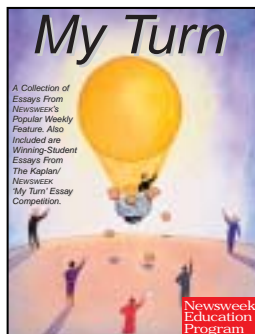
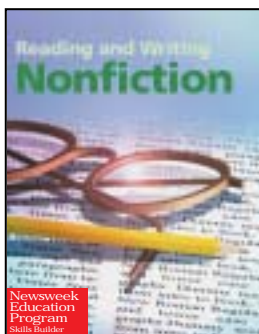


# 2004-2005 Sampler

## Featuring Activity Sheets From Three NEWSWEEK Education Program Resources

**Newsweek  
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2004-2005  
Resource Sampler



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### FROM "READING AND WRITING NONFICTION:"

Lesson 1: Plot

Lesson 2: Characters

Lesson 3: Setting

### FROM "RHETORIC AND DEBATE:"

Activity 1: Vocal Delivery

Activity 2: Demeanor

### FROM "MY TURN:"

Activity Sheet 3 : Organizing Content

Order Form

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# Plot

The plot involves the action or the central occurrences in a story. It answers the question, “What happened?” When creating a plot the writer must balance what material should be included with what should be left out, decisions which are equally important. The writer must also determine in what to tell the story. Narratives can be written beginning to end, end to beginning, from the middle, with flashbacks, with a glimpse of the ending just before telling the beginning, as a patchwork of various non-chronological scenes, and so forth. Plots also must contain the following: **exposition** (which

provides the reader with the information necessary for him or her to understand the action about to occur), **rising action** (the conflict that exists between the characters), **crisis** (the turning point that occurs in the action), **climax** (the highest point of interest in the story), **falling action** (the sequence that leads up to the story’s conclusion) and **denouement** (the resolution and conclusion of the story). When all of these elements work together cohesively, a story is most likely to hold interest for its reader.

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## Read “Saved by the Kindness of a Virtual Stranger” on the following page.

1. Summarize the exposition of this narrative.
2. What is the rising action of this narrative?
3. What is the crisis of this narrative?
4. What is the climax of this narrative?
5. What is the falling action of this narrative?
6. What is the denouement of this narrative?
7. In what order does the writer tell the story?
8. Why does the writer tell this story?
9. Write a narrative essay about something that happened to you this week. Once you have done so, answer the eight questions above in reference to your account. If there are any you cannot answer, edit your essay so that you can.

# Saved by the Kindness

By Mark S. Zelermyer

# of a Virtual Stranger

**My wife needed a kidney, but we didn't know how to ask friends for help. Turns out we didn't have to.**

I grew up thinking that if miracles existed at all, they were larger than life, spectacular acts that suspended the laws of nature (think Cecil B. DeMille's "The Ten Commandments"). Even as an adult, whenever I read about some medical phenomenon that doctors were hard pressed to explain, like a late-stage tumor that disappeared long after a patient's treatment was discontinued, I chalked it up to the sort of inexplicable divine intervention that trumps macrobiotic diets and crystals. It was something to hope for in your darkest hour, perhaps, but not to expect. So when I learned that my wife would need a kidney transplant within two years, I focused on what modern medicine had to offer.

Her polycystic kidney disease had been controlled with medication for some 20 years, but in the spring of 2001 it began to worsen. The nephrologist explained that her best shot at regaining her health was to receive a living kidney, which would function better and longer than a cadaveric kidney. The challenge was to find a healthy person with the same type O blood who was willing to undergo a regimen of tests and ultimately donate a kidney. Otherwise, she would have to start the time-consuming, punishing process of dialysis in order to get on the five-year waiting list for a cadaveric transplant.

I was quickly ruled out as a donor because my blood type didn't match my wife's. Her family produced no candidates either. In fact, her mother had died from complications of the same genetic disease, and her brother had received a cadaveric transplant the year before.

We desperately needed help, and yet we felt uncomfortable asking for it. After all, how do you ask another person to give up a kidney? We finally turned to our friends, and one of them, our rabbi, gave an impassioned appeal during Yom Kippur services. A number of congregants agreed to be tested, but all of them were eliminated after the first stage of screening. It looked as if we had hit a wall.

Then one evening I rode home on the train with Carolyn Hodges, a friend of mine from work. I was feeling particularly low that day, and I told her about our situation. The next day she stopped by my office and told me that she and her husband were type O's and longtime blood and platelet donors who were listed with the bone-marrow registry. They had talked it over and decided they were willing to be tested as potential matches. Carolyn was eliminated shortly thereafter, but John, whom we barely knew, emerged as the surgeon's donor of choice.

John is a scientist by training, and once he got the news he began diligently researching kidney disease and transplant surgery. By the time he met with the surgeon, he had compiled a list of incredibly detailed questions, the likes of which the doctor had never seen before. Most donors are blood relations who are more likely to beg the surgeon to take their kidney than grill him on the latest studies.

Despite his thorough research, John encountered a fair amount of resistance from his family members and close friends. They'd ask, "Why should someone in good health put himself on the line for a person he hardly knows?" But John strongly believed that this was a way for him to actively make the world a better place. He would simply tell them he had considered every potential danger and determined that the rewards—for my wife, her family and himself—outweighed the risks. He was even more reassured after talking with his daughter's teacher, who had donated a kidney to her brother years before, and his good friend who was a transplant counselor.

By the beginning of this past May, my wife's condition had deteriorated to the point that she was in danger of being too sick for the transplant operation. To make matters worse, the procedure required two operating rooms and a 20-person surgical team—and both were booked solid for nearly two months. We were scared.

Thankfully, one week later there was a last-minute cancellation, and we received word one afternoon to go to the hospital at once for pre-op work—the surgery would begin the following morning at 6:30. Without hesitation, John dropped everything and drove over.

I am happy to report that the operation was a success. "Little Johnny," as my wife calls her new kidney, is working exceptionally well. After John spent a few weeks recovering at home, he was able to ease back to work and resume his normal routine.

Except that life will never really be the way it was before the surgery for either of our families. A tremendous bond now joins us. We will forever be connected by John's generous, selfless gift of life.

I've learned that miracles come in myriad forms, including human. John and Carolyn Hodges are living proof.

*Zelermyer lives in Acton, Mass.*

—NEWSWEEK, Aug. 11, 2003

# Character

The characters in a narrative are the people within the story. They may be causing the conflict, suffering from it, seeking to resolve it, witnessing it and so forth. Readers need to believe in the reality of that character and believe that his or her actions are possible. It is also important for readers to feel connected to one or more characters so that he or she has a reason to care about the story—that is, if a reader relates to the character, then the

character’s story becomes all that more believable. Even when you are writing nonfiction and you as the writer know that the characters are real, it is imperative that readers believe that they are. The use of dialogue and detail are two ways in which you can accomplish that. Much like when considering plot, the information you provide is as important as what you leave out.

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**Read “When Your Friends Becomes the Enemy” on the following page.**

1. Who are the characters in this narrative?
2. What role in the story does each character play?
3. Are the characters believable? Why or why not?
4. What purpose does the use of dialogue serve?
5. What other characters might be introduced were this to be a longer piece?
6. What purposes could the addition of such characters serve?
7. Are there secondary characters you’d like to know more about?

# When Your Friends Become the Enemy

By Hannah Friedman

I have not eaten in the dining hall during my lunch hour since the beginning of my senior year of high school last September. I have adopted this hour, which for most students remains a frenzy of gossip and greasy french fries, as a time to catch up on work or scribble in my journal. It might seem like strange behavior for a teenager whose goal for the past three years has been to fit in with her peers. But when the college-application process began, I felt as if I had no other choice. The giggly familiarity that had once pervaded the hallways of my prep school quickly morphed into a backstabbing mentality that consumed cheerleaders and calculus whizzes alike.

I realized something was amiss last spring. Just as crocuses sprung up around campus, so did SAT vocabulary flashcards. Even the most gifted linguists obsessively clutched neat, rubber-banded stacks of them. Triskaidekaphobia is the fear of the number 13. This and other bizarre nouns, adverbs and adjectives started to preoccupy my friends, some of whom pored over definitions and Latin roots ritualistically.

Soon, what seemed to me a test of mindless memorization emerged as a test of financial clout. One by one the juniors enrolled in SAT prep courses that cost upwards of a thousand dollars. Despite being the only student in a class of nearly 90 who didn't pay for SAT preparation, I scored well, but I was frustrated by a process that is so easily manipulated by those willing to drop a couple grand.

Then came the horror stories about students at rival schools. The trilingual professional speed skater who scored a perfect 1600 on her SATs, did community service for 30 hours every weekend, won an international physics prize and was rejected from Harvard for getting an 89 in AP history. My friend, a gifted pianist, was shocked to learn that he would have to pay half of his summer job's earnings for studio recording time in order to create an audition tape equal to those made by some of his fellow applicants. I thought the photography portfolio I sent to prospective schools was impressive until my college counselor told me about a girl from another school whose work had been put on display in a Manhattan art gallery.

The competition reached a fever pitch in October. Suddenly the enemies taking our spots at Harvard and Yale weren't kids we had never met; they were our friends. Girls in my AP English class accused one another of sabotaging graded presentations by stealing the required reading out of each other's backpacks. I didn't tell my girlfriends where I was applying, so I was surprised when they knew

anyway. Someone had broken into the school's college office to find out where my transcripts had been sent. One friend, furious that I had applied to her top choice and predicting that I would be a strong competitor, tried to change my mind for a solid week. “Connecticut is absolutely horrendous in the winter,” she'd say. I hoped that once most of the applications were in, the tension would subside. I was wrong.

“If I don't get into Brown, I'll die.”

“Maybe if you hadn't dropped AP calculus, it'd be possible for you, honey.”

“Maybe if your grandfather wasn't a trustee at Columbia you wouldn't be so freaking smug.”

Two very talented girls I know applied to a prestigious school, waited nervously for three months and logged onto the school's Web site at exactly midnight on the day the results were posted. One was accepted and the other was deferred into a later admission round. The girls, who had lived within walking distance for 13 years and had framed pictures of each other in diapers on their dressers, stopped speaking. I witnessed their mothers pretending not to notice one another in a coffee shop

no bigger than my bedroom.

I suppose the warped mentality of emphasizing college over friendship arises when one equates self-worth with an acceptance letter. It is difficult not to succumb to the idea that there is a perfect college, a utopia where dorm rooms are palaces and every class is an ... enlightening philosophical journey. Once you do, rejection becomes synonymous with failure.

I was shocked when I realized how blind I had been to my options after meeting a Vassar graduate. “It was such a wonderful experience,” he beamed. “I can't believe it took me two years to transfer there.” The possibility of transferring had never occurred to me. Maybe this decision wasn't life or death.

By the time “fat-or-thin envelope” season began last month, I had reclaimed my sanity. Two weeks ago, I received a fat envelope from Yale and exhaled for what felt like the first time in months. I was thrilled to have been accepted, but I was just as satisfied to know that a slip of paper cannot really determine my or anyone else's future.

*Friedman attends school in Westchester County, N.Y.*

—NEWSWEEK, April 19, 2004

**The battle to get into a good school is so brutal, even the strongest relationships fall apart**

# Setting

The setting is where the action in a narrative takes place. Sometimes writers give a great deal of information about the setting, making it an intricate part of the narrative. At other times, writers offer the reader very little information about the setting. Writers might choose to share very little about the setting because it does not play an important role in the narrative or because they hope the reader will create a setting in order to better understand or enjoy the narrative.

**Read “Gangland’s New Face” on the following page.**

1. What is the setting?
2. What effect does the setting have on the essay?
3. How would this piece be different if the setting were different?
4. Could you describe the setting in this story as being as much of a character as the people are? Why or why not?
5. Imagine you are writing a piece about baseball. How would the piece be affected if Alaska was the setting?  
What about Florida? Or Europe?
6. Write a paragraph describing a setting such that your reader will be able to “experience” it with all five senses.

# Gangland's NEW Race

By Arian Campo-Flores

The South  
sees a surge  
in violence  
by Latino  
groups

The initiation began with a ritual beating. On a hot summer day in 1999, in the wooded area of a Charlotte, N.C., park, some 70 gang members encircled “Jorge.” Three of them stepped forward and unleashed a fury of fists and kicks at him for 13 seconds—a duration derived from the gang’s name, Mara Salvatrucha 13, or MS-13. Jorge (not his real name) defended himself valiantly, even cracking one of his assailants’ ribs. Afterward, the gang members told him, “You’re a homie now.” They gave him a blue bandanna and a nickname, and ushered him into thug life—a world of constant threats, of bloody clashes with rivals, of such indelible images as a gang member’s head split apart after a fight and oozing brain matter. The gangsta life “didn’t seem real to me at first,” Jorge says. Then “everything just went insane.”

MS-13 is the most malignant element of a growing Latino gang problem in Charlotte. Back when Jorge was “jumped in,” Hispanic gangs were barely a blip on local law-enforcement’s radar. Today they’re seen as the most violent of the city’s gangs, suspected in seven of the nine gang-related homicides this year (out of 59 total). They’ve surfaced in the wake of an immigration wave that swelled the number of North Carolina’s Latinos—the overwhelming majority of whom are hard-working strivers chasing jobs in fields like construction—by nearly 400 percent in the 1990s, the highest rate of any state. Numerous other pockets nationwide—Fairfax County, Va., and Gwinnett County, Ga.—have witnessed similar trends. As in most places, Charlotte’s cops must contend with a panoply of groups, from the white Outlaws motorcycle gang to the mostly black Kings. But for now at least, Hispanic gangs have seized center stage.

Signs of their arrival began showing up three years ago. Officials noticed the proliferating graffiti, the kids sporting gang colors, the school soccer pictures showing boys flashing hand signs. Then, this past April, the cops received a jolt—a shootout among MS-13 rivals that left one dead and six injured, and a few days later, the discovery of the corpses of two members of the 42d Street Little Criminals, a Latino

MS-13 rival. (Most violence is intra-Hispanic, often pitting Mexican gangs against Central American ones.)

That gory week galvanized authorities. Police had already begun boosting the ranks of Spanish-speaking officers (though there’s still a shortage) and educating themselves in the culture of Latino groups like MS-13—a gang formed in Los Angeles in the 1980s by guerrillas and refugees fleeing the civil war in El Salvador. But such gangs remained closeted in communities full of undocumented immigrants scared of speaking to authorities. So in June the cops formed a five-person gang-intelligence unit to maintain a database of gang members and to push information out to officers. The Feds have ratcheted up their gang work as well. Agencies like the FBI and ATF meet regularly with local police to share intelligence. Last month the U.S. attorney in Charlotte announced the formation of a new gang unit. Authorities have also wielded federal immigration laws. In October a multi-agency task force launched “Operation Fed Up,” rounding up 64 suspected gang members—mostly MS13—62 of whom were undocumented and placed in deportation proceedings.

Such tactics worry Latino leaders in Charlotte. Though they understand the need to combat gangs aggressively, many fear that immigration raids will unfairly sweep up innocent people and stigmatize the Latino community in an area already rife with racial tension. At a meeting with community leaders two weeks ago, the cops stressed that they’re targeting gang members, not law-abiding Latinos. Then they announced a community-based pilot project aimed at gang prevention and intervention—the sort of program that might have kept Jorge from joining MS-13. Last year he deserted the gang—an unpardonable act—and has been dodging attempted hits ever since. “The worst thing the police department could do is underestimate these guys,” he says. “It could get out of hand so fast.” He should know.

—NEWSWEEK, Dec. 8, 2003



# Vocal Delivery

A piece of writing generally begins as a first draft that then goes through numerous revisions before it finally becomes a polished final product. Though preparation of a speech may go through this same process, delivery of the speech can usually be

made only once. The speaker cannot zip back through time to retract, revise and redeliver the words.

Take time to familiarize yourself with the format of a speech and and vocal guidelines.

## Speech Format:

### INTRODUCTION

Grab the listener’s attention. Try one of these techniques:

- Use an example.
- Ask a question.
- Use a quotation.
- Tell a joke.
- Share a startling statistic.

### TRANSITION

Smoothly move from your opener to your main topic.

### BODY

- Present main thesis.
- Explain main thesis.
- State points in support of thesis.

### CONCLUSION

- Reiterate main thesis.
- Summarize arguments.
- If your speech is designed to motivate, explain to audience members what you expect them to do/not to do after hearing your speech.
- Leave your audience with a memorable statement or question.

## Speech Delivery—Vocal Guidelines:

- Speak clearly. Make certain that audience members can hear you.
- Speak in a conversational style. Do not read your notes word-for-word.
- Speak slowly enough to allow the audience to understand the issues you are addressing.
- Stay away from fillers such as “um,” “er” and “you know.” If you need a moment to collect your thoughts, simply pause. Though it may seem like an eternity to you, the silence passes quickly for the audience.
- Be confident. If you do not appear to believe in your position, why should your audience rely on your judgment?

### PUBLIC SPEAKING EXERCISE

After studying the format and guidelines, use the information in the NEWSWEEK article on the next page, “Info With a Ball and Chain” to prepare a five-minute speech. As you give your speech, other students will take notes to indicate how well you’ve met the speech format and vocal guideline criteria. After all students have spoken, discuss which speeches worked best and why.

### EXERCISE 1

Silently read the NEWSWEEK excerpt, “Info With a Ball & Chain,” on the following page. Then listen while a classmate reads the excerpt aloud. List at least three reasons why the article works better as a printed piece than as a speech.



# Info With a Ball & Chain

by Steven Levy

**Stopping piracy and increasing privacy makes sense. But what will we lose by locking up our songs, movies, books, files and e-files?**

When Steve Jobs introduced the iTunes music store a few weeks ago, the acclaim was nearly universal. Nonetheless, a small but vocal minority viewed the online emporium as a menace—because the iTunes program somewhat limits a consumer’s ability to copy and share songs. Even though Apple had broken ground by getting the record labels to accept fairly liberal terms of use—Apple-oids could listen to purchased songs on three computers and burn CDs—this bunch objected to any restrictions at all. They saw the iTunes store as a sugar-coated inducement for consumers to accept a new reality: some stuff on your computer isn’t really under your control. And as far as that goes, the critics are right. Say goodbye to the “Information Wants to Be Free” era. We’re entering the age of digital ankle bracelets.

The key to this shift is the technology that protects information from unauthorized or illegal use. It’s called digital-rights-management software, or DRM. Like it or not, rights management is increasingly going to be a fact of your life. Not only will music, books and movies be steeped in it, but soon such mundane artifacts as documents, spreadsheet files and e-mail will be joining the domain of restricted information. In fact, the next version of Microsoft Office will enable creators of certain documents to issue restrictions that dictate who, if anyone, can read them, copy them or forward them. In addition, you can specify that the files and mail you send may “sunset” after a specified period of time, evaporating like the little tapes dead-dropped to Peter Graves in “Mission: Impossible.”

On the one hand, it seems that digital-rights management is a no-brainer. What’s wrong with media companies’ building in

antitheft devices to protect their property? And shouldn’t the creator of a document or e-mail be able to determine who can read or copy it? Surely, piracy is to be condemned and privacy to be cherished: DRM can go a long way toward implementing both those sentiments.

But certain critics consider the very concept anathema. “I don’t think that DRM is in and of itself evil,” says David Weinberger, who recently published an essay in *Wired* titled “Copy Protection Is a Crime Against Humanity.” “But in the real world, it is evil. There’s no user demand for it. It’s being forced upon us by people with vested interests.”

Edward Felton, a Princeton computer scientist, believes that DRM perverts the basic deal of the Internet: the free flow of information benefits all. “The basic problem is that DRM is trying to turn information into something other than information so you can’t pass it on,” he says. “People want to control their technology and the more the technology is eroded, the harder it is to use.”

DRM’s defenders say that the technology actually empowers users. Without protections, entertainment companies would never release their products in the digital marketplace. Microsoft’s Erin Cullen says that DRM software is flexible enough to limit illegal uses (like sharing a song with millions of “friends” on the Net) while allowing consumers to enjoy music and films in ways they always have.

In practice, though, DRM can stifle legal activity, too. For instance, copy protection on DVDs blocks not only illegal copying, but the “fair use” ability to copy a frame or short scene into a home movie or school project. (To do this, you have to break the copy-pro-

tection scheme—an act that is specifically outlawed by the anticonsumer Digital Millennium Copyright Act.)

Critics like Weinberger also complain that computers enforcing DRM systems lack “the essential leeway by which ideas circulate.” Sure, Microsoft rights management will allow creators to set the rules. But will corporations dictate that every e-mail message and document be fitted with a virtual ball and chain: no copying ... no forwarding ... no amending ... no archiving? Whistle-blowers won’t be able to do what they do,” says Joe Kraus of DigitalConsumer.org.

Even Congress, which has so far ignored consumers and coddled rights holders on copy protection, is waking up. Sen. Sam Brownback, a Kansas Republican, is about to introduce a bill “to ensure that our nation’s media producers and distributors do not clamp down on the ways in which [consumers] traditionally and legally use media products.”

We do need legislative help in keeping DRM under control. But ultimately, its fate will be determined by our own actions. As we have with the iTunes store, we’ll vote with our dollars when we’re satisfied that restrictions on our music and movies allow us the access we need. And corporations may well come to understand that it’s bad policy to strictly hobble the flow of information. Will we suffer the worst-case DRM scenario: a world so constricted that we can’t cut or paste a line from a poem, or forward the latest sick Internet joke to our buddies? I doubt it. But I do think that the files that arrive in our in boxes and jukeboxes will be on tighter leashes. And while I understand the reasoning for this, the prospect doesn’t gladden my heart.

—NEWSWEEK, June 23, 2003

# Demeanor

A speaker may have the most startling statistics, the most illustrative examples, the strongest parts of speech, but if delivery of the spoken word falls flat, the audience will likely not pay close attention. Listeners will not take with them the points the speaker has worked so hard to advance.

## Practice and Relaxation Techniques

If you feel nervous when you stand before an audience, you're not alone. When it comes to making speeches, nervousness has been apparent or openly expressed by people from many walks of life—including actors and presidents. To learn to control your fear, practice speaking in front of your mirror, in front of close friends and in front of family members.

Before you approach the audience to give your speech, take a few moments to try a relaxation technique. For some, this might include taking deep breaths or closing their eyes and clearing their mind. Take enough time to set up all of your materials before you begin. You want to feel confident and organized as you glance at your notes and reach for visuals during your speech.

Put stock in the knowledge that you have worthwhile information to share. If you stumble over a word here or a phrase there, stay on course. You might throw in a phrase like, “Let me untie my tongue and try that one again.”

## Speech Delivery/Demeanor

- Dress appropriately. If you are speaking to the school board, you lose credibility if you wear jeans and a sweatshirt. Likewise, if you're addressing the neighborhood soccer league, you might want to dress more casually.
- Keep your hands and body poised; do not play with papers or note cards. Do not pace or rock back and forth. You want your audience to focus on the points you're making; you don't want audience members to be hypnotized or distracted by your movements.
- Do not look down; make eye contact with audience members and expect them to look back at you.
- Feel free to use your hands to express yourself as you speak, but remember not to point at audience members for emphasis. Pointing often appears accusatory and alienates the audience.
- Use visual aids to clarify when appropriate. Practice with them in advance so you will be comfortable and confident using them in front of the audience.
- Smile when appropriate. Don't be afraid to add a touch of humor if it helps you make your point.

### EXERCISE 2A

On a recorded television program or streaming video through a Web site, observe Robert F. Kennedy Jr. as he speaks. How would you rate Kennedy's demeanor? Why? Use the demeanor guidelines in your discussion. Answer on a separate sheet of paper.

### EXERCISE 2B

Read the NEWSWEEK interview on the following page. How do you think Kennedy's spoken responses differ from those he might have written?

### PUBLIC SPEAKING EXERCISE

You are trying to convince the school board to add a course you want to take next year. Prepare a ten-minute speech to persuade school board members to add the class. Before you begin your speech, ask classmates to evaluate your demeanor while you give your presentation. Write your own evaluation before reading theirs. Based on these evaluations, make a list of positive behaviors you would like to repeat in future speeches. Make another list of behaviors you would like to improve and ways to improve them.

Q&A

By Brian Braiker

# A Stealth Attack

**In a Rolling Stone magazine piece called “Crimes Against Nature,” conservationist Robert F. Kennedy, Jr. argues that since taking office, President George W. Bush has gone to unprecedented lengths to undo 30 years of environmental law. Leveling charges of corporate cronyism at the current administration, the son of the late Attorney General Bobby Kennedy claims Bush’s policy is to put polluters first, in order to pay back contributors at the expense of America’s air, water, land and children. His broadsides come as Republicans are fighting to pass a new energy bill.**

... Kennedy, who boasts impressive environmental credentials—he serves as chief prosecuting attorney for the Hudson Riverkeeper, senior attorney for the Natural Resources Defense Council, president of the Waterkeeper Alliance and as clinical professor and supervising attorney at the Environmental Litigation Clinic at Pace University School of Law in New York—claims that Bush uses beneficent-sounding initiatives like “Clear Skies” and “Healthy Forests” to deliberately mislead Americans. In a recent conversation with NEWSWEEK, he asserts that the way the administration developed its energy policy, behind closed doors and without input from environmentalists, betrays its true disdain for the environment. Excerpts:

**NEWSWEEK:** You claim that Bush has the worst environmental record of any president in history. That’s a bold statement.

**ROBERT F. KENNEDY, JR.:** All of our major environmental statutes are being eviscerated. This is the first administration in history to not voluntarily list a species under the Endangered Species Act. The Superfund Program [created to eliminate health and environmental threats posed by hazardous waste sites] is now bankrupt because the administration doesn’t want polluters to have to clean up after themselves but wants the tax payers to pay for it. The Clean Water Act is being altered so that it will no longer protect most water in the United States. The fundamental compromise in the Clean Air Act, which was the requirement that old

sources at some point upgrade to remove pollutants at the same level as new plants, has now been compromised.

## **You’ve made some allegations that there’s corporate cronyism going on here.**

The energy industry contributed \$48 million to the Republican Party in the 2000 election. Now they’re getting billions of dollars in payback from this administration. The American people are going to be paying that campaign debt for generations with bad air, with lower quality of life. The large corporations, mainly from the energy industry—but also Big Agriculture, the big real-estate developers, timber and mining industries—are rewriting all of our environmental statutes and cashing in. I have three children with asthma. One survey recently showed that one out of every four black children in New York City have asthma.

## **How is that related to Bush’s environmental policy?**

We don’t know why there’s an epidemic of asthma, but we do know that asthma attacks are triggered by ozone and particulates and the largest source of those, about 45 percent of those pollutants, are being emitted by these coal-fired power plants that were supposed to clean up under the Clean Air Act. I live in New York state and now most of the fish in New York state cannot be safely eaten. Every fish in Connecticut is now unsafe to eat because of mercury contamination. The largest source of mercury is from those same power plants. Those plants were supposed to

clean up, but the president has just changed the law and will allow them to pollute forever. The National Academy of Sciences says that compromise will result in 30,000 deaths of Americans every year.

## **This cronyism, this direct link between industry and policy, if you can corroborate it, is —**

If I can corroborate what? This is not a secret. [Vice President Dick] Cheney’s task force, which rewrote the energy laws in this country, met for 106 days; they didn’t meet with a single environmental group. They had 709 meetings, all of them with industry. And the energy policy came out of those meetings, behind closed doors, came from cabinet officials who are all from the energy industry: [Secretary of Energy] Spencer Abraham, [former Treasury secretary] Paul O’Neill, Don Evans, who is the CEO of an oil company, [Secretary of the Interior] Gail Norton, who’s been a lobbyist for the energy industry.

## **What are you doing about it?**

One of the problems is that the Americans, when they hear about this, they don’t believe it. I speak to Republican groups all the time. I spoke to a petroleum trade association three weeks ago and I got a standing ovation. Republicans and Democrats are outraged at what’s going on when they hear it. Frank Luntz, the Republican pollster, has warned the White House that if word gets out about what they’re doing, they could lose the election. We win this debate if the public understands the debate ...

—NEWSWEEK, Nov. 17, 2003

# Organizing Content

[Activity Sheet 3 connects with the “My Turn” essays on pages 13-14.]

Highlights of an effective essay are the:

- introduction with a catchy lead-in and clear thesis;
- description of your experience and your reflections about it;
- link(s) to its meaning for society in general; and
- conclusion that reinforces the link between the experience and its meaning.

The secret is to organize all of that material. You don't want your readers wondering how any idea or detail relates to those around it. Looking at how other writers have organized their work can help you figure out how to organize yours. One simple pattern that works well with personal essays is chronological (time) order. Often, that involves flashbacks, and the writer must use careful transitions to distinguish the past from the present.

**NOTE:** As you read the readings, think about whether the organization of each is effective in relation to its theme.

**A. Preview Readings 3 and 4, and highlight any words you do not understand. Then look up their meanings before you analyze the essays.**

**B. Reading 3 is organized with an unusual chronological order.**

- 1.a. What tense (time) does the author use to open the essay?
  - b. Is this tense effective? Explain how it works in linking experience and meaning.
2. Is the theme of the essay stated, or suggested, in the first two paragraphs? Explain with specific references.
3. Which paragraph acts as a turning point in the organization of the essay? Explain.
4. Is the reader easily able to follow the writer's time changes? Explain, using three references to transitions dealing with time.
5. Write an evaluation of how well the organization works to develop the theme and general meaning of the essay. Use specific references, and consider the following:
  - a. Do ideas and details provide links between the experience and its meaning for society?
  - b. How do the concluding paragraphs relate to the theme?

**C. Reading 4 is organized in a basic question/answer format.**

1. What is the purpose of the first paragraph of this essay? (experience? theme? introduction?) Explain your opinion.
2. Explain how the question that starts paragraph 2 relates to the essay's theme.
3. Does the writer answer the question asked at the end of paragraph 3? Defend your opinion with specific details from the essay.
4. Do the essay's concluding paragraphs relate to the writer's final question?

What comparisons are made? Within the context of the essay, are the concluding ideas relevant and logical?  
Explain your opinion with specific references.
5. Write an evaluation of how well the question/answer organization works for the theme and content of this essay. Using specific references, consider the following:
  - a. Has the writer provided ideas and details that answer the questions asked?
  - b. Whether or not you agree with the thesis, does the organization support it?
  - c. Do you think question/answer organization works well for controversial topics?

## Those Who Hold the Keys Are Listening

BY MINDY LEWIS

I stand at the podium looking out at the audience: more than a hundred psychiatrists, psychiatric residents, supervisors, psychologists and other members of the hospital staff. It is a momentous day for me. I am the guest speaker at psychiatric grand rounds, part of the residency-training program at the hospital where I lived from the age of 15 to 18. I was invited to talk about what it was like to be hospitalized as an adolescent.

Joining me onstage is Dr. Michael Stone. I vaguely remember Dr. Stone from when I was a patient and he was a young psychiatrist. He later became the director of the adolescent and young-adult service and an eminent professor of psychiatry. We are meeting for the first time in 35 years. His greeting, "For Auld Lang Syne," is both ironic and surprisingly affectionate. I never knew, until today, that before medical school Dr. Stone was a scholar of Greek and Latin. To me he was just the enemy, like all the others.

I tell my story: I was a self-conscious adolescent caught up in the '60s drug culture, truant from high school and at war with my mother. Recently remarried and bewildered by the change in her formerly sunny daughter, my mother took the advice of psychiatrists and remanded me to state custody for long-term treatment. But being in the hospital only raised the stakes—within months I changed from a rebellious teenager to a desperate girl who drank poison and cut herself with razor blades, and was described in my hospital records as "hopeless," "psychotic," "autistic."

Now, speaking softly into the microphone, I recall the other kids on the ward. Marjee, a 13-year-old beauty from Oklahoma—my friend. Nick, brilliant,

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At the hospital  
I was committed  
to as a teenager,  
I confronted  
doctors I once  
considered  
the 'enemy'

---

handsome, enigmatic, obsessed with death—my first lover. With little else to do, we devoted ourselves to "inappropriate behavior" with the creative irreverence of budding young nihilists. Sluggish from Thorazine and clad in hospital pajamas, we were determined to find our own identities, even if we destroyed ourselves in the process.

Here, on this stage, I straddle time, fully mindful of the connection between "me" back then and the grown woman I am today: an artist, a writer, but most of all a survivor. I speak not only for that frightened 15-year-old who thought her life was over, but also for Marjee and Nick and so many others who took their lives, unable to get past the damage of those haunted years. I was one of the lucky ones. After being discharged at 18, I rebuilt my life without the help of psychiatry. But always, I felt marked by my experience.

"All's well that ends well," Dr. Stone intones as he takes the podium. He talks about how the system has changed. In the old days, he says, prolonged hospitalization was considered therapeutic. But I've

heard from other doctors that there was also a hidden agenda: extended stays made it easier to train residents by allowing them to work with patients over time. Today, with managed care, there is no more long-term hospitalization. Instead, people are medicated and released. There are new drugs and new diagnoses. When I was hospitalized, almost all the patients, myself included, were diagnosed as schizophrenic. By current standards, only one in six would be.

Dr. Stone shares stories of former patients. He talks about those who, like me, were kept far too long, others for whom the hospital was a shelter that saved them from unspeakable abuse. "Creatives," he adds, did the best in the long run, going on to lead more or less happy, productive lives. He expresses some nostalgia for the days when doctors could get to know their patients well enough to follow up with them years later.

The audience is invited to speak. One of my former psychiatrists stands and proclaims that as a young resident, he had been as much a prisoner of an ethos as I was, and has spent the rest of his professional life making up for it. Another psychiatrist even raises the possibility of offering reparations to those patients unintentionally wronged. (I suggest possibly inviting other former patients to share their perspectives.)

At lunch, the discussion continues. The residents, shy at first, join in. One young doctor recounts his efforts to reach an adolescent who would not speak in session but who later opened up on outings for pizza and Ping-Pong. Like the other residents, he is eager to hear my point of view. It's a moment I've waited a lifetime for. Those who hold the keys are finally listening.

Sitting at the head of the table with Dr. Stone, I am overcome by a surreal ecstasy at the unlikelihood and privilege of this, my prodigal return. But I also know that this day will pass, and many of my questions will go unanswered. All I can do is tell my story and, in so doing, make reparations to myself.

Lewis is the author of "Life Inside: A Memoir."

—NEWSWEEK, Oct. 6, 2003



## Proud Bachelor Turned Marrying Man—Sort Of

BY SEAN CAPTAIN

I'm a straight, single man, who, during Valentine's weekend and for several days that followed, performed weddings as a deputized marriage commissioner for the city and county of San Francisco. "I'm surprised that you are doing it," my mother said when I called her from my cell phone, between weddings. An ex-girlfriend expressed similar amazement, clearly alluding to my own reluctance to get hitched. I may or may not get married some day, but that's a decision for me—and my potential partner—to make. I have the freedom to choose, and I can't understand why any of my fellow citizens would be denied that same freedom.

Why did I, a proud bachelor, participate in the marriage frenzy? Because of friendship. Gay friends of mine had driven up from Los Angeles and gotten married first thing on the morning of Feb. 13, the second day of legal same-sex marriages. The city official who performed John and Duncan's ceremony suggested they come back as volunteers to help others who wanted to marry. I went with them out of curiosity—but the excitement and good will were so powerful that I found myself unable to leave. Though my friends and I had no connections, we talked our way into getting deputized.

I learned as much about love in a few days as I had in the previous 32 years. I saw couples who had been together for two years, 12 years, even 22 years. Some came from as far away as Louisiana and New Jersey. Others came from the far side of the world. Their long drives, red-eye flights and patient waiting in the rain outside city hall lasted longer than Britney Spears's marriage. So why have people laughed off that fiasco—and countless

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Helping gay couples get hitched gave me a new respect for a tradition I've been happy to escape

---

other celebrity marriage bombs—while President George W. Bush backs a constitutional amendment to defend marriage from gay unions?

It's easy to take the institution for granted when getting married is as simple as showing up at a wedding chapel. But when people spend years in relationships that society refuses to recognize, their appreciation soars. As one of the bachelors from an ever-dwindling number of singles in my social circle, I've bragged about how I haven't caved in to social pressure and become "dull" like my married friends.

But there was nothing "dull" about any of the marriages I took part in—nothing staid or stagnant about the tearful, joyous couples I met. They were not acquiescing to social pressure. They were showing great courage in affirming their relationships before a society that excludes them.

Defend traditional marriage from gay unions? How absurd! My experience has strengthened my respect for the institution. It's forced me to rethink the mild contempt I have had for marriage and realize how wonderful it can be when two people love each other so much that they are willing to tie their destinies together.

It is entirely appropriate that I shared

this experience with my friends John and Duncan, because they have often played a key role helping me accept gays as equals. John has been a dear friend since my second week of college, back east, nearly 15 years ago. At the time, I was uncomfortable with the idea of homosexuality, and the concept of gay marriage had not even occurred to me.

John and I became inseparable while he was still closeted and I was too naive to realize it. When he did come out, at the end of my freshman year, I was dumbfounded. It was one of the most momentous events of my young life. Whatever I thought about gays in the abstract, I couldn't turn away from one of my best friends.

I began to reconsider the way I viewed an entire segment of society. By the time I moved to San Francisco in 1994, my decision wasn't influenced one way or another by it being the "gayest city in America." I chose to live here because of the mild weather, good food and nice people—straight and gay.

John and Duncan had already been unofficially married for a year when I moved to San Francisco, and they are still together 10 years later. In those 10 years I've dated dozens of women. I've seen a few straight marriages—and plenty of straight relationships—fall apart.

I've also seen some straight relationships flourish. These couples have endured all the trials of life, including raising children, right next door to gay couples doing the very same thing. What many Americans fear has been a reality for years in San Francisco. Nothing terrible has come of it, but quite a few wonderful things have.

"The contract of marriage is most solemn and is not to be entered into lightly," I told each couple, reading the introductory remarks for all city-hall weddings. But they all had known that long before I told them. "You've restored my faith in the institution of marriage," I told two beautiful, beaming women after I had proclaimed them spouses for life.

Captain is a journalist living in San Francisco.

—NEWSWEEK, March 8, 2004

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