the life forms that are part of the sacred web of life can be owned and treated as commodities. Knowledge is treated as private property, not as a public good.

One inevitable result of all these new ownership claims is the rise of new barriers to open sharing, collaboration and discovery among researchers and scholars. Patents are increasingly being granted for

“upstream” research, which means that basic knowledge that everyone else must use for the field to advance, is becoming proprietary. Harvard, MIT and the Whitehead Institute, for example, have a patent on all drugs that inhibit something known as NF-kB cell signaling. Since this physiological process is believed to have something to do with many diseases such as cancer and osteoporosis, the patent deters anyone else from pursuing their own scientific investigations in this area.

Things were not always this way concerning valuable knowledge. Contrast these stories with Jonas Salk, the inventor of the polio vaccine. When journalist Edward R. Murrow asked him, “Who owns the patent on this vaccine?” Salk replied, “Well, the people, I would say. There is no patent. Could you patent the sun?” This story helps us remember that current notions about ownership of knowledge are not inevitable and universal; they are the result of mounting market pressures to make our scientific and cultural commons into private property.

The privatization of knowledge has only intensified as the courts – in the United States, at least – have lowered the standards for obtaining patents while broadening the scope of what is patentable. It is now possible to own mathematical algorithms embedded in software programs. The very tools needed to conduct scientific research are now private property, available only for a steep fee.

Imagine what might have happened to biotechnology and computer science if contemporary patent rules had been in place in the 1950s and 1960s. Neither the biotech nor the computer revolution would have occurred in the first place. Too much fundamental knowledge would have been off limits due to patents.

Problem of the Anti-Commons

The over-patenting of knowledge sometimes results in what is called an “anti-commons” problem, in which property rights for a given field of research are so numerous and fragmented that it becomes very difficult to conduct research. The transaction costs for obtaining rights are simply too numerous and costly. For example, there are thirty-four “patent families” for a single malarial antigen, and those rights, applying to different pieces of the research agenda, are owned by different parties in many different countries. One reason that a malaria vaccine has been so elusive is because the patent rights are so complicated and expensive to secure.

It is worth noting that openness, sharing and the public domain do not harm the market. Quite the contrary. They invigorate it. In 2005, I co-hosted a conference called Ready to Share: Fashion and the Ownership of

Creativity. It explored the power of openness in apparel design. Precisely because no one can own the creative design of clothes – they can only own the company name and logo, as trademarks – everyone can participate in the design commons. The result is a more robust, innovative and competitive marketplace. This is exactly the effect that Linux, the open-source computer operating system, had on the software sector. It has opened up new opportunities for value-added innovation and competition in a marketplace until then dominated by the Microsoft monopoly.

Yale Professor Yochai Benkler argues in his magisterial book, *The Wealth of Networks*, that a great deal of knowledge production is more effectively pursued through a commons than through markets. Questions of ethics aside, why doesn't money succeed at simply "buying" the knowledge it needs? Because money tends to subvert the social dynamics that make the knowledge commons work. It can sabotage self-directed inquiry. It undermines the social trust, candor and ethics that are essential to creativity and good research.

[David Bollier](#) is an author, activist, blogger and consultant. He is the founding editor of *On the Commons* in which this essay first appeared. His 2014 book, *Think Like a Commoner: A Short Introduction to the Commons* describes his thinking about the commons.



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2.4: On Note-Taking -- Assignment

Note-taking is essential to the process of reading for understanding. As Akira Kurosawa says in *Something Like an Autobiography*, the process of taking notes supports us in analyzing and synthesizing our “experiences” and “memory” to create new ideas and expressions.

I've forgotten who it was that said creation is memory. My own experiences and the various things I have read remain in my memory and become the basis upon which I create something new. I couldn't do it out of nothing. For this reason, since the time I was a young man I have always kept a notebook handy when I read a book. I write down my reactions and what particularly moves me. I have stacks and stacks of these college notebooks, and when I go off to write a script, these are what I read. Somewhere they always provide me with a point of breakthrough. Even for single lines of dialogue I have taken hints from these notebooks. So what I want to say is, don't read books while lying down in bed. (Kurosawa)

Thus, this book on writing toward social justice begins with a discussion of note-taking.

Relation to Social Justice

As I mentioned in the overall description of the summary-response essay assignment description, our everyday lives matter. That includes all that we read, view, observe, hear, and otherwise take in. However, we don't always have the time or space to process what we are taking in in the moment.

Recorded videos are a form of note-taking. Some of the most powerful social activism of our time have come from the world witnessing injustice recorded on video, e.g., George Floyd or Michael Brown.

In our everyday lives, this is why doctors take notes; courts and professionals take court transcripts and meeting minutes; police officers write reports; child care professionals conduct observations and write observational reports; social workers maintain case notes. Some of the best writers and thinkers keep daily journals of their lives.

All of these forms of note-taking are to support us in capturing what's important so that we can analyze what we we have received and thus choose the best response to any given situation.

In the case of this class, you are taking notes on what you read or watch in order to better understand what you have read or watched and to respond to the texts in a variety of written forms.

Forms of Note-taking

In English 96, we talk quite a bit about annotation — writing in the margins of the text and/or writing on the text. However, sometimes, you will not have the printed document or access to electronic social annotation tools like Hypothesis. Thus, I would like to talk more generally about note-taking and how to take notes.

Note-taking includes notation and annotation. *The Online Etymology Dictionary* distinguishes them as follows:

Notation: the process of taking notes; "Meaning "to set down in writing, make a memorandum of" is from early 14c." (Note. v.)

Annotation: the process of adding notes to a text; "a note added by way of comment or explanation" (Annotation)

About the Ten Step Note-Taking Process

Often students wonder what they should capture as notes when reading a text. Several note-taking methods, such as the Cornell Note-taking Method, exist to answer this question. The broadest answer is that your notes should support your needs and/or the work that you anticipate having to do in the class. For this class, you will need to take notes in a manner that will allow you to write a summary, respond to a text using your prior knowledge and experiences, and anticipate questions about vocabulary and ideas within a short answer-multiple choice exam.

This ten step note-taking process is designed to do just that. The process, encapsulated in a handout later in this chapter, is a list of 10 questions to answer regarding the assigned reading or video or podcast. Each step is a question. Answering these questions thoroughly will support you in any future writing assignments regarding the reading.

Steps 1-3: Identifying the Text

The first three questions of the process entail identifying the source of the text. Where did it come from? Who wrote it? What's it called? Who was the intended audience?

For this class, future classes in the composition sequence, and most other college classes, you will be expected to share where you got the information you are communicating in your papers or in oral presentations. So, you will need to know the title and the author at least. You should also include the date and where the reading is published or posted if you want to have the most complete sourcing information.

For #3, sometimes, it's important to note whether the text is academic or popular. For research classes, you may be instructed to only use academic sources. You can tell often by publication information (Was it published by a university printing press?), by the style in which the text is written (Does it have references?), by what the author includes in the foreword (Does it have a foreword? Does the author tell you in their introduction?).

Steps 4-6: Connecting to the Text

Steps 4-6 are where you start to do your due diligence to build your understanding of the reading.

I would encourage you to do two readings of any assigned reading. In the first reading, just try to read straight through. Put a dot or otherwise make note of where you see vocabulary words that you don't know or words that you like or sentences you like or dislike or any section you know you would like or need to reread more carefully.

At the end of the first reading, check in with yourself and ask: Was that an easy or a hard read? Do I feel like I basically understand what the author is saying? If not, where did I stop understanding? What do I need to know or what would I like to know to get a deeper understanding of this reading.

In the second reading, read through again but much more slowly. Stop and actually take notes on the vocabulary words you marked. Look up the definitions and write them down. I recommend using Merriam-Webster for basic definitions and Online Etymology Dictionary if you want to go deeper into the meaning of a word.

Look at where you placed dots: If they were areas where you felt like you could relate to the author, write that down. For instance, the author might share something that reminds you of what a family member or a former teacher said.

Perhaps you understood just fine; you just didn't like HOW the author communicated their ideas. Write that down and, to the best of your ability, write down why you didn't like how they communicated their ideas or why you enjoyed reading their ideas. Review all of your dots and write notes about what made you mark that section — maybe you want to ask the teacher a question about what was there.

This is at the core of what they say about reading to learn. You have to enter into a conversation with the author if you mean to learn from them.

Steps 7-10: Making Sense of the Text

These last four steps are essential to the process of writing a summary, which is one of the key assignments of the CRT in English 96 and to writing an annotated bibliography or a literature review in a research paper class like English 102.

I always recommend that students answer these questions with the actual sentences from the text. Write the sentence or sentences down word for word and put it in quotation marks (that's a direct quotation). Only after you do that should you try to rewrite the sentence in your own words or paraphrase it. Do not try to paraphrase and take notes at the same time. That is how people end up being accused of plagiarism. Again, first, write out the direct quote. Then, paraphrase it so that you better understand what is being said.

Ten Step Note-Taking (Handout)

Instructions

As you read the assigned reading, answer the questions below.

Though this is a process for note-taking, you can also use these steps to annotate. Remember: Annotation is writing on the assigned reading itself; note-taking is writing your notes about the reading on a separate document.

Some of the steps require that you use direct quotes from the assigned reading. Be sure to use quotation marks so that you are clear about what are your words versus what are the author's words.

Steps

1. What is the title of the assigned reading?
2. Who is the author? Or, who wrote the assigned reading?
3. Was the author writing to you (students), to your professor (academics), or to everybody (a general or popular audience)?
4. What vocabulary words did you have to look up? What vocabulary words might be important to the meaning of the assigned reading? Write at least two vocabulary words/phrases from the assigned reading and define those words/phrases. Be sure to

indicate where you found the definitions whether it be from a dictionary or from the assigned reading itself.

5. How do you relate to what the author says? Identify at least two sentences or sections where the author says something to which you can relate from past experiences or prior knowledge. Write out the sentences as direct quotes, and discuss why you found it relatable.
6. Think like a writer. What do you like or dislike about HOW the author wrote the assigned reading? Identify at least two sentences or sections that you liked or disliked and explain why you liked them or disliked them.
7. What do you think the reading is about? What's the thesis of the reading? If there is a sentence in the reading that you can identify as the thesis statement, write that here as a direct quote. Otherwise, in your own words, discuss what you think is the main point of the reading.
8. Why do you think that that is what the reading is about? Find and write down as direct quotes additional sentences or passages that prove that the reading is focused on this main point.
9. What evidence does the author use to prove that their main point or thesis is true? In your own words, describe the kind of evidence that the author uses. Do they use facts and statistics, personal stories, quotes from other thinkers, something else?
10. Write out as a direct quote the sentences that represent their best or strongest evidence. Describe why you think this is their strongest evidence.

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2.5: Sample of Ten Step Note-Taking Assignment

Sample Ten Step Note-taking (handout)

Steps

1. What is the title of the assigned reading?

“How the New “Aladdin” Stacks Up Against a Century of Hollywood Stereotyping”

2. Who is the author? Or, who wrote the assigned reading?

Evelyn Alsutany

3. Was the author writing to you (students), to your professor (academics), or to everybody (a general or popular audience)?

General Audience

4. What vocabulary words did you have to look up? What vocabulary words might be important to the meaning of the assigned reading? Write at least two vocabulary words/phrases from the assigned reading and define those words/phrases. Be sure to indicate where you found the definitions whether it be from a dictionary or from the assigned reading itself.

Monolithic

Merriam Webster: “constituting a massive undifferentiated and often rigid whole” (3a)

Tropes

Merriam Webster: “a common or overused theme or device : CLICHÉ”

5. How do you relate to what the author says? Identify at least two sentences or sections where the author says something to which you can relate from past experiences or prior knowledge. Write out the sentences as direct quotes, and discuss why you found it relatable.

- “Nonetheless, some glaring problems persisted. Jake Gyllenhaal was cast in the lead role of “The Prince of Persia: The Sands of Time” (2010), while Christian Bale and Joel Edgerton were cast in “Exodus: Gods and Kings” (2014) as Egyptian characters.
 - Why were white actors assuming these roles?”
 - I connected this to the OscarsSoWhite controversy and other discussions about representations of people of color in Hollywood.
- “And despite the fact that some white extras had their skin darkened during filming, . . .”
 - As an African-American, I connected this to the history of minstrelsy in American theater.
 - I considered the TV shows, movies, and social media I watch. What stereotypes do I accept without question?

6. Think like a writer. What do you like or dislike about HOW the author wrote the assigned reading? Identify at least two sentences or sections that you liked or disliked and explain why you liked them or disliked them.

- “Disney wanted to avoid repeating these same problems in the live action version of “Aladdin,” which came out on May 24.”
 - For awhile, I was unclear about the year in which the live action Aladdin was produced. I had to read further in to learn that it was 2019.
- “In his seminal 1978 book “Orientalism,” literature professor Edward Said argued that Western cultures historically stereotyped the Middle East to justify exerting control over it.”
 - I appreciated the history and the context.

7. What do you think the reading is about? What’s the thesis of the reading? If there is a sentence in the reading that you can identify as the thesis statement, write that here as a direct quote. Otherwise, in your own words, discuss what you think is the main point of the reading.

“But while the live action “Aladdin” does succeed in rectifying some aspects of Hollywood’s long history of stereotyping and whitewashing Middle Easterners, it still leaves much to be desired.”

8. Why do you think that that is what the reading is about? Find and write down as direct quotes additional sentences or passages that prove that the reading is focused on this main point.

- “Disney wanted to avoid repeating these same problems in the live action version of “Aladdin,” which came out on May 24. So they sought advice from a Community Advisory Council comprised of Middle Eastern, South Asian and Muslim scholars, activists and creatives.”
- Also see subheadings.
- “The biggest problem with the 2019 “Aladdin” is that it perpetuates the trend of reverting to magical Orientalism – as if that’s a noteworthy improvement over terrorist portrayals. In truth, it’s not exactly a courageous move to trade explicit racism for clichéd exoticism.”

9. What evidence does the author use to prove that their main point or thesis is true? In your own words, describe the kind of evidence that the author uses. Do they use facts and statistics, personal stories, quotes from other thinkers, something else?

The author discusses the history of Western portrayals of the Middle East; Alsutany cites an expert, Edward Said, who wrote Orientalism in 1978. Alsutany also compares the live action Aladdin to the 1992 version and other movies that have stereotyped the Middle East and/or used non-Middle Eastern actors as main characters.

10. Write out as a direct quote the sentences that represent their best or strongest evidence. Describe why you think this is their strongest evidence.

“But over the last century, Hollywood has produced over 900 films that stereotype Arabs and Muslims – a relentless drumbeat of stereotypes that influences public opinion and policies.” While Alsutany describes a number of movies in her essay, stating the number of films about the Middle East or set in the Middle East with problematic stereotypes helps me to see the extent of the problem.

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2.6: From Note-Taking to Summarization

Now that you have completed note-taking for your assigned reading. We will now look at how to use the Ten Step Note-Taking process to create a summary.

In this chapter, I will first describe the key components of a summary. Then, I will create a first draft of a summary of Alsultany's "How the New 'Aladdin' stacks up against a Century of Hollywood Stereotyping" based on the sample Ten Step Note-Taking handout. After that, I will share Questions for Summary Revision and use those questions to revise the first draft.

Moving from Note-Taking to Summarization

What is a Summary?

A summary retells the important parts of another text in plain language, i.e., language appropriate for a friend or for the general population, and in your own words. A summary is not your opinion of the text; it is simply a way of sharing key information with a text with another.

The length of your summary depends on the length of the original text. Generally speaking, a summary should be about one fourth of the length of the original text. So, if you are reading a four page essay, your summary should be one page in length.

For the summary-response essay, however, your summary should be the introductory paragraph.

Parts of a Summary

A good summary of an essay might be seen as a mini-retelling. The first sentence captures the introduction and the thesis statement. The remainder of the summary captures the key points and evidence from the body paragraphs. The last sentence reflects the conclusion. However, let's look at that in detail:

The First Sentence

The first sentence identifies what you are summarizing and states the main argument/main claim/thesis of the original text. At a minimum, the sentence should have the title and author. It may also have the publication or posting date and where it was published or posted.

Questions 1 & 2, 7 & 9 of the Ten Step Notetaking Handout should be used to create this first sentence.

Capturing the Body Paragraphs

Stating the thesis statement is not enough. You should also consider what each paragraph has to say that adds to the overall meaning of the essay. **For this, look at questions #9 and #10 of the Ten-Step Notetaking Handout.**

To think this through, ask yourself what the author would have to prove or show to make their thesis statement credible or compelling. Another question might be “What does the author say additionally that would help readers understand the main claim?”

Your answer to this question will lead to the evidence that the author provides to prove their thesis statement.

The Last Sentence

The last sentence of your summary simply restates what you understand to be the author’s thesis statement.

First Draft Summary of Alsutany’s Essay

First Sentence

In “How the New ‘Aladdin’ stacks up against a Century of Hollywood Stereotyping,” Evelyn Alsutany reviews the 2019 Aladdin to determine whether the film has addressed Hollywood’s persistent stereotyping of the Middle East and Middle Easterners. While Alsutany ultimately finds the film an improvement, she notes some continued issues.

Capturing the Body Paragraphs & The Last Sentence

The author discusses the history of Western portrayals of the Middle East; Alsutany cites an expert, Edward Said, who wrote *Orientalism* in 1978. Alsutany also compares the live action Aladdin to the 1992 version and other movies that have stereotyped the Middle East and/or used non-Middle Eastern actors as main characters. Given that Hollywood has produced “over 900 films” about the Middle East or Middle Easterners, and each of them has been problematic in its portrayal of the Middle East, Alsutany recognizes that the 2019 Aladdin is an improvement; however, she argues Hollywood still has a long way to go.

Complete Draft

In “How the New ‘Aladdin’ stacks up against a Century of Hollywood Stereotyping,” Evelyn Alsutany reviews the 2019 Aladdin to determine whether the film has addressed Hollywood’s persistent stereotyping of the Middle East and Middle Easterners. While Alsutany ultimately finds the film an improvement, she notes some continued issues. The author discusses the history of Western portrayals of the Middle East; Alsutany cites an expert, Edward Said, who wrote *Orientalism* in 1978. Alsutany also compares the live action Aladdin to the 1992 version and other movies that have stereotyped the Middle East and/or used non-Middle Eastern actors as main characters. Given that Hollywood has produced “over 900 films” about the Middle East or Middle Easterners, and each of them has been problematic in its portrayal of the Middle East, Alsutany recognizes that the 2019 Aladdin is an improvement; however, she argues Hollywood still has a long way to go.

Revising the First Draft of a Summary

To develop the first draft of your summary into a more robust recap of an essay, you should ask yourself the following questions, which are derived from the Critical Reading Test Summary rubric:

1. Did I put the title of the work in quotation marks?

2. Did I accurately spell the title?
3. Did I correctly spell the author's name?
4. Do I use either the author's full name or the author's last name throughout when I refer to them?
5. Is there anything I could add to the restatement of the main claim to make the idea clearer?
6. Do I include enough evidence (major detail) from the text to fully describe the text?
7. Do I avoid adding any of my opinions?
8. Is this in my own words?
9. Big Question: Would my friends be able to read this summary and understand the text without having to read it themselves?

My Review of My First Draft Sample

- I have two sentences; I should have one sentence.
- Check #8 of the Ten Step Note-Taking handout to see if there's anything that needs to be added.
- When I check #8, I realize that I don't mention Disney's intention or Alsultany's involvement in the production of 2019 Aladdin as a consultant. I also don't talk about why the 2019 film is an improvement or why it isn't a great improvement.
- I look back to the reading to find the evidence supporting what I've included in #8, #9, and #10 of the Ten Step Note-Taking handout.

My Revisions

Original First Sentence: In "How the New 'Aladdin' stacks up against a Century of Hollywood Stereotyping," Evelyn Alsultany reviews the 2019 Aladdin to determine whether the film has addressed Hollywood's persistent stereotyping of the Middle East and Middle Easterners. While Alsultany ultimately finds the film an improvement, she notes some continued issues.

Revised First Sentence: In "How the New 'Aladdin' stacks up against a Century of Hollywood Stereotyping," Evelyn Alsultany discusses why Disney's attempt to eliminate racism and stereotyping in the 2019 Aladdin doesn't quite work though the film is an improvement.

Evidence to Add

Seeing the flagrant ways in which the 1992 Aladdin presented racist portrayals of Middle Easterners, Disney consulted several "Middle Eastern, South Asian, and Muslim" individuals to understand how the 2019 Aladdin could be better. Alsultany juxtaposes this consultation with her review of "over 900 films" that Hollywood has produced that perpetuated stereotypes of and racist attitudes toward the Middle East. Such stereotypes included:

- Using non Middle Eastern actors as main characters;
- Portraying the Middle East as either an exotic fantasy land or a hotbed of terrorist activity;
- Distinguishing good Middle Easterners from bad by Europeanizing the features of good Middle Easterners; and
- Failing to distinguish among distinct Middle Eastern cultures and traditions.

While Alsultany recognizes that the 2019 Aladdin is an improvement in that they use actual Middle Eastern actors, she notes that they still portray the Middle East as an exotic fantasy land. In short, Alsultany argues that Disney did not go far enough in striving to eliminate racism in Aladdin.

Revised Summary

In "How the New 'Aladdin' stacks up against a Century of Hollywood Stereotyping," Evelyn Alsultany discusses why Disney's attempt to eliminate racism and stereotyping in the 2019 Aladdin doesn't quite work though the film is an improvement. Seeing the flagrant ways in which the 1992 Aladdin presented racist portrayals of Middle Easterners, Disney consulted several "Middle Eastern, South Asian, and Muslim" individuals to understand how the 2019 Aladdin could be better. Alsultany juxtaposes this

consultation with her review of “over 900 films” that Hollywood has produced that perpetuated stereotypes of and racist attitudes toward the Middle East. Such stereotypes included:

- Using non Middle Eastern actors as main characters;
- Portraying the Middle East as either an exotic fantasy land or a hotbed of terrorist activity;
- Distinguishing good Middle Easterners from bad by Europeanizing the features of good Middle Easterners; and
- Failing to distinguish among distinct Middle Eastern cultures and traditions.

While Alsultany recognizes that the 2019 Aladdin is an improvement in that they use actual Middle Eastern actors, she notes that they still portray the Middle East as an exotic fantasy land. In short, Alsultany argues that Disney did not go far enough in striving to eliminate racism in Aladdin.

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2.7: Sourcing the Text

Sourcing the Text

Now that you have completed a summary of your assigned reading — meaning that you have demonstrated an understanding of what was shared with you — we are now ready to begin the process of responding.

You will continue to use the Ten Step Note-Taking handout you created, but this time, your focus will be on your responses to #5, #6, #7, and #8.

We will use those sections of the Ten Step Note-Taking handout to begin sourcing the text (identifying specific quotes from the text to which you can respond). I will discuss the sourcing worksheet and share a sample of a sourcing worksheet based on Alsultany's "How the New 'Aladdin' stacks up against a Century of Hollywood Stereotyping." Then, I will review the concept of a quotation sandwich. You will complete a sourcing worksheet and a quotation sandwich based on your assigned reading.

Sourcing Worksheet (handout)

Using your completed Ten Step Note-Taking handout, write down the direct quotes you entered for the identified section. Then, draft relevant questions based on the question-making prompts included.

Quotations from Associations (#5 in the Ten Step Note-Taking Handout)

Potential Questions

1. Compare or contrast the incident or idea portrayed in the selected quote to the personal/historical association you have made with it. What's different? What's similar?
2. Problem-Solution: Review the incident or idea in the selected quote along with the association you have made and discuss the common problem, emotion, or situation. How might the common issue be resolved?
3. What have I learned from the selected quote as it relates to my personal or academic or professional situation?

Quotations from Notes on Writing (#6 in the Ten-Step Note-Taking Handout)

Inspiration: If the quote references a person or a text you don't know or one that you do, review the alluded to person or work and discuss how an understanding of that person or work offers a deeper insight into the text.

Quotations from Claims or Evidence (#7 and #8 in the Ten Step Note-Taking Handout)

1. Do I agree or disagree with the author?
2. Why should readers care or not care about the argument?
3. If I agree, what is the next step? What might be an active response to what the author claims? What can I do?
4. If I disagree with the author, is there idea a threat or a concern? What should I do?

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2.8: Sample of Sourcing the Text

Sample of Sourcing Worksheet for Reading 1

Using your completed Ten Step Note-Taking handout, write down the direct quotes you entered for the identified section. Then, draft relevant questions based on the question-making prompts included.

Quotations from Associations (#5 in the Ten Step Note-Taking Handout)

- “Nonetheless, some glaring problems persisted. Jake Gyllenhaal was cast in the lead role of “The Prince of Persia: The Sands of Time” (2010), while Christian Bale and Joel Edgerton were cast in “Exodus: Gods and Kings” (2014) as Egyptian characters.
- “And despite the fact that some white extras had their skin darkened during filming, . . .”

Potential Questions

- **Compare or contrast the incident or idea portrayed in the selected quote to the personal/historical association you have made with it. What’s different? What’s similar?**
 - I could compare some of the actions Al-Sultany describes in the 2019 Aladdin with a problematic film about African-Americans or a film like Tropic Thunder where a non-African American darkened his skin.
- **Problem-Solution: Review the incident or idea in the selected quote along with the association you have made and discuss the common problem, emotion, or situation. How might the common issue be resolved?**
 - I could discuss the problem of blackface minstrelsy in general.
- **What have I learned from the selected quote as it relates to my personal or academic or professional situation?**
 - I could consider whether and how stereotypes show up in the popular cultural material I regularly consume and how I might be more sensitive to that.

Quotations from Notes on Writing (#6 in the Ten-Step Note-Taking Handout)

- “Disney wanted to avoid repeating these same problems in the live action version of “Aladdin,” which came out on May 24.”
- “In his seminal 1978 book “Orientalism,” literature professor Edward Said argued that Western cultures historically stereotyped the Middle East to justify exerting control over it.”

Inspiration: If the quote references a person or a text you don’t know or one that you do, review the alluded to person or work and discuss how an understanding of that person or work offers a deeper insight into the text.

I might watch both the 1992 and the 2019 Aladdin and review the original stories on which the film is based.

I might review Edward Said’s writings on Orientalism and try to gain a deeper understanding of Al-Sultany’s essay.

Quotations from Claims or Evidence (#7 and #8 in the Ten Step Note-Taking Handout)

Here, I can also use my summary as a place to start.

- Do I agree or disagree with the author?
- Why should readers care or not care about the argument?
- If I agree, what is the next step? What might be an active response to what the author claims? What can I do?
- If I disagree with the author, is there idea a threat or a concern? What should I do?

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2.9: The Quotation Sandwich

The Quotation Sandwich

A quotation sandwich is one way to conceptualize how to seamlessly integrate direct quotations into an essay.

Basically, think of the direct quote to be added as the meat or veggie filling of a sandwich.

First layer of bread — Where is the quotation from?

Meat or vegetable filling — The actual quote in quotation marks

Second layer of bread — Why is this quotation important to the paper overall or a specific idea?

If you are wondering about that second layer of bread — the relevance, consider the following questions:

1. Is it evidence to prove your point?
2. Is it a supporting detail that adds to what you are saying?
3. Does it repeat your idea in a more elegant or memorable way?
4. Does it show that someone else who is an expert or a thinker in the field supports your idea?
5. Consider the Sourcing worksheet for other ideas.

Example of a Quotation Sandwich

In this example, I want to provide some documentation that Alsultany is concerned with minstrelsy.

Here's my example of a quotation sandwich that will show up in my essay.

In “How the New ‘Aladdin’ stacks up against a Century of Hollywood Stereotyping,” Alsultany argues that the 2019 Aladdin improved upon the 1992 Aladdin by adding Middle Eastern actors to the casting, yet she also notes “that some white extras had their skin darkened during filming.” In other words, rather than hire Middle Eastern extras, Hollywood resorted to practices resembling blackface minstrelsy.

I will add this to my outline shortly.

The Quotation Sandwich

LET'S TALK

QUOTATION MARKS, ATTRIBUTION, AND THE QUOTATION SANDWICH



THE QUOTATION SANDWICH

- First layer of bread — Where is the quotation from?
- Meat or vegetable filling — The actual quote in quotation marks
- Second layer of bread — Why is this quotation important to the paper overall or a specific idea?

POSSIBLE RELEVANCE

- Is it evidence to prove your point?
- Is it a supporting detail that adds to what you are saying?
- Does it repeat your idea in a more elegant or memorable way?
- Does it show that someone else who is an expert or a thinker in the field supports your idea?
- Consider the Sourcing worksheet for other ideas.



MY QUOTATION SANDWICH

In "How the New 'Aladdin' stacks up against a Century of Hollywood Stereotyping," Alsultany argues that the 2019 Aladdin improved upon the 1992 Aladdin by adding Middle Eastern actors to the casting, yet she also notes "that some white extras had their skin darkened during filming." In other words, rather than hire Middle Eastern extras, Hollywood resorted to practices resembling blackface minstrelsy.

SOME TIPS TO ADDING QUOTATION SANDWICHES

- First, write your draft with just your ideas.
- Then, underline each of your ideas (topic sentence of each paragraph).
- Consider what you've read. Does anyone say something similar to what you've said? Is there evidence to support what you've said in any of the readings?
- Find the relevant quotations in the readings, or use the sourcing worksheet.
- Then, design a quotation sandwich for each one.
- Then, add the relevant sandwich into the paragraph or create an additional paragraph after the relevant paragraph that further supports your idea.



REFERENCES

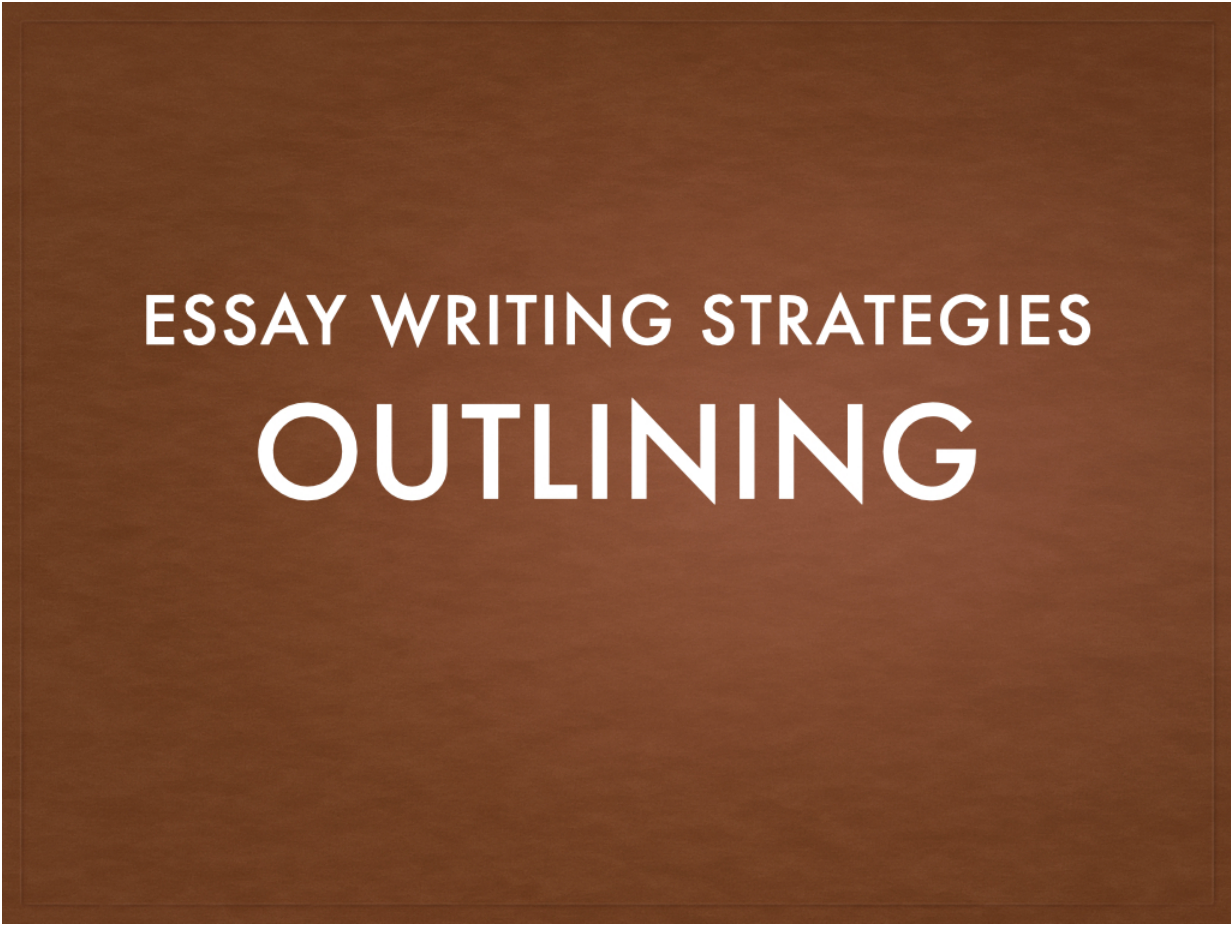
- Dennis Wilkinson Cuban Sandwich (CC BY-NC-SA 2.0 DEED) 4 13 2011 flickr.jpg
- Eric Hossinger. Roast Beef Sandwich (CC BY 2.0 DEED). Flickr. July 29, 2010
- Ernesto Andrade. Specialty's Lunch. (CC BY ND 2.0). Flickr. January 17, 2009

QUESTIONS AND HOMEWORK

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2.10: Outlining

If you've completed the sourcing worksheet and a sample quotation sandwich, you are now ready to begin outlining your summary-response essay.

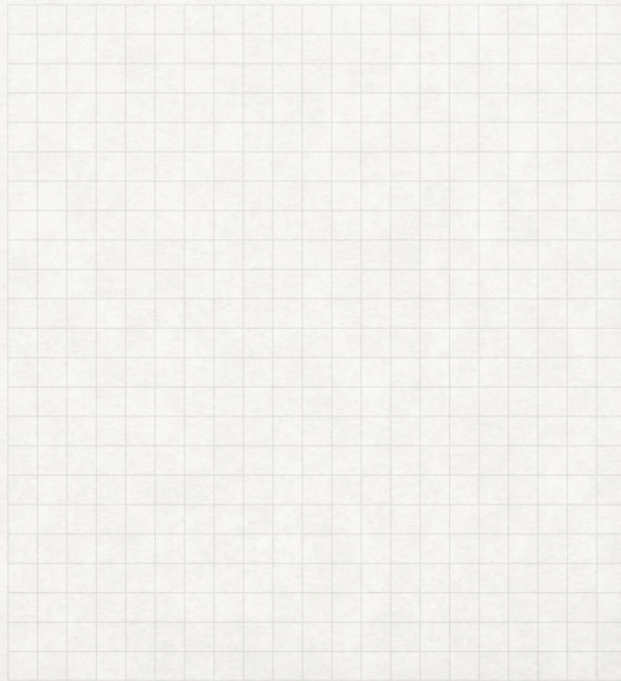


ESSAY WRITING STRATEGIES OUTLINING

WHAT IS AN OUTLINE?

- FROM THE OXFORD ENGLISH DICTIONARY

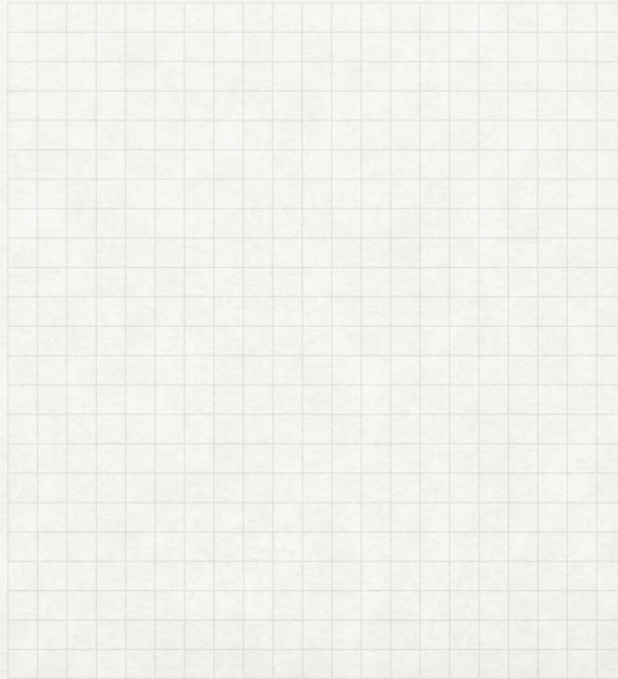
- “the shape of a thing defined”
- “a brief description of something, giving a general idea of the whole, but leaving details to be filled in.”



WHEN SHOULD YOU CREATE AN OUTLINE?

FOUR USES IN WRITING/COMPOSITION

- To structure an essay
- To analyze an already-written or published essay or a text (reverse outline)
- To plot out the steps of a process (recipe, research, project)
- To brainstorm ideas for a project or an essay



WHAT ARE THE KEY PARTS OF AN OUTLINE FOR AN ESSAY? ESSENTIALS

- **Question/Issue:** Why are you writing this essay? What are you trying to address?
- **Thesis Statement:** What is your answer to the question? Your response to the issue?
- **Introduction/Hook:** Will you share a story? Provide statistics? Give a general statement? Use a quote? How will you get the readers' attention?
- **Topic Sentences:** Each topic sentence (1) begins a paragraph and (2) is related to the thesis statement.
- **Conclusion/Ending:** How do you plan to end the essay? (Whatever you do in the introduction should be mirrored ideally in the conclusion. You can also have a next steps section.)

PARTS OF AN OUTLINE

NON-ESSENTIAL, BUT IMPORTANT FOR A BEGINNING WRITER

- Each topic sentence should have 2- 3 supporting details.
- Example
 - Topic Sentence
 - Supporting Detail #1
 - Supporting Detail #2
 - Supporting Detail #3

LET'S TRY IT!

OUTLINING THE SUMMARY-RESPONSE ESSAY

Summary-Response Essay Outline Template

Summary

(Include the final draft of your summary as a whole here.)

Response

- Include the quotation sandwich that you created if that indicates your focus.
- State your focus as a question

Thesis Statement: Answer your question.

Development of the Thesis in Body Paragraphs

(Check with your instructor to see if they would like you to write sentences or if they are okay with your using phrases and words.)

1. Body Paragraph #1
 1. Topic Sentence
 1. Supporting Detail #1
 2. Supporting Detail #2
2. Body Paragraph #2
 1. Topic Sentence
 1. Supporting Detail #1
 2. Supporting Detail #2
3. Body Paragraph #3
 1. Topic Sentence

1. Supporting Detail #1
2. Supporting Detail #2

You can create as many body paragraphs as you need. Each body paragraph should be related to the thesis statement.

Conclusion

This is the resolution of your response. What should your readers do or think as a result of the response? You might also offer questions for your readers to consider.

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2.11: Outlining Sample

Summary-Response Essay Outline Sample

Summary

In “How the New ‘Aladdin’ stacks up against a Century of Hollywood Stereotyping,” Evelyn Alsultany reviews the 2019 Aladdin to determine whether the film has addressed Hollywood’s persistent stereotyping of the Middle East and Middle Easterners. While Alsultany ultimately finds the film an improvement, she notes some continued issues. The author discusses the history of Western portrayals of the Middle East; Alsutany cites an expert, Edward Said, who wrote *Orientalism* in 1978. Alsutany also compares the live action Aladdin to the 1992 version and other movies that have stereotyped the Middle East and/or used non-Middle Eastern actors as main characters. Given that Hollywood has produced “over 900 films” about the Middle East or Middle Easterners, and each of them has been problematic in its portrayal of the Middle East, Alsultany recognizes that the 2019 Aladdin is an improvement; however, she argues Hollywood still has a long way to go.

Response

1. In “How the New ‘Aladdin’ stacks up against a Century of Hollywood Stereotyping,” Alsultany argues that the 2019 Aladdin improved upon the 1992 Aladdin by adding Middle Eastern actors to the casting, yet she also notes “that some white extras had their skin darkened during filming.” In other words, rather than hire Middle Eastern extras, Hollywood resorted to practices resembling blackface minstrelsy.
2. To what extent should casting be true to real life or a real life person?

Thesis Statement: Casting — like the setting or the plot — is part of the art; thus, casting should be both respectful of real life, yet sensitive to the artistic message.

Development of the Thesis in Body Paragraphs

(Check with your instructor to see if they would like you to write sentences or if they are okay with your using phrases and words.)

1. Body Paragraph #1: Respectful

1. **Topic Sentence:** Casting should be respectful of real life.

1. **Supporting Detail #1:** The case of Zoe Saldana and her regret at playing Nina Simone in Simone’s biopic
2. **Supporting Detail #2:** The case of the proposed and canceled episode in *Urban Myths* in which Michael Jackson is portrayed by Joseph Fiennes.

1. I will probably use my quotation sandwich here.

2. Body Paragraph #2

1. **Topic Sentence:** Casting should be sensitive to the artistic message.

1. **Supporting Detail #1:** Othello as it is usually portrayed
2. **Supporting Detail #2:** Othello with reverse casting.

You can create as many body paragraphs as you need. Each body paragraph should be related to the thesis statement.

Conclusion

This is the resolution of your response. What should your readers do or think as a result of the response? You might also offer questions for your readers to consider.

1. Readers should might use that as a mental guideline by which to evaluate new movies or TV shows portraying ethnic characters.
2. Should we also be sensitive to this with respect to questions of sexuality or gender?

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CHAPTER OVERVIEW

3: The Photo Essay - Rosie Banks

The following English 96 student learning outcomes pertain to this unit:

Reading

- Apply a variety of reading strategies to successfully decode texts, including:
- Activating background knowledge;
- Identifying stated and implied main ideas and supporting details.
- Explaining the meaning of new words by using context clues, word parts, and dictionary skills;
- Generating questions before, during, and after reading; and
- Summarizing a text through the identification of main ideas and supporting details.

Critical Thinking

- Engage in practices of critical thinking while reading and writing, including:
- Recognizing patterns of organization to better comprehend and analyze text;
- Interpreting a text and supporting the interpretation with evidence; and
- Analyzing and evaluating a text in connection with other areas of knowledge, including text to text, text to self, and text to world.

Writing Through Reading

- Respond to course readings by writing essays that
- Use textual evidence from the readings;
- Incorporate appropriate focus (including a thesis statement), organization and support;
- Demonstrate unity, coherence, and clarity;
- Support claims with examples, explanations, and details;
- Integrate source material and utilize appropriate documentation practices;
- Synthesize personal, social, and textual connections;
- Apply a variety of invention strategies . . . to generate ideas for writing projects; and
- Employ a recursive revision process through multiple drafts that integrates peer and instructor feedback into the finished writing and that includes self-editing strategies.

[3.1: Photo Essay Assignment and Introduction](#)

[3.2: John H. White's \(selected\) Photographs of Black Chicago 1973-1974](#)

[3.3: Photo Essay -- Descriptive Writing Workshop](#)

[3.4: Photo Essay - In Class Discussion Questions](#)

3: The Photo Essay - Rosie Banks is shared under a [CC BY-NC-SA 1.0](#) license and was authored, remixed, and/or curated by LibreTexts.

3.1: Photo Essay Assignment and Introduction

The Photo Essay

The cliché, “A picture is worth a thousand words,” underlies the spirit of a photo essay, an attempt to express a complex idea or understanding through a curated series of photos. The photo essay is a well-honed tool for social justice in the U.S.

Jacob August Riis, in 1890, published “How the Other Half Lives,” in which he shared photos of impoverished families, children, and lives in New York City (Christina Stanton, “The 19th Century Photographer Who Shined a Light on American Poverty,” *Saturday Evening Post*, August 18, 2023). The photos galvanized the Progressives of the time to focus more on public health and sanitation in the urban environment (See Jimmy Stamp’s “Pioneering Social Reformer Jacob Riis Revealed ‘How the Other Half Live’ in America,” *Smithsonian Magazine* (May 27, 2014)).

In the 1930s, during what is known as The Great Depression, the federal government introduced work projects through the Works Progress Administration (WPA) to rebuild the nation’s infrastructure while providing employment to citizens (See “Works Progress Administration” in *history.com* (September 13, 2022)). Beyond social security, some of our strongest social programs to provide safety nets for the most economically vulnerable citizens date from that era (See Patricia P. Martin & David A. Weaver’s “Social Security: A Program and Policy History,” *Social Security Bulletin*, 2005).

But what about our artists? They too were employed to create social commentary and to provide snapshots of the U.S. through what was then known as the Federal Writers’ Project, the Federal Arts Project, and other programs. A few such works produced in that context include

- Richard Wright’s 1941 collaborative work with Edwin and Louise Rosskam to document Chicago’s South Side through photos in 12 million Black Voices (See Jeff Wimble’s “‘The Noise of Our Living’: Richard Wright and Chicago Blues” (DOAJ)) ;
- Farm Security Administration’s photo collection of the nation’s farmers and agricultural workers (The Farm Security Administration Photographs in the First International Photographic Exposition, April 18-19, 1938 [graphic]); and
- A collection of interviews and photos of people who had been enslaved before 1865 and were still living in the 1930s (Slave Narratives, Federal Writers’ Project, 1936-1938), among other works.

The tradition continues with the work of John A. White. His 1970s collection of photos of Black Chicago tells a rich story of the joys and struggles of the Black experience in Chicago. Immediately after this chapter, you will see 40+ of his photos with their original captions. As you review the photos, consider what story is being told about Black Chicago in the 1970s. Then consider what story you might tell about Chicago today; this section invites you to create your own photo essay.

Relation to English 96 student learning outcomes

Reading

- Apply a variety of reading strategies to successfully decode texts, including:
- Activating background knowledge;
- Identifying stated and implied main ideas and supporting details.
- Explaining the meaning of new words by using context clues, word parts, and dictionary skills;
- Generating questions before, during, and after reading; and
- Summarizing a text through the identification of main ideas and supporting details.

Critical Thinking

- Engage in practices of critical thinking while reading and writing, including:
- Recognizing patterns of organization to better comprehend and analyze text;
- Interpreting a text and supporting the interpretation with evidence; and
- Analyzing and evaluating a text in connection with other areas of knowledge, including text to text, text to self, and text to world.

Writing Through Reading

- Respond to course readings by writing essays that
- Use textual evidence from the readings;
- Incorporate appropriate focus (including a thesis statement), organization and support;
- Demonstrate unity, coherence, and clarity;
- Support claims with examples, explanations, and details;

- Integrate source material and utilize appropriate documentation practices;
- Synthesize personal, social, and textual connections;
- Apply a variety of invention strategies . . . to generate ideas for writing projects; and
- Employ a recursive revision process through multiple drafts that integrates peer and instructor feedback into the finished writing and that includes self-editing strategies.

Sample Curriculum

This assignment is designed to be completed in two to three weeks.

Week 1, Class 1: Introduce photo essays using one of the photo essays mentioned in the introduction or another of your choosing and then introduce the overall assignment.

Homework: Review John H. White's photo collection and have them jot down answers to the discussion questions and/or simply note their favorite photo and write two sentences discussing why.

Week 1, Class 2: Review discussion questions. Go through descriptive writing workshop with a focus on topic sentence writing.

Homework: Have them choose an aspect of Chicago to explore and take at least one photo for discussion in class.

Week 2, Class 1: Have students share their photos with each other, and doing pair-share, write descriptive paragraphs of each photo.

Week 2, Class 2: Mini-Presentations: Each student will share the photo they took as well as the aspect of Chicago it is supposed to represent. Viewers will ask questions and maybe offer suggestions of other photos to add.

Homework: Take four other photos for the photo essay based on the feedback.

Week 3, Class 1: Have students work on adding captions to each of their photos and then workshop a few.

Homework: Students should draft the introduction and conclusion.

Week 3, Class 2: Instructor conferences

Homework: Complete final draft of photo essay.

Assignment Description for Photo Essay

Instructions

1. Choose an aspect of Chicago today to portray in photos. This could be a Chicago community area (neighborhood) or an identity group, or a park, or another grouping. Some examples might include Black Chicago, LGBTQIA, Chicago in the summer (or another season), Chicago downtown, Little Village, Scenes around Bubbly Creek, etc.;
2. Take five photos — must be your own — to convey your idea of the grouping;
3. Write captions for each photo that both describe the photo itself and that reflect your overall thesis.
4. Write an introduction that identifies the aspect of Chicago that you are trying to convey and discuss why.
5. Include a clear thesis — a clear statement of the idea that you are trying to convey.

Essay Components

- Introduction:
 - Your introduction should identify the aspect of Chicago that your photos cover. The last sentence of the introductory paragraph will be the thesis statement, which answers the following question: How should your viewers see this aspect of Chicago?
- Five photos with captions
- Conclusion
 - What is one thing you would you like readers to take away from this photo essay?

Criteria for Grading

- Introduction/Conclusion
- Thesis Statement and Organization
- Photos
- Grammar, Mechanics, Spelling: Your final essay overall should be revised and error-free. This may mean visiting a tutor who can proofread or visiting your professor during office hours to review your essay line by line.

Writing Process

- Drafting Process*
- First Draft [I will grade the first draft based on the rubric. If the final draft addresses the feedback in the first draft and improves the essay, the first draft grade will convert to 100.]
- Final Draft (The final draft should clearly incorporate feedback from the first draft.)

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3.2: John H. White's (selected) Photographs of Black Chicago 1973-1974

3.2: John H. White's (selected) Photographs of Black Chicago 1973-1974 is shared under a [CC BY-NC-SA 1.0](#) license and was authored, remixed, and/or curated by LibreTexts.

3.3: Photo Essay -- Descriptive Writing Workshop

Descriptive Writing Workshop, pts. 1 and 2

Pt. 1

1. Organize class into four groups - four break out rooms. You should report back in ____ minutes.
2. Two people will write down what is said. They will read what was written and put it in their Journal #4 with the names of all who participated in the conversation.
3. Two other people will share what was discussed verbally with the class.
4. Choose one of the John H. White photos, and describe what you see as you see it. [Top - down or Bottom - up or foreground/background] (Describe it such that someone who hasn't seen the photo would know what's there.)
5. Review the photos — what was written and what was seen — together both as is and through at least one extra lens: (social/economic issues, fashion/art, relationships, nature, and built environment)

Pt. 2

1. Each person should choose one of the John H. White photos (not one of the four already done), and describe what you see as you see it. (Describe it such that someone who hasn't seen the photo would know what's there.)
2. Everyone will review at least one other person's Journal 4 entry and offer thoughts based on details that were missed or on one of the lenses we discussed.
3. Student will rewrite/revise the descriptive paragraph based on comments and add an overall topic sentence. (For a descriptive paragraph, the topic sentence should tell us what is being described and should tell us what the thing being described means.)

Example Paragraphs

In "John H. White: Photographs of Black Chicago for DocuAmerica (1973-74)," the photo of the woman with the off-gray dress holding smiley-face balloons makes a statement about fighting to stay positive in a harsh world. The photo shows the subtle contrast. Though the woman is holding balloons with happy faces, she herself is not smiling: The balloons smile for her. Though she is sitting in the shade, the sunlight shining off of the cars and the large cup on the ground behind her suggests that she is enduring a hot day. Happy faces traditionally suggest positivity.

In "John H. White: Photographs of Black Chicago for DocuAmerica (1973-74)," the photo of the woman with the off-gray dress holding smiley-face balloons is about a woman who has given up. The woman's facial expression — her frown, her half-closed eyes — suggest that she's upset or sad. The fact that there is no one else in the photo and all the cars in the background convey loneliness or some sense of her being alone in the world.

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3.4: Photo Essay - In Class Discussion Questions

Discussion Questions for John H. White's Photos

1. John H. White's photos tell a story about Black Chicago in the 1970s. What is that story?
2. Why do you think White added captions to the photos? Choose a photo and explore the relationship between the captions and the photos.
3. How do you think the photos would look different in the 1980s, 1990s, 2000s, 2010s, and now? What dates the photos as 1970s?

3.4: Photo Essay - In Class Discussion Questions is shared under a [CC BY-NC-SA 1.0](#) license and was authored, remixed, and/or curated by LibreTexts.

CHAPTER OVERVIEW

4: The Narrative Essay - Rosie Banks

Relation to English 96 Student Learning Outcomes

Your work towards successfully completing the narrative essay will demonstrate that you have met the following English 96 learning outcomes (Outcomes come verbatim from English 96 student learning outcomes.):

Reading

- Apply a variety of reading strategies to successfully decode texts, including:
- Activating background knowledge;
- Identifying stated and implied main ideas and supporting details.
- Explaining the meaning of new words by using context clues, word parts, and dictionary skills;
- Generating questions before, during, and after reading;

Critical Thinking

- Engage in practices of critical thinking while reading and writing, including:
- Interpreting a text and supporting the interpretation with evidence; and
- Analyzing and evaluating a text in connection with other areas of knowledge, including text to text, text to self, and text to world.

Writing Through Reading

- Respond to course readings by writing essays that
- Use textual evidence from the readings;
- Incorporate appropriate focus (including a thesis statement), organization and support;
- Demonstrate unity, coherence, and clarity;
- Support claims with examples, explanations, and details;
- Integrate source material and utilize appropriate documentation practices;
- Synthesize personal, social, and textual connections;
- Apply a variety of invention strategies . . . to generate ideas for writing projects; and
- Employ a recursive revision process through multiple drafts that integrates peer and instructor feedback into the finished writing and that includes self-editing strategies.

4.1: Narrative Essay overall LO1

4.1.1: Video- What is the Mid-Atlantic Innocence Project

4.1.2: Video- Lamar Johnson Case

4.1.3: Narrative Essay introduction and assignment description

4.1.4: Narrative Essay in-class activity -- Four Themes Storytelling

4.2: Narrative Essay Reading 1 LO2

4.2.1: Reading- "Six Short Essays" by Karen Anderson

4.2.2: Discussion Questions for Karen Anderson's essay

4.2.3: Take Home Activity for Karen Anderson's essay

4.3: Narrative Essay Reading 2 LO3

4.3.1: Reading- "How I Celebrate Life on the Day of the Dead" by Linda Gonzalez

4.3.2: Discussion Questions for Linda Gonzalez essay

4.3.3: Take Home Activity for Linda Gonzalez's essay

4.4: Narrative Essay Reading 3 LO4

4.4.1: Reading- "Why Rituals are Good for Your Health" by Ari Honarvar

4.4.2: Discussion Questions for Honarvar's essay

4.4.3: Take Home Activity for Honarvar's essay

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SECTION OVERVIEW

4.1: Narrative Essay overall LO1

E

Examples of summary-response essays abound: Letters to the Editor summarize issues or articles and respond with their agreement or disagreement; Movie and book reviews summarize the text and evaluate (respond) to the text. Can you think of other everyday forms of summary-responses?

A good summary-response has two main functions: 1) The essay accurately summarizes the text, and 2) The essay gives you an opportunity to invite your readers into a conversation about the text by offering your perspective or ideas.

Can I reference another OER that had the best section I've ever read on responses.

Also refer back to Sourcing the Text for additional responses.

If we think of Reading 1 as a kind of summary-response essay, we might note some of the key features.

Include Assignment Description for the Summary-Response Essay here as well as Rubric

Discuss outlining here

Sample outline of summary-response essay for Reading 1

Sample Essay draft of summary-response essay for reading 1

Source Integration and Revision Notes

Revised Essay for Reading 1

[4.1.1: Video- What is the Mid-Atlantic Innocence Project](#)

[4.1.2: Video- Lamar Johnson Case](#)

[4.1.3: Narrative Essay introduction and assignment description](#)

[4.1.4: Narrative Essay in-class activity -- Four Themes Storytelling](#)

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4.1.1.1: Video- What is the Mid-Atlantic Innocence Project

You Tube video: [What is the Mid-Atlantic Innocence Project?](#)



4.1.1.1: Video- What is the Mid-Atlantic Innocence Project is shared under a [CC BY-NC-SA 1.0](#) license and was authored, remixed, and/or curated by LibreTexts.

4.1.2: Video- Lamar Johnson Case

You Tube video: [Lamar Johnson case](#)



4.1.2: Video- Lamar Johnson Case is shared under a [CC BY-NC-SA 1.0](#) license and was authored, remixed, and/or curated by LibreTexts.

4.1.3: Narrative Essay introduction and assignment description

The Narrative Essay assignment description

The “personal is political” was a 1970s, second-wave feminist era, slogan that observed that our personal lives were impacted by the political activities and ideologies around us (See Linda Napikoski’s “The Personal is Political: Where did This Women’s Movement Slogan Come From? What Does It Mean?” ThoughtCo, (January 3, 2020)). Part of what gave the everyday citizen power then was to tell our stories to each other. As we shared our stories, we could begin to see patterns, overlaps, similarities, and differences — some of which were actionable towards changing our lives for the better.

For instance, part of the power of the Me Too movement was in women telling their stories of workplace sexual harassment and assault (See Leigh Gilmore’s “Five Years On, #MeToo Shows That Survivors Are More Powerful Together” WBUR commentary (October 13, 2022)).

Another example would be the Innocence Project in which people told their stories of being wrongly incarcerated and what it took for them to be freed and exonerated (See David Shephard’s “Dispatch from Philadelphia: Why I Tell My Story,” Innocence Project (November 9, 2007)).

We see this trend also in memoirs of famous people who overcame tremendous odds or achieved great things. In reading their stories, we may gain some new understanding of our world.

This chapter is designed to support you in composing a narrative essay, an essay composed of a single story or multiple stories that are shared to convey meaning. The readings serve both as examples of narrative essays themselves as well as openings to discussions of the power of stories, both shared verbally and in writing or performed.

Relation to English 96 Student Learning Outcomes

Your work towards successfully completing the narrative essay will demonstrate that you have met the following English 96 learning outcomes (Outcomes come verbatim from English 96 student learning outcomes.):

Reading

- Apply a variety of reading strategies to successfully decode texts, including:
- Activating background knowledge;
- Identifying stated and implied main ideas and supporting details.
- Explaining the meaning of new words by using context clues, word parts, and dictionary skills;
- Generating questions before, during, and after reading;

Critical Thinking

- Engage in practices of critical thinking while reading and writing, including:
- Interpreting a text and supporting the interpretation with evidence; and
- Analyzing and evaluating a text in connection with other areas of knowledge, including text to text, text to self, and text to world.

Writing Through Reading

- Respond to course readings by writing essays that
- Use textual evidence from the readings;
- Incorporate appropriate focus (including a thesis statement), organization and support;
- Demonstrate unity, coherence, and clarity;
- Support claims with examples, explanations, and details;
- Integrate source material and utilize appropriate documentation practices;
- Synthesize personal, social, and textual connections;
- Apply a variety of invention strategies . . . to generate ideas for writing projects; and
- Employ a recursive revision process through multiple drafts that integrates peer and instructor feedback into the finished writing and that includes self-editing strategies.

Sample Curriculum

This assignment is designed to be completed in three to four weeks.

Week 1, Class 1: Watch a short film or documentary that connects story-telling with social justice (Use Kanopy). Review Assignment Description and a definition of a narrative essay.

Homework: Read Ari Honarvar's "Why Rituals are Good For Your Health."

Week 1, Class 2: Review discussion questions for Honarvar's essay and do the four themes story-telling workshop.

Homework: Do Take Home Writing Assignment for Honarvar's essay and Read Linda Gonzalez's essay.

Week 2, Class 1: Review discussion questions for Gonzalez's essay and share out the writing assignment for Honarvar's essay with an eye toward revision and development. Start the Class Reader activity.

Homework: Do Take Home Writing Assignment for Gonzalez's essay and read "Six Short Essays" by Karen Anderson.

Week 2, Class 2: Review in-person activity for Anderson's essay and review take home writing assignment for Gonzalez's essay with an eye toward revision and development. Review assignment description for narrative essay and the outline template. Continue Class Reader activity.

Homework: Complete an outline for the narrative essay assignment.

Week 3, Class 1: Peer review the outlines submitted for the narrative essay. Do the pair-share exercise.

Homework: Using the outlines and the feedback from the pair-share, write the first draft of the narrative essay.

Week 3, Class 2: Instructor conferences/Peer reviews/Finish Class Reader activity.

Homework: Using feedback from instructor conferences and peer review, students will write a final draft of the narrative essay.

Assignment Description for the Narrative Essay

Goal

Using the take-home writing assignments, the class reader activity or other activities in the class, write a narrative essay. Choose one of the questions listed below to start. Your thesis statement will be a one sentence statement of your overall meaning or idea.

Narrative Essay Questions (Choose one.)

1. Describe a ritual you practice yourself or a ritual you've seen practiced and its meaning.
2. Choose one person that you know who is no longer living and describe how they impacted you and/or your community.
3. Describe a ritual that you no longer practice or that you no longer see practiced that you want to revive.
4. Discuss a holiday/holy day ritual you practice and what it means — describe one year's celebration of it.
5. What's good? What are you up to? How was your day/week? How are you doing?
6. Develop your story from the Four Themes Story-telling workshop.

Essay Components

- Introduction: Your introduction should discuss generally the idea to be conveyed or the question you are answering. The last sentence of the introductory paragraph will be the thesis statement;
- Thesis Statement: The thesis statement should convey the meaning or idea you are trying to share with the class.
- Body Paragraphs should be a single story or multiple short stories that reflect your thesis statement.
- Conclusion

Criteria for Grading

- Stories/Story in connection with thesis statement
- Thesis Statement
- Development: Your stories/story should clearly and fully develop your idea.
- Grammar, Mechanics, Spelling: Your final essay overall should be revised and error-free. This may mean visiting a tutor who can proofread or visiting your professor during office hours to review your essay line by line.

Writing Process

- Outline
- First Draft [I will grade the first draft based on the rubric. If the final draft addresses the feedback in the first draft and improves the essay, the first draft grade will convert to 100.]
- Final draft

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4.1.4: Narrative Essay in-class activity -- Four Themes Storytelling

Four Themes Story-Telling Workshop

Goal: To practice story-telling around a central theme

Activity:

1. Use a deck of cards (ensure that each “deck” has an equal number of hearts, spades, clubs, and diamonds according to the size of the class for equal distribution).
 2. Each student will choose one card from the deck.
 3. Students will then organize themselves into groups of 4 such that each group has a heart, a spade, a club, or a diamond.
 4. Tell each student that they should create or compose a story from their experience around the theme indicated by their card.
(Hearts = love; Clubs = Conflict & Resolution; Spades = Nothing to Something (Bottom to Top; Rags to Riches); Diamonds = Beauty or Community or Good News)
 5. Each student will first write their story as a series of notes and then they will share the story within their group.
 6. Those listening will take notes and discuss how the story connects to the overall theme.
 7. Each group will choose one student (with the best story) to share with the larger group.
-

4.1.4: Narrative Essay in-class activity -- Four Themes Storytelling is shared under a [CC BY-NC-SA 1.0](#) license and was authored, remixed, and/or curated by LibreTexts.

SECTION OVERVIEW

4.2: Narrative Essay Reading 1 LO2

4.2.1: Reading- "Six Short Essays" by Karen Anderson

4.2.2: Discussion Questions for Karen Anderson's essay

4.2.3: Take Home Activity for Karen Anderson's essay

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4.2.1: Reading- "Six Short Essays" by Karen Anderson



"Jogging" by [mrhayata](#) is licensed under [CC BY-SA 2.0](#)

Death of a Neighbor

I am scanning the obituaries in the local paper when I see the name of a neighbor, someone who lived not far from me. I didn't know she was ill, and I feel strangely empty and sad.

We weren't friends, really, but I knew her name and a little about her work and family. This is a small town, and if you live here long enough, you run into a lot of people. She and I said hello occasionally at the grocery store or library.

But while I gaze at her picture and read her obituary, I recall that I didn't like her. Which meant I would acknowledge her when we met but didn't stop to talk. Didn't make an effort to get better acquainted.

And when I try to remember *why* I didn't like her, I cannot think of a single reason. Whatever triggered my irritation was so insignificant, it has vanished. While the irritation remained. Now my sorrow about her death expands to include my own smallness, my petty grievances. I am ashamed to admit how these unexamined opinions linger—and limit my life.

Sometimes it's too late to make amends. I close the newspaper and sip my cold coffee. She was my neighbor and I never thought much about her until now. I can remember her jogging slowly down the street, her face flushed. A pretty woman.

Gradual Clearing

Under a gray sky, we load the canoe onto the truck, choosing to believe the forecast: "becoming partly sunny." But the gloomy weather suits my mood.

"You okay?" my husband asks.

"I feel sort of depressed," I say.

The wind is sharp as we push off into the Manistee River and I wish I'd worn long underwear. On this late fall day, the water is low but the colors are high. Red and orange and yellow, the oaks and maples stand along the bluffs, shining with their own light.



"Clearing" by Mike F. is licensed under CC BY-NC-ND 2.0

"Let's stop on that island for coffee," Dick says, and we sit on a birch log to open the thermos. I hold the steaming cup close to my face and munch a piece of molasses cookie.

"No sun yet," I say.

"I'm still glad we came," he says.

Back in the canoe, I tie my bonnet under my chin. Around the next bend I see a brilliant red maple leaning far out over the river—the river that will eventually claim its life but now reflects its beauty. I want to have the courage to lean out over my death, I think. Over my life. To risk believing I am valuable and I belong. Right here, right now.

It's mostly cloudy when we end our trip four hours later. As I look up, searching for blue, I feel a pleasant ache in my shoulders.

"How are you doing?" my husband asks.

"Gradual clearing," I say.



"Lilac Bloom" by Breelynne is licensed under CC BY 4.0

Lilacs in Bloom

When I see lilacs in bloom, I have to stop. Sometimes it's in the country where enormous old bushes grow beside abandoned barns. Sometimes it's in my neighborhood alleys where they grow beside garages that used to be horse stables.

These orphan bushes that nobody waters or prunes are lavish with their gifts. And I stop what I'm doing to admire the rich colors—dark purple, pale violet, purest white. I lean into the moist clusters and inhale that honey lavender smell.

Now, it's true you can buy lilac bushes at a nursery and plant them in your back yard. I have done this myself and confess the results are disappointing. The branches spindly, the blossoms spare.

Lilacs, it seems, resist cultivation and do better in forgotten places with full sun and freedom. I admire this. They speak to me of something in myself that yearns to grow wild at the edges, to flourish untended and pour out my glory for one brief moment. Maybe someone will stop, maybe not.

If you pick lilacs, they will wilt in an hour. Better to lean into the living blossoms and bury your face in fragrance.

My Grandparents' House

When I can't sleep, I go back to my grandparents' house and open the front door. There was no vestibule so you walked right into the living room. The coat closet had a stained glass window in blue and gold and violet.

I know that place by heart and can still stand in each room and picture the furnishings: the Victorian couch, the console radio, the four-poster twin beds upstairs. As a child, I often stayed overnight and it was a refuge from the confusions of my own home—my mother's sadness, my father's rage. Before I went to sleep, Nanna sat on the edge of the bed in her long nightgown and we talked awhile. "Are you warm enough?" she'd ask.

Looking back, I realize my grandparents' house was modest in size but it seemed huge to me. Huge and calm and welcoming. In the living room, I sat beside Grandpa and listened to him read Longfellow's poem, *The Song of Hiawatha*. I liked the way the words made music.

In the dining room, our family gathered for special meals, using the good dishes from the big mahogany breakfront. Nanna always told the grandchildren, "Don't eat any more than you want." Which meant you could take an extra biscuit and not finish it.

It meant you had permission to be yourself, something I didn't feel anywhere else. Permission to sit on the floor of the coat closet in the dark and feel safe—watching the light come through the colored glass.

Rental

When I left my first marriage, I moved into a small rental house with my ten-year-old daughter. The floors creaked and the windows leaked and the oven door wouldn't close—but I loved the place. It felt cozy and funky and just the right size for my downsized life.

Then, after I'd lived there about six months, my landlord stopped by to tell me he had a buyer for the house. "But I like it here," I said, "and I'm in the middle of a divorce."

Dan and I sat on the grass in the back yard and talked awhile and finally he stood up. "I went through a divorce," he said. "I won't sell the house."

I stayed for five years, and figured out how to keep the oven door closed with a hanger and a rubber band. Also how to be a single mom, a single woman. I grappled with guilt and grief and unintended consequences—losing extended family, people taking sides. A roller-coaster, a slog.

And if something went wrong with the house, I called my landlord. When he had to retrieve my pantyhose from the bathtub drain, Dan laughed and said, "Not hard enough."

When the birds in the attic turned out to be a battery in the smoke detector, he said, "Not hard enough."

When a stray cat came to our back porch and my daughter wanted to keep it, he changed the rule about "No Pets."

After we moved out, Dan sold the house. I still drive by. There's a stroller out front these days and a pot of red geraniums.

Togetherness

The way my husband fixes his breakfast toast has begun to annoy me. “You could save time if you toasted the second two pieces while you’re buttering the first two,” I tell him.

“I’m not trying to save time,” he says.

He also uses too much jam. Who needs so much jam? And who is this *shrew* inside my head? Hearing her familiar voice, I know it is definitely time. In fact, it is past time for my husband and me to enjoy a few days apart.

Marriage is the hardest relationship in the world, I think. Being a parent isn’t easy but the whole goal is to separate, for the child to grow up and leave.

The goal of a marriage is to grow up and *stay*. But sometimes the secret of staying is leaving for a little while. That’s why I’m alert to the toast factor. When I start feeling annoyed by the way my husband eats his breakfast—or breathes in and out—I know it’s time for some space.

Fortunately, he is planning a trip. And almost as soon as he is out of the driveway, I can feel myself falling in love again. A feeling I want to enjoy by myself for a few days.

Karen Anderson is a writer who lives in Traverse City, Michigan. Her 30-year writing career has included journalism and marketing. These essays, which she wrote and read on her weekly feature on [Interlochen Public Radio](#), are published in her collection, *Gradual Clearing: Weather Reports from the Heart*, Arbutus Press, 2017.



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4.2.2: Discussion Questions for Karen Anderson's essay

Discussion Questions for “Six Short Essays” by Karen Anderson

This can be used as a quiz or an in-class activity.

Identifying Thesis Statements: Each of the essays — however short — has a thesis statement: an idea that the author is trying to convey by means of the essay. In this exercise, each group should review each of the six essays and try to articulate the underlying (implicit) thesis in complete sentences.

Answer Key

For each correct thesis, students get 2 points for answer; 1 point if it's approximately correct; 1 point if the answer is a complete sentence.

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4.2.3: Take Home Activity for Karen Anderson's essay

Take Home Writing Assignment for “Six Short Essays” by Karen Anderson

Goal: To practice using story-telling to convey an idea

Parables, stories, fairy tales . . . We humans convey meaning through story-telling. All of our life experiences can be told as stories. In a way, this is what is being asked when someone says to us: “How is your day?” We want to know what meaning you’ve made of the day thus far. Beyond the details, what made you laugh? What made you upset? What did you notice? What did you learn? Through telling the story of your day, you share that meaning and understanding with another and thus build community.

In this exercise, we will practice that in writing. Tell us the story of the last week or of yesterday. Use as the opening any one of these standard conversational opening questions:

- How’s your week been going?
- What have you been up to?
- What’s good?

Don’t focus so much on a list of activities as much as a story that captures the week or that answers one of the questions above.

*You may consider using this assignment as a pre-draft of the overall narrative essay assignment.

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SECTION OVERVIEW

4.3: Narrative Essay Reading 2 LO3

4.3.1: Reading- "How I Celebrate Life on the Day of the Dead" by Linda Gonzalez

4.3.2: Discussion Questions for Linda Gonzalez essay

4.3.3: Take Home Activity for Linda Gonzalez's essay

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4.3.1: Reading- "How I Celebrate Life on the Day of the Dead" by Linda Gonzalez

#argument, #sharedvalues, #ethos, #pathos, #descriptive, #kairos, #logos, #currentevents, #advice, #artsandculture #global



"Día de Los Muertos Celebration" by [greeleygov](#) is licensed under CC PDM 1.0

Every year as November 1 approaches, I do the math to remember how long ago my father passed away on Día de los Muertos. This year, I dutifully pulled up my calculator and subtracted 1996 from 2017. Twenty-one years. And then the obvious hits me. I can always know how long it has been since he passed on to his next life by subtracting one year from my twins' age. They are 22 and were just a year old when their abuelo died. I remember carrying Gina down the aisle behind the casket, her and Teo's new life blooming while that same year Tot's had faded.

I set up my altar this week, pulling out the pictures of my dearly departed and adding new ones from this year. The first step is always laying out the cross-stitched mantle with years of stains and a dark mark from when a candle burned too hot. I tape papel picado above the altar, remembering this ritual is not a dirge; it is an opening of the veil to celebrate the lives that touched me and my comunidades. It is a time to think about why I miss them and ponder how to keep them alive in the present moment.

I imagine my dad's disappointed spirit hovering over the Dodgers as they lost in the World Series. I invoke my mom's stovetop magic as I figure out what to do with a bag of zucchini that must be cooked tonight. I remember the mothers who grieve their sons' vibrant spirits every day, and I take a moment to send Snapchats to my beloved cuates.

Día de los Muertos is so ingrained in my being that I am startled to see people in costume; my mind wonders for a second, "What's that all about?" This is amazing because I was so involved in Halloween while my children were growing up—making costumes, figuring out the healthiest candy to hand out, trading my children's candy for money so they were not overloaded with sugar (and I could store their loot for the next Halloween).

In years past, I have hosted gatherings to decorate sugar skulls, loving this tradition of blending death with creativity. I treasured giving my children and their friends the chance to be playful and imaginative with something that so many people fear. As a writer, I live in that crevice of light and shadow, writing drafts only to end their existence for another version and then another and then yet another.

I love the transparency of life and death, the calaveras that dance and meditate and watch TV. Each skeleton could be anyone of us, and one day we will know what our antepasados experienced after their last out-breath. One day we will see there is no separation between any of us, alive and dead.



From the author's personal altar. Photo from Linda González.

The first and only altar in my parents' home was the one we created on a cake after my dad's funeral, laying out the detallitos of his life that he allowed to be visible. The secrets were still within him, wisps of energy that over the years encircled us with cariño or strangled our voices or tripped us as we ran.

As I set up my altar year after year, I breathe in the musty smell of the newspapers I have carried from home to home. These crinkled papelitos wrap and unwrap memories and give space for those I loved and lost to whisper consejos in the stillness. I unbind my heart wounds and apply the salve gained from another year of living—that little bit more of perspective and wisdom nestled in my corazón that wraps around me like a soft, colorful rebozo.

Linda González is the author of the memoir *The Cost of Our Lives*. She has published essays in literary journals and books, is a storyteller, and received her MFA from Goddard College. This essay is an excerpt from *Endangered Species, Enduring Values: An Anthology of San Francisco Area Writers and Artists of Color*, edited by Shizue Seigel, Pease Press, 2018. www.peasepress.com. It was published in *Yes! Magazine*, 31 October 2018.



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4.3.2: Discussion Questions for Linda Gonzalez essay

Discussion Questions and Answer Key for “How I Celebrate Life on the Day of the Dead” by Linda Gonzalez

This can be used as a quiz or an in-class activity.

Question 1 (1 point)

When is the Day of the Dead?

Answer: While an internet search says November 1 & 2, the essay itself indicates November 1st as the start and suggests that the celebration goes on all week. Either answer is correct.

Question 2 (2 points)

In a complete sentence, define “dirge” per Gonzalez in paragraph 2.

Answer: 2 points for correct answer: 1 point for the answer itself and 1 point if it’s in a complete sentence.

Question 3 (4 points)

In a complete sentence, describe how the Day of the Dead is similar to or different from Halloween per paragraph 4

Answer: 4 points for correct answer: 3 points for the answer itself and 1 point if it’s in a complete sentence.

Question 4 (4 points)

Does this count as a ritual per Ari Honarvar’s “Why Rituals Are Good For Your Health”? Justify your answer with examples from Gonzalez’s essay.

Answer: 4 points for correct answer: 3 points for the answer itself and 1 point if it’s in a complete sentence.

Question 5 (4 points)

Throughout the essay, Gonzalez describes a ritual. In your own words, list the steps.

Answer: 4 points for correct answer: 3 points for the answer itself and 1 point if it’s in a complete sentence.

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4.3.3: Take Home Activity for Linda Gonzalez's essay

Take Home Writing Assignment for “How I Celebrate Life on the Day of the Dead” by Linda Gonzalez

Goal: To use story-telling to describe a person

Gonzalez describes the Day of the Dead as a time to “celebrate the lives that touched me and my comunidades.”

In this exercise, choose one person you know that is no longer living and tell us stories to describe how they impacted your life and/or that of others in your community.

Don’t focus so much on a list of what the person did as much as a story or two that capture the person’s personality or impact.

*You may consider using this assignment as a pre-draft of the overall narrative essay assignment.

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SECTION OVERVIEW

4.4: Narrative Essay Reading 3 LO4

4.4.1: Reading- "Why Rituals are Good for Your Health" by Ari Honarvar

4.4.2: Discussion Questions for Honarvar's essay

4.4.3: Take Home Activity for Honarvar's essay

4.4: Narrative Essay Reading 3 LO4 is shared under a [CC BY-NC-SA 1.0](#) license and was authored, remixed, and/or curated by LibreTexts.

4.4.1: Reading- "Why Rituals are Good for Your Health" by Ari Honarvar

#sharedvalues, #descriptive, #narrative, #pathos, #currentevents, #argument, #valuesbasedargument, #research, #kairos #global #religion #health



"Buddhist Ritual" by sasint is in the [Public Domain](#), CC0

I don't know if I could have survived seven years of my childhood without the soul-saving rituals of my Persian culture. I grew up amid the Iran-Iraq War, which killed a million people. Besides the horrors of the war, freedom of thought and expression were severely restricted in Iran after the Islamic revolution. Women bore the brunt of this as, in a matter of months, we were forced to ditch our previous lifestyle and observe a strict Islamic attire, which covered our bodies and hair. We lost the right to jog, ride a bicycle, or sing in public. Life seemed unbearable at times, but we learned to bring meaning into uncertainty and chaos by maintaining grounding practices and developing new ones.

It helped that in Persian culture we had ceremonies to turn to. We clung to 3,500-year-old Zoroastrian ceremonies that correspond to the seasons. Several of these rituals take place during the spring because the equinox marks the Persian New Year. Besides a thorough spring cleaning, we jump over a bonfire to cleanse our inner landscape and give our maladies to fire and gain vitality from it. On the longest night of the year, winter solstice, we stay up all night eating fruits and nuts, reciting poetry, playing music, and dancing. This is to symbolize survival and celebration during dark times.

Rituals, which are a series of actions performed in a specific way, have been part of human existence for thousands of years. They are not habits. According to research psychologist Nick Hobson, a habit's inherent goal is different from a ritual's. With habit, the actions and behaviors are causally tied to the desired outcome; for example, brushing our teeth to prevent cavities and gum disease and exercising to keep healthy. Rituals, on the other hand, are "goal demoted," which means that their actions have no instrumental connection to the outcome. For example, we sing "Happy Birthday" to the same melody even though it isn't tied to a specific external result.

Cristine Legare, a researcher and psychology professor at the University of Texas at Austin, says, "Rituals signify transition points in the individual life span and provide psychologically meaningful ways to participate in the beliefs and practices of the community." They have been instrumental in building community, promoting cooperation, and marking transition points in a community member's life. And as strange as rituals might be from a logical perspective, they have evolved as distinct features of human culture.

While it's not clear exactly how they help, rituals reduce anxiety, improve performance and confidence, and even work on people who don't believe in them, research shows. In a University of Toronto study, participants who performed a ritual before completing a task exhibited less anxiety and sensitivity to personal failure than when they completed the task without first performing the ritual.

Additionally, rituals benefit our physical well-being and immune system. According to Andrew Newberg, the associate director of research at the Marcus Institute of Integrative Health, rituals lower cortisol, which in turn lowers heart rate and blood pressure and increases immune system function.

We live amid a loneliness epidemic where the lack of belonging and community has been linked to high suicide rates and an increased sense of despair. The United States has one of the worst work-life balance scores in the world, while more Americans have become disillusioned with organized religion, as a broad and rapidly rising demographic consider themselves spiritual but not

religious. Perhaps with fewer opportunities for people to be in community, many shared cultural rituals are falling away and with them a grounding source for connection and mental health.

In Iran during the war, we found uses for rituals when we were faced with food rations. We gathered family and friends, reciting the ancient story of the poor abused girl who had run away from home and had a vision of being visited by three celestial bibis (matrons). The bibis instructed her to make a sweet halva and donate it to the poor. The girl said she didn't have any money, and the bibis told her to borrow or work for the ingredients. This worked well with food rations as each guest brought a few ingredients to make the halva. Like the girl in the story, each participant made a wish and took a bite of the halva. I walked away feeling calmer and more supported.

Stories, such as those told during the Jewish ceremony of Passover Seder, have become ritualized because they are recited in the same way each time. Rhythm and music play a similar role in ritual. Whether we're chanting in Sanskrit or singing the national anthem, "our brains tend to resonate with those around us, so if everyone is doing the same dance, hymn, or prayer, all of those brains are working in the same way," Newberg explains. "This can engender a powerful feeling of connectedness. It also reduces stress and depression through a combination of effects on the autonomic nervous system, which is ultimately connected to the emotional areas of the brain—the limbic system." According to one study, chanting the Sanskrit syllable "om" deactivates the limbic system, softening the edge of fear, anxiety, and depression.

Psychologist Hobson confirms that rituals aren't just a benefit to our mental health—they're actually essential. "We are an intensely social and ritualistic species," he says. "Take this piece out of our modern human narrative and you lose a piece of our history and our humanity."

I moved to the U.S. when I was 14. After living here for two decades, I became a mother and was confronted with the phrase, "It takes a village to raise a child." But where was that mythical village and the rituals that made it sane? For example, a pregnant woman in Iran had a rotating menu of dishes made for her by friends and family. A new mother was surrounded by people who took turns assisting with daily tasks. But in the U.S., she was expected to fend for herself and her baby immediately after childbirth. I observed that besides standard holiday traditions, community-building practices were lacking.

So after 20 years of living in the U.S., I decided to create my own community rituals.

I started with my family. At dinners we banned books and devices, lit candles, and discussed set topics of conversation. We held weekly family meetings with opening and closing ceremonies and used a talking stick to enforce respectful communication. At birthday dinners, we took turns saying, "I love you because ..."

Candlelit dinners were no longer saved for a special occasion. Using a talking stick helped me listen more attentively and choose my words more carefully. Huddling together at the end of each family meeting provided me with a sense of accomplishment. Each ritual, no matter how small, anchored me in something bigger and provided a sense of belonging.

Then we began to build rituals within the larger community. First, we hosted a multigenerational Sunday potluck with friends and family. Each week, five to 10 of us gathered, shared food, and recounted what made us grateful. During each meal, I noticed I was lighter, more engaged with others, and laughed more.

Later, we built more community rituals into the week. I posted on Nextdoor, asking our neighbors to join us on Monday evening walks to the neighborhood park and back.

In this age of isolation, we need nourishing and uplifting means of creating community by bringing together members of different generations as our ancestors did. From my experience in Iran, rituals can be particularly valuable during hard times. In the U.S., we don't have to worry about bombs and food rations, but we still have challenges to our security that affect our mental and physical health. Rituals can help us, though, by offering our communities opportunities for healing and support.

[Ari Honarvar](#) is an award-winning writer, speaker, and performer. In her work, she explores poetry, parenting, rituals, and the plight of refugees and asylum seekers. Her website is rumiwithaview.com. This work was previously published in [Yes! Magazine](#).



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4.4.2: Discussion Questions for Honarvar's essay

Discussion Questions and Answer Key for “Why Rituals Are Good For Your Health” by Ari Honarvar

This can be used as a quiz or an in-class activity.

Question 1 (4 points)

In paragraph 1, describe in complete sentences how freedom of thought or expression was restricted. List specific examples.

Answer: 4 points for correct answer: 3 points for the answer itself and 1 point if it's in a complete sentence.

Question 2 (2 points)

In paragraph 2, what were two dates when rituals were celebrated?

Answer: Spring Equinox and Winter Solstice

Question 3 (2 points)

According to Honarvar in paragraphs 3 & 4, “rituals are a ‘series of actions performed in a special way’ . . . with no connection to an outcome.” Restate this definition in your own words.

Answer: 2 points for correct answer: 1 point for the answer itself and 1 point if it's in a complete sentence.

Question 4 (4 points)

In paragraphs 5 & 6, Honarvar lists the benefits of rituals. In your own words and in complete sentences, describe those benefits.

Answer: 4 points for correct answer: 3 points for the answer itself and 1 point if it's in a complete sentence.

Question 5 (4 points)

In your own words and in complete sentences, what does Honarvar argue about the relationship between ritual and community building?

Answer: 4 points for correct answer: 3 points for the answer itself and 1 point if it's in a complete sentence.

Question 6 (4 points)

In your own words and in complete sentences, list some of the rituals that Honarvar created?

Answer: 4 points for correct answer: 3 points for the answer itself and 1 point if it's in a complete sentence.

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4.4.3: Take Home Activity for Honarvar's essay

Take Home Writing Assignment for “Why Rituals Are Good for Your Health” by Ari Honarvar

Goal: To explore the ideas in Honarvar’s essay in writing

In paragraph form (topic sentence directly answering the question, examples from the text or your experience, closing sentence), please answer the following questions

1. Given the definition of rituals in Honarvar’s essay, would parades, such as the Pride parade or the Bud Billiken parade or the Macy’s Thanksgiving Day parade, count as rituals? Why or why not?
2. Rituals are often created for holidays or holy days. Discuss one such ritual you’ve observed or practiced, and what meaning it creates for you and/or your community.
3. Describe a ritual you no longer practice or you no longer see being practiced that you wish would come back.

*You may consider using this assignment as a pre-draft of the overall narrative essay assignment.

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CHAPTER OVERVIEW

5: Grammar Game - Rosie Banks

While English 96 does not explicitly discuss grammar, this unit offers some practice or a refresher. Within the course's student learning outcomes, the outcomes below apply.

Utilize course readings as models of writing in order to:

- Develop a variety of sentence structures;
- Adopt correct grammatical patterns;
- Apply appropriate language.

The U.N. Declaration of Human Rights (1948) offers a useful model of a time-honored social justice textual form: the declaration.

This unit can be interwoven with some of the longer writing units.

[5.1: Grammar Game Learning Object](#)

[5.1.1: Short List of OER Grammar Resources](#)

[5.1.2: Grammar Game as Classroom Activity](#)

[5.1.3: Grammar Game Take Home Assignment](#)

[5.2: Human Rights Learning Object](#)

[5.2.1: Reading- U.N. Declaration of Human Rights](#)

[5.2.2: Human Rights Classroom Activity](#)

[5.2.3: Human Rights Take Home Assignment](#)

[5.3: Human Rights application Learning Object](#)

[5.3.1: Reading- "Juneteenth — Freedom's Promise is Still Denied to Thousands of Blacks Unable to Make Bail" by Matthew Larson](#)

[5.3.2: Classroom Activity](#)

[5.3.3: Take Home Assignment](#)

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SECTION OVERVIEW

5.1: Grammar Game Learning Object

5.1.1: Short List of OER Grammar Resources

5.1.2: Grammar Game as Classroom Activity

5.1.3: Grammar Game Take Home Assignment

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5.1.1: Short List of OER Grammar Resources

Short List of OER resources for Grammar Lessons

1. Parts of Speech

1. Purdue OWL Excelsior Grammar Essentials (<https://owl.excelsior.edu/grammar-es...rts-of-speech/>)
2. Substratum: A Foundational Guide to English Composition (<https://oercommons.org/courseware/lesson/102941>)

2. Sentence Structure and Types

1. Purdue OWL Excelsior Grammar Essentials (<https://owl.excelsior.edu/grammar-es...nce-structure/>)
2. OER Commons - Writing Skills 2 (<https://oercommons.org/courseware/le...52904/overview>)
3. Substratum: A Foundational Guide to English Composition (<https://oercommons.org/courseware/lesson/102941>)

3. Sentence Constituents (Also see Sentence Diagramming/Analysis)

1. OER Commons resource on sentence diagramming: <https://oercommons.org/courseware/le...70075/overview>

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5.1.2: Grammar Game as Classroom Activity

Here, we will practice grammar by reviewing quotes on social justice and by exploring the *U.N. Declaration of Human Rights* and an additional reading discussing a current issue connected to the question of human rights.

Sample Curriculum

This curriculum is designed to be completed in three to four weeks.

Week 1, Class 1: Review the OER resources on grammar — parts of speech and do practice exercises.

Week 1, Class 2: Review the OER resources on grammar — sentence structure, types, and constituents and do practice exercises.

Homework: Read the U.N. Declaration on Human Rights

Week 2, Class 1: Complete discussion questions on U.N. Declaration of Human Rights; Review practices exercises on parts of speech and sentence analysis.

Homework: Do Take Home Writing Assignment for the U.N. Declaration of Human Rights

Week 2, Class 2: Do the [Google Slides grammar game](#).

Homework: Complete the Take Home Assignment for the Grammar Games and Read Matthew Larson's "Juneteenth — Freedom's Promise is Still Denied to Thousands of Blacks Unable to Make Bail"

Week 3, Class 1: Review the Grammar Games Take Home assignment. Discuss Larson's essay.

Homework: Complete Take Home Assignment for Larson's essay.

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5.1.3: Grammar Game Take Home Assignment

Take Home Assignment for Grammar Game

1. Find a quote that you love and analyze it for its parts of speech and/or sentence constituents.
2. Instructor should demonstrate this assignment using a quote of their choice.

Example of Parts of Speech Analysis

Sentence: “Now, carefully write a complete sentence using a word from each part of speech, and share your sentence with the class in Journal 6.”

Now, (adverb)

carefully (adverb)

write (verb)

a (article)

complete (adjective in this context)

sentence (noun)

using (verb)

a (article)

word (noun)

from (preposition)

each (adjective)

part (noun)

of (preposition)

speech (noun)

and (conjunction)

share (verb)

your (pronoun)

sentence (noun)

with (preposition)

the (article)

class (noun)

in (preposition)

Journal 6 (proper noun).

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SECTION OVERVIEW

5.2: Human Rights Learning Object

5.2.1: Reading- U.N. Declaration of Human Rights

5.2.2: Human Rights Classroom Activity

5.2.3: Human Rights Take Home Assignment

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5.2.1: Reading- U.N. Declaration of Human Rights

Reading: The U.N. Declaration of Human Rights

“The Universal Declaration of Human Rights (UDHR) is a milestone document in the history of human rights. Drafted by representatives with different legal and cultural backgrounds from all regions of the world, the Declaration was proclaimed by the United Nations General Assembly in Paris on 10 December 1948 (General Assembly resolution 217 A) as a common standard of achievements for all peoples and all nations. It sets out, for the first time, fundamental human rights to be universally protected and it has been translated into over 500 languages. The UDHR is widely recognized as having inspired, and paved the way for, the adoption of more than seventy human rights treaties, applied today on a permanent basis at global and regional levels (all containing references to it in their preambles).” (See [United Nations \(U.N.\) website](https://www.un.org/en/about-us/un-declaration-of-human-rights))

Preamble

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

Whereas it is essential to promote the development of friendly relations between nations,

Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

Whereas Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

Now, therefore,

The General Assembly,

Proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Article 1

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3

Everyone has the right to life, liberty and security of person.

Article 4

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6

Everyone has the right to recognition everywhere as a person before the law.

Article 7

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8

Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

Article 9

No one shall be subjected to arbitrary arrest, detention or exile.

Article 10

Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11

Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.

No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13

Everyone has the right to freedom of movement and residence within the borders of each state.
Everyone has the right to leave any country, including his own, and to return to his country.

Article 14

Everyone has the right to seek and to enjoy in other countries asylum from persecution.
This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

Article 15

Everyone has the right to a nationality.
No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16

Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.
Marriage shall be entered into only with the free and full consent of the intending spouses.
The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

Article 17

Everyone has the right to own property alone as well as in association with others.
No one shall be arbitrarily deprived of his property.

Article 18

Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

Article 19

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20

Everyone has the right to freedom of peaceful assembly and association.

No one may be compelled to belong to an association.

Article 21

Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.

Everyone has the right of equal access to public service in his country.

The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

Article 22

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 23

Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.

Everyone, without any discrimination, has the right to equal pay for equal work.

Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.

Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24

Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Article 25

Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26

Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.

Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 28

Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

Article 29

Everyone has duties to the community in which alone the free and full development of his personality is possible.

In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.

These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

Article 30

Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

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5.2.2: Human Rights Classroom Activity

Discussion Activity for *The U.N. Declaration of Human Rights*

1. Instructor should prepare 30 index cards before class. Each card should include one of the 30 articles in the U.N. Declaration of Human Rights. Instructor can choose to omit certain articles or put them aside for whole-class discussion.
2. Each student should choose a card.
3. Each student will partner with another student to discuss the cards they chose. Some questions they might discuss include 1) How is this right being realized or not in society or in their communities or in their world; 2) Do they agree that this is a right?
4. Each student will share highlights of their discussion with the class. As each pair shares their thoughts, the class will be invited to add their opinions as to whether they agree that this is a right and whether the right indicated in the article is being realized in their communities. The instructor should moderate the discussion, but they may also choose to take notes for a future reading or writing project.

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5.2.3: Human Rights Take Home Assignment

Take Home Activity for the *U.N. Declaration of Human Rights*

1. Each student should get a copy of the U.S.'s original Bill of Rights (and Amendments, if deemed necessary). A link should also be included in the LMS.
 2. Students should review the Bill of Rights and amendments alongside the U.N. Declaration of Human Rights and then write 1-2 paragraphs discussing how the two documents are similar and how they are different.
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SECTION OVERVIEW

5.3: Human Rights application Learning Object

5.3.1: Reading- "Juneteenth — Freedom's Promise is Still Denied to Thousands of Blacks Unable to Make Bail" by Matthew Larson

5.3.2: Classroom Activity

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5.3.1: Reading- "Juneteenth — Freedom's Promise is Still Denied to Thousands of Blacks Unable to Make Bail" by Matthew Larson

Reading: Juneteenth — Freedom's Promise is Still Denied to Thousands of Blacks Unable to Make Bail

By Matthew Larson



Freed Woman and Freed Man Sculptures by Adrienne Rison Isom at the Juneteenth Memorial Monument at The George Washington Carver Museum, Culture, and Genealogy Center representing how the news of freedom spread. [“Freedom Sun”](#) by [Jennifer Rangubphai](#) is licensed under [CC BY-SA 4.0](#)

June 19 marks Juneteenth, a celebration of the de facto end of slavery in the United States.

For hundreds of thousands of African-Americans stuck in pretrial detention – accused but not convicted of a crime, and unable to leave because of bail – that promise remains unfulfilled. And coming immediately after Father’s Day, it’s also a reminder of the loss associated with the forced separation of families.

On a very personal level, I know how this separation feels. Every Father’s Day since 2011, I’ve been reminded of the unexpected death of my dad at the age of 48. But also on a professional level, as a criminologist who has been [researching mass incarceration](#) for the past decade, I understand the disproportionate impact it’s had on African-Americans, [destabilizing black families](#) in the process.

Blacks behind bars

Juneteenth is a celebration of African-Americans’ triumph over slavery and access to freedom in the U.S., which occurred in Galveston, Texas, in June of 1865, over two and a half years after President Lincoln’s [Emancipation Proclamation](#).



“_6233175.jpg” by Julie, Dave & Family is licensed under CC BY-SA 2.0

While Juneteenth is a momentous day in U.S. history, it is important to appreciate that the civil rights and liberties promised to African-Americans have yet to be fully realized. As legal scholar Michelle Alexander [forcefully explains](#), this is a consequence of Jim Crow laws and the proliferation of incarceration that began in the 1970s, including the increase of people placed in [pretrial detention](#) and [other criminal justice policies](#).

There are [2.3 million people](#) currently incarcerated in American prisons and jails – including those not convicted of any crime. Black people [comprise 40 percent of them](#), even though they represent just 13 percent of the U.S. population.

Not yet guilty but not free

More troubling is the number of incarcerated individuals currently held in jail for crimes of which they have not yet been convicted.

The [Prison Policy Initiative](#), a nonpartisan think tank that focuses on mass incarceration, [has reported](#) that over a half million citizens are languishing in pretrial detention. And like most criminal justice outcomes, the burden of this [disproportionately falls on minorities](#), especially black men and [women](#).

In local jails alone, over 300,000 people are awaiting trial for property, drug or public order crimes. And again, these [disproportionately black defendants](#) are confined and separated from their families, friends and jobs simply because they lack the means to post cash bail – the only reason they can’t get out.

Toll on families

It should be no surprise, then, that [1 in 9 black children](#) now has a parent behind bars, compared with the national rate of 1 in 28.

And many of these children are at an increased likelihood of experiencing physical and mental health issues, [academic struggles](#) and a range of [other behavioral problems](#). Children of incarcerated mothers are also at heightened odds of [ending up in foster care](#) and [being exposed to other traumas](#).

Being the partner of an incarcerated individual is another [often stressful experience](#) that also falls disproportionately on black citizens, particularly women.

Some good news

The good news is that such injustices are receiving growing attention nationwide.

[Just City](#), a nonprofit organization working to reduce the harms of the criminal justice system, [has campaigned](#) to raise funds and promote awareness of its [Memphis Community Bail Fund](#) project for Father's Day – in part because nearly half a million of the black men behind bars [are dads](#).

The [aim of the project](#) is to provide both financial and legal support for defendants lacking resources to independently secure their pretrial release, with [the goal of the campaign](#) being the release of jailed fathers so that they could be with their kids for the holiday.

Bail funds similar to Just City's have [proliferated throughout](#) the U.S.

On one hand, the multiplication of these organizations is encouraging and reason for optimism. On the other, their growth is another reminder that many of the freedoms celebrated on Juneteenth remain unrealized.

A long road continues

In cities like Detroit, [where 1 in 7 adult males is under some form of correctional control in some communities](#), it is a monumental task to make sense of the short- and long-term impacts of incarceration for black families.

Children suffer. Parents struggle. Relationships deteriorate. And as a result, so too do so many African-American communities. Lost wages matter to families, but they also matter to communities. The lower tax base that results makes it [more difficult](#) for struggling public institutions, like schools, to progress. And with such a large share of individuals removed from some communities due to incarceration, and [branded as felons](#) upon their release, these communities lose potential voters and the political capital they carry. They are too often disenfranchised and stripped of their full power and potential.

Juneteenth celebrates the freedom of black Americans and the long, hard road they were forced to traverse to gain that freedom. But as criminologists like me have maintained time and again, the U.S. criminal justice system remains biased, albeit implicitly, against them.

[Matthew Larson](#) is an Assistant Professor in the Department of Criminal Justice at Wayne State University in Detroit, Michigan and a graduate of Arizona State University's School of Criminology and Criminal Justice. His essay was originally published in [The Conversation](#).



Juneteenth: Freedom's Promise Is Still Denied to Thousands of Blacks Unable to Make Bail by [Matthew Larson](#) is licensed under a [Creative Commons Attribution-NoDerivatives 4.0 International License](#).

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5.3.2: Classroom Activity

Discussion Questions for Matthew Larson's "Juneteenth — Freedom's Promise is Still Being Denied to Thousands of Blacks Unable to Make Bail"

1. According to the article, why is Juneteenth celebrated?
 2. How does Larson relate Juneteenth to the issue of cash bail?
 3. What does Larson argue is the impact of detention based on lack of cash bail? How does it impact children? Partners of incarcerated individuals?
 4. According to the article, how many people are incarcerated in U.S. prisons and jails?
 5. The article mentions two organizations that are working to address issues around mass incarceration. Who are they, and what do they each do?
 6. Are there any other organizations or individuals you know are working on issues around mass incarceration or prison rights?
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5.3.3: Take Home Assignment

Take Home Activity for Matthew Larson's "Juneteenth — Freedom's Promise is Still Being Denied to Thousands of Blacks Unable to Make Bail"

Students have two activities for homework:

1. Students should review the U.N. Declaration of Human Rights to argue which of the articles should be considered in light of Larson's essay. (Articles 3, 4, & 10 are most likely). They should write a paragraph arguing their view.
 2. Students should find an article that reflects current discussion of one of the rights in the U.N. Declaration of Human Rights and write a paragraph describing how the issue discussed in the article relates to the right in question.
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