

THE SUPPLEMENTARY PAGE

- A) Terminology List & Worksheets *[from previous term & subject to change]*
- B) How to Read Essays: Brief Discussion
- C) 'Essay Focus Questions' *[based on assorted WIC essays....]*
- D) A Few Samples of Exam Questions *['Short' & 'Long' Forms]*
- E) A Few Supplementary Essays

English '101', Fall/2011: Terminology List

from our discussions of essays:

- * summary * paraphrase * quotation * tone/style * irony *
- * 'voice'/point of view * audience * cliché * to 'spin' * 'spin doctor'
- * essay * metaphor * sarcasm * agenda * connotation/denotation *
- * agenda * Orwellian * imply/implication * infer/inference *
- * to beg the question

from our literary discussions:

- * narrator * unreliable narrator * protagonist * antagonist *
- * character/ization * round/dynamic character * flat/static character *
- * hero/anti-hero * point of view/shifting p. of v. * 'voice' * allusion *
- * 1st/2nd/3rd person narrative * omniscience/limited omniscience *
- * central/centered consciousness * fixed focus/mobile focus * climax *
- * ambiguity * time frame * simile * guiding/extended metaphor *
- * foreshadow/flashback * resolution/denouement * dramatic irony *
- * situational irony * verbal irony * allegory * foil * plot/subplot *
- * conflict * external/internal conflict * epiphany * stereotypes

TERMINOLOGY WORKSHEET #1: Write simple, clear definitions of the following terms. Use complete sentences. Many terms can be found in your 'Norton' readings, but not all.... [*Be careful with grammar!*]

Plot: _____ *

_____ *

_____ *

Time Setting: _____ *

_____ *

_____ *

Place Setting: _____ *

_____ *

_____ *

Social Setting: _____ *

_____ *

_____ *

Character: _____ *

_____ *

_____ *

Conflict: _____ *

_____ *

_____ *

Narrator: _____ *

_____ *

_____ *

Tone (Style): _____ *

_____ *

_____ *

Metaphor: _____ *

_____ *

_____ *

Irony: _____ *

_____ *

_____ *

TERMINOLOGY WORKSHEET #2: Write simple, clear definitions of the following terms. Use complete sentences. Many terms can be found in your 'Norton' readings, but not all.... [*Be careful with grammar!*]

Foreshadow: _____ *

_____ *

_____ *

Flashback: _____ *

_____ *

_____ *

'Round' Character: _____ *

_____ *

_____ *

'Flat' Character: _____ *

_____ *

_____ *

Stereotype: _____ *

_____ *

_____ *

Climax: _____ *

_____ *

_____ *

Resolution: _____ *

_____ *

_____ *

Theme: _____ *

_____ *

_____ *

Allusion: _____ *

_____ *

_____ *

Connotation: _____ *

_____ *

_____ *

TERMINOLOGY WORKSHEET #3: Write simple, clear definitions of the following terms. Use complete sentences. Many terms can be found in your 'Norton' readings, but not all... [*Be careful with grammar!*]

Omniscient narrator: _____ *

_____ *

_____ *

Unreliable Narrator: _____ *

_____ *

_____ *

Point-of-View: _____ *

_____ *

_____ *

Mobile focus: _____ *

_____ *

_____ *

Allegory: _____ *

_____ *

_____ *

Anti-hero: _____ *

_____ *

_____ *

Satire: _____ *

_____ *

_____ *

Rhetoric: _____ *

_____ *

_____ *

Extended Metaphor: _____ *

_____ *

_____ *

Epiphany: _____ *

_____ *

_____ *

READING ESSAYS: Understanding & Critically Evaluating...

Many textbooks call reading a 'passive' skill; they are wrong. In fact, reading is a very active skill. Good readers must not only understand what they read, they must be able to assess the value (or quality) of what they read. This involves mental activity.

Basic Understanding: Before you critically evaluate a text, you need to understand its content, purpose and overall development. This can be easy, or difficult, depending on the text. Newspaper articles about car accidents are easy to understand; 10 page essays on the Inuktitut language can be more difficult to figure out. If you're not sure whether you've understood a text or not, here is a basic checklist of questions. A reader who can answer them with confidence has probably understood the text well.

- 1) ***What is the writer writing about?*** (= topic)
- 2) ***Why is he writing?*** (= thesis/main idea)
- 3) ***How does the writer develop his essay?*** (= logical pattern)
- 4) ***What evidence backs up the ideas?*** (= support)
- 5) ***How is the text written?*** (= style/tone)

Evaluating the Text: Good readers are critical readers. They don't just understand a text, they assess the text's overall value. They ask questions as they read: Is this clearly written? Are the ideas focused? Can I follow the development? Is the support valid? Is there **enough** support? Are there any logical contradictions or signs of bias? Has the author ignored any evidence that undercuts the thesis? How much does the text rely on facts and how much on opinions? How much does it rely on style and rhetoric? Finally, the critical reader asks: ***Does this text contain anything of value that I want to consider?***

Why should we be critical readers? The answer is easy. In a capitalistic, media-driven society, we are always 'being sold' on products, people and policies. The ability to read critically could be called a sort of self-defense mechanism to protect you from the manipulations of those trying to enlist you for their own purposes.

Essay Focus Questions: *"Discovering Books" by Richard Wright*

...focal points...

- Background/Context
- Pattern of development
- Tone/Style
- Finding an unstated thesis
- The personal essay & 'creative non-fiction'

1. What was the author's main purpose with this essay? Find three quotes that you think express, or relate to the main idea....

2. How do you feel as you read this essay? What mood, or 'atmosphere', does Wright create? Find specific passages from the text that illustrate this mood.....

3. What is the main organizational pattern here? How do you know? Find key words or phrases that indicate the pattern.

4. Does the reader need any special background information to fully understand Wright's essay? How do you know?

5. Overall, do you think Wright achieves his purpose with this essay? Why/Why not? Find a passage that supports your opinion.

Essay Focus Questions: "*Language In The Arctic*" by Hugh Brody

...focal points...

- Background/Context
- Identifying ideas
- Logical pattern
- Details/support
- Identifying unstated ('hidden') agenda

1. What is the similarity between paragraphs 3, 4 & 5? How do they relate to Brody's overall intentions in this essay?
2. Do you agree with the writer's idea in par. 3? Why/why not?
3. Why might the Inuit have so many spatial descriptors (par. 4)? What are the "*northern hunters ideals of interpersonal behavior*"? (par. 5)
4. The last sentence in par. 6 reads: "*But the two ways of expressing the possible speak volumes about hunters' consciousness.*"
 - a) what are the '*two ways of expressing the possible*'?
 - b) why mention '*hunters' consciousness*'?
 - c) what exactly do these '*two ways*' say about the '*hunters' consciousness*'?
5. What is Brody trying to do in pars. 7-9?
6. Look at par. 11:
 - a) What are the '*three language groups*'?
 - b) What is a '*generic term*'?
 - c) What does the '*lack of generic terms*' imply?
 - d) What is the relationship between par. 11 & par. 12?
7. Can you identify key point(s) in par. 12? If not, why not?
8. Summarize pars. 15-19 in a few short sentences.....

...a few conceptual/critical questions on "Language In The Arctic".....

1. Do you think this essay is primarily

- a) *personal*
- b) *informational*
- c) *interpretive*
- d) *argumentative?*

2. What is Brody's '*agenda*' here? What is his underlying reason for writing this essay?

3. In this essay, Brody presumes some things to be obvious, without discussion. Can you find a few of these '*underlying presumptions*'?

4. Can you find any flaws in Brody's logic?

5. According to this essay, what does Brody want for the 'northern hunters'? Be as specific as you can.

6. Using '*inference*', decide what Brody's attitude to immigration might be. Why do you think this?

Essay Focus Questions: *"The Temple of Fashion" by Joyce Nelson*

...focal points...

- **Background** (*specifically, Christian theology*)
- **Logical pattern**
- **Extended metaphor**
- **Tone**
- **'Voice'**

comprehension questions

1. What is the basic 'pattern' of this essay? Find textual examples.
2. Count the number of words in par. 3 & 4 that have religious or spiritual connotations. Why does Nelson use these words?
3. What is *'consumer theology'*? What is a *'shopping agnostic'*?
4. In this essay, Joyce Nelson makes various 'connections' between aspects of Christian theology and aspects of the modern shopping mall. What does she connect these items to? If you don't know what these terms mean, look them up. If you can't figure out the connections, look at the text.

** church * prophets * religious holidays * confession*

*hymns * religious orders * saints/martyrs * sin/damnation*
5. Is this a 'religious' essay? How do you know?

...a few conceptual/critical questions on "The Temple of Fashion"...

- How much factual information does Nelson use? Identify the paragraphs where she uses this information.
- Does Nelson provide any cause/effect analysis in this essay? Any contrast?
- What is the 'tone' of this essay? (*i.e., serious, funny, objective, biased, ironic, joyful, mysterious, frightening, angry, etc.*)
- What 'voice' does Nelson use? Is she consistent?
- Do you think Nelson is making an argument here? Is she trying to convince the readers of something? What?
- What is Nelson's *general idea* and what *support* does she provide? Is her support effective?

Essay Focus Questions: *"Dumpster Diving" by Lars Eighner*
"Dumpster Diving" by Cory Doctorow

...focal points...

- Comparison/contrast
- Main idea
- Logical pattern
- 'Voice/Point-of-view
- Style
- Evaluation

1. Do these two essays have similar or different *topics*? How do you know?
2. Do these two essays have similar or different *main ideas*? How do you know?
3. Do these two essays use similar or different *logical patterns*? Give examples. (*look for logical connectors/key transitions*)
4. Do these two essays use similar or different *styles*? Define the style(s). (*consider sentence length/vocabulary/expression*)
5. Do Eighner and Doctorow use the same or different *voices*? (*consider their respective relationships with dumpster diving*)
6. Do these two essays have the same, or different *purposes*?

Essay Focus Questions: "One Small Step for Genkind" by Miller & Swift

...focal points...

- Historical background
- Main idea
- Logical pattern
- Bias
- Support details
- Style & 'Voice'

- 1) What basic assumption do the writers make about words?
- 2) What is the topic here? What is the thesis?
- 3) Does it matter that this essay was first published in 1972? Why/Why not?
- 4) What pattern do the authors rely most heavily upon?
- 5) Is this essay coherent? Can you paraphrase the key ideas, or do you get confused as you read?
- 6) Some passages here clearly reflect personal bias. Find two passages which demonstrate this bias.
- 7) Is the support here valid? Does it convince you to accept the essayists' ideas?

...a few 'detail' questions on "One Small Step for Genkind"....

- The title contains an allusion. What is it?
- Why does the essay begin with a pair of riddles?
- Find the passage which best illustrates the tone of this essay?
- What trick does the writer play in par. 14?
- Near the end, the author mentions a 'textbook guide'. This guide says female students are taught that they were born to keep house. Who wrote the guide, and does it matter?
- What is the point of pars. 33 & 34?

...a few general discussion questions.....

- 1) In your personal opinion, is feminism a positive social force? Would you like to see a more active feminist movement in your own country?
- 2) If men and women are so 'unequal' physically, can they ever be 'equal' socially & economically?
- 3) Some say feminism has worked against women; they point out that many Canadian women work much harder than their mothers—they have jobs, and are still doing most of the child-rearing and housework. Do you agree that feminism has actually hurt women?
- 4) In the West, many say feminism has achieved equality between the sexes, and is now unnecessary. Do you agree?

Essay Focus Questions: *"The Egg and the Sperm" by Emily Martin*

...focal points...

- Topic/Main idea
- Evaluating support details
- Logical pattern
- Use of quotation

1. What is the topic here?
2. Identify Emily Martin's thesis. Is it directly stated, or implied?
3. What specific evidence does Martin cite to support her thesis?
4. What logical pattern does Martin rely on most heavily?
5. Which quotation, or group of quotations, provides the strongest support for the thesis here? Which provides the weakest support?
6. There are 71 footnotes in this essay. Why?

...some detail questions on "The Egg and the Sperm"...

- What is the 'scientific fairy tale' that Emily Martin refers to?
- In par. 3, Martin mentions 'a system gone awry, making products of no use, not to specification, unsalable, wasted, scrap'. Where do these negative terms come from?
- What rhetorical device begins par. 4?
- What basic point does Martin make in pars. 7 & 8?
- What surprising fact emerges in par. 19?
- In par. 29, Martin says the egg captures the sperm, "rather like a spider lying in wait in her web." What is the source of this spider image?
- In par. 31, the author says that the "female reproductive system is castigated." Does she effectively support this peculiar statement?
- In par. 33, the author refers to Charles Darwin. Why?
- In par. 36, the author introduces an idea which seems to undercut her whole argument. What is this idea?

Essay Focus Questions: *"Digital Diploma Mills" by David Noble*

...focal points...

- Identifying 'hidden agendas'
- Distinguishing Facts, Interpretations & Opinions
- Recognizing Logical Patterns
- Evaluating Support

1. What is the significance of the title?
2. What is the relationship between the first three paragraphs and the rest of the essay?
3. In par. 4, Noble defines a conflict: What are the two sides of this conflict? Why is there a conflict?
4. Par. 7 begins with these words: *"The first phase began in the mid-70's."*
 - a) the 'first phase' of what?
 - b) what was the 'second phase'?
5. Re-read pars. 10-13. How many facts can you find here? How many interpretations?
6. In pars. 15-17, there are a number of quotations. What are these quotations illustrating? Are they effective?
7. What is the relationship between section two of the essay [pars. 10-17] and section three [pars. 18-26]?
8. Summarize the main dangers Noble sees in the *"commoditization of university instruction"*.

...some detail questions on "Digital Diploma Mills"....

- In par. 22, the author says, "education...is not what all this is about; it's about making money." Does he support this statement?
- Analyze pars. 24 & 25. How much of these paragraphs are facts? How much is opinion/interpretation?
- In par. 29, Noble refers to 'another key ethical issue'.
 - a) what is the first 'key ethical issue'?
 - b) what is the 'key ethical issue' outlined in pars. 29-30?
- Noble asks many questions in par. 30 but doesn't answer any of them. Why not?
- What is David Noble's job? How old is he? Do these details matter? Why/Why not?

...a few discussion questions....

--What is the role of a university, in your opinion?

--Who should fund universities? The government, or private corporations? Why?

--Do you think advertising in schools is a good idea? Why/Why not?

--Do you think technology has improved education? Why/why not?

Some Examples of 'Short Form' Practice Questions: Please respond the following questions in several clear sentences (approximately 50 words).

- *Respond directly to the question*
- *Clearly relate your answer to the essay's overall idea/structure*
- *Explain your response a little; you have 2-4 sentences to work with*
- *Quotes are not necessary; a textual reference might help*

Your grade will be based on:

- 1) grammatical accuracy
- 2) stylistic fluency
- 3) logical clarity
- 4) textual support (quotes and/or text. refs)
- 5) depth of analysis

1. Near the end of his essay, *"Politics and the English Language"*, George Orwell says, "Let the meaning choose the word." What does he mean?

2. What logical pattern does Richard Wright use in *"Discovering Books"*? How do you know?

3. In par. 61 of *"Discovering Books"*, Richard Wright mentions that he lets "the hot water run over my can of pork and beans in the sink." Why does he mention this detail?

4. Why does Brody begin *"Language in the Arctic"* with an example?

5. In *"Traveling Writer"*, Jan Morris calls herself a 'kind of portent' (par. 15). What does she mean and how does this idea relate to the overall idea of her essay?

6. Among the essays we have read, Joyce Nelson's *"The Temple of Fashion"* is unique. Explain why.

Some Examples of 'Long Form' Practice Questions: Respond to one of the following in a well-developed paragraph of approximately 150 words. Please

- respond directly to the question
- clearly establish your idea before developing it
- focus a 'line-of-argument' and use a specific logical pattern
- support your idea with textual references and/or quotations
- stay on topic!!

Your grade will be based on:

- 1) grammatical accuracy
- 2) stylistic fluency
- 3) logical clarity
- 4) textual support (quotes and/or text. refs)
- 5) depth of analysis

1. Is Jan Morris' "*Traveling Writer*" a successful essay? Why/Why not?

Support your opinion with specific textual references. (*note: this is an evaluative question—you need to give your opinion and defend it*)

2. Briefly summarize George Orwell's main idea in "*Politics and the English Language*". Then explain what you think of this idea.

3. Critically evaluate Hugh Brody's argument in "*Language in the Arctic*".

4. Discuss the similarities and differences between Richard Wright's "*Discovering Books*" and Jan Morris' "*Traveling Writer*".

5. The essays "One Small Step for Genkind" and "The Egg and the Sperm" have very similar agendas. Which essay presents this agenda most effectively? Explain and illustrate.

Essay #1: "The news media is being played by tech giants"

by Edward Wasserman, MCT October 12, 2011

Bring more than 1,000 journalists together, many of them young and most of them brimming with skill in handling today's most dazzling information tools, and you'd expect feverish talk about producing the kind of reporting that moves nations. Apart from dropping names and looking for jobs, that's what journalists do in their off hours - they talk stories, they talk opportunities to do the kind of work that matters. And that's what I expected when I rejoined the Online News Association, the premier organization of digital journalists, and went to their recent annual conference in Boston.

Boston did have some of that, notably sessions on the Arab Spring, on telling in-depth stories better and on the largely overlooked history of racial and sexual diversity in the digital revolution - which was fomented, as it happens, by lots more minorities and women than the standard fable of white boys in the garage might suggest.

So the rising generation of journalists didn't seem wholly indifferent to the needs of a world that the rest of us hope they'll dedicate themselves to serving, if not saving. But the conference sessions that generated the most buzz, and which had people sitting in the aisles and clustered at the doorways, weren't about rooting out corruption or feeding the hungry. They were about entrepreneurial journalism, which isn't some new catchphrase for street-smart, down and dirty reporting. It's a term for turning news and comment into a perpetual hustle. They were about transforming yourself into a "brand," a recognizable label that can be monetized, thanks to the online traffic successful brands draw via New Age social media. They were about "cooking up tasty apps," which is tech talk for clever new interactive feeds that slice the informational customer base in novel ways.

And throughout, there was the hip, deft, never-heavy hand of the affable lords of the online world. On the panels, at the booths, on the podiums were representatives of Google, Facebook, Twitter, YouTube, Tumblr, even Microsoft, which sponsored the first-night reception. They were welcomed as authoritative guides to the sophisticated, market-savvy journalism of today. They were envoys from colossal corporate enterprises, but they were embraced as ambassadors of a revolution - not because they know anything about news, but because they tend the meadows where the customers browse.

I had seen this before, last spring, at the annual conference of the American Society of News Editors, where ASNE was carpet bombed by Facebook, whose emissaries were sprinkled generously throughout the proceedings to urge newspapers to set up Facebook sites as their shop windows on the Internet.

They argued that online readers would be more likely to find, say, this newspaper's offerings if displayed as a Facebook page than if they went to its website directly or, heaven forbid, clicked to its articles through Google, which Facebook is challenging for search supremacy.

Less well explained was the business reality that when you're a news organization and your readers read your headlines on a Facebook page, it's Facebook that collects most, if not all, of the associated advertising revenue - and, more important, it's Facebook that archives priceless information about your readers and their pals, and uses that to sell still more ads. All thanks to the draw of your coverage, which Facebook does nothing to create.

The narcissism of the ONA sessions in Boston was disquieting, the idea that journalistic success should be measured by reach, click throughs, re-tweets and other metrics of effective self-promotion. (Once, reporters counted indictments.)

You would think there was no longer any reason to bother with a conundrum that has long plagued the news business: What to do about the fact that the civic realities people need to confront are rarely the things they're most interested in, that journalism can be both wildly popular and worthless.

But what was most disquieting was the obliviousness to a larger reality that seems glaring: That the entire news business is being played. What's under way is a deliberate marketing campaign to deputize the rising generation of journalists as auxiliary recruiters for an industry of social-media giants whose business requires assembling vast populations for advertising targeted by age, location, interest, taste, preference, alignment - and dozens of other factors that can be inferred from the news they watch and the comments they post.

Yes, these tools are remarkable, and the news business has every reason to grab them and use them wisely. But they aren't a substitute for public purpose. And the toolmakers have their own agendas, which have the potential not just to assist, but also to corrupt, the revolution they purport to be creating.

Edward Wasserman is Knight professor of journalism ethics at Washington and Lee University. He wrote this column for the Miami Herald. © Copyright (c) The Province

Essay #2: "The Earth is warming! It's cooling! No wait . . ."

by Art Horn And Michael Economides, Troy Media November 8, 2010

Warnings of global warming have been with us now for two decades, courtesy of the news media. And surely these respected and long-lived newspapers, magazines and television networks can be trusted to tell us what the current state of the climate is and what it will do?

A least one would think so.

Interestingly, the history of climate reporting is not unlike the reporting of so many other doomsday scenarios, from the "population bomb" which should have caused the death of two billion people by the 1980s, to AIDS which should have infected the majority of Americans by 2000, to the Y2K disaster that never came to be.

A careful look back at the history of climate stories in the media presents the re-occurrence of a remarkably consistent theme. It borders on a comedy routine, had it not had such a massive public impact during the last few years. All of the recent media reports of unrelenting global warming and its dire consequences are in fact old news, a mere regurgitation of decades old stories.

As the global temperature has cycled over the last 115 years from cold to warm to cold to warm again, the media has simply been following in almost lockstep with it. In fact, media cycles of climate doom, which mirror the climate cycles themselves, have roughly a 10-to 15-year time lag. It seems whenever the world warms up, the number of global warming stories increases to match the trend; conversely when the climate cools down, the media pull up on their long johns and warn of the next ice age.

The first climate story was written on February 24, 1895. *The New York Times* reported "Geologists think the world may be frozen up again." The story wondered "whether recent and long continued observations do not point to the advent of a second glacial period."

In 1912, shortly after the sinking of the Titanic by an iceberg, the *Times* quoted a professor from Cornell University, Professor Nathaniel Schmidt, as warning "of an encroaching ice age." On the very same day the *Los Angeles Times* wrote "Fifth ice age is on the way."

At this point, one might look at the basis of what was being reported. A look at the temperature records from the Climate Research Unit of the University of East Anglia in England is helpful. According to the temperature history, the Earth was cooling from about 1875 to 1910, about 35 years of downward temperature trends. The subsequent media stories were based upon what scientists of the day were observing: It was indeed getting colder. From there, the media outlets drew their own conclusions as to what this would bring to the future of climate and humanity.

Invariably, it meant catastrophe.

On July 3, 1923 the *Christian Science Monitor* reported "Captain MacMillan left Wiscasset Maine announcing that one of the purposes of his cruise was to determine whether there was the beginning of another ice age as the advance of glaciers in the last 70 years would seem to indicate." A year later, on Sept. 18, 1924 the *New York Times* declared the threat was real, saying "MacMillan reports signs of new ice age." Earlier that year, on April 6, the *L.A. Times* reported that Swedish scientist Rutger Sernander claimed there was "scientific grounds for believing" that "when all winds will bring snow, the sun cannot prevail against the clouds and three winters will come in one, with no summer between."

But unknown to anyone during that time was the fact that the Pacific Ocean had actually begun to warm around 1910, beginning a warming trend that would continue until the mid 1940s. The oceans of the world store more than one thousand times more heat than the atmosphere. When the oceans warm so does the atmosphere; when they cool, global temperatures follow suit. The impacts of such a warming, however, are not always readily apparent, taking years for glaciers and sea ice to react to the gradual ocean warming. Such was the case in the 1910s and into the 1920s.

As the ocean temperature began to rise, so did the temperature of the Earth as well. Concurrently the ice age stories began to fade from the headlines, until, on March 11, 1929, the *L.A. Times* stunned its readers: "Most geologists think the world is growing warmer and that it will continue to get warmer."

On March 27, 1933 the *New York Times* headline read "The next ice age, if it is coming ... is still a long way off." In the same year meteorologist J.B. Kincer of the United States Weather Bureau published in the September *Monthly Weather Review*: "Wide-spread and persistent tendency toward warmer weather." He noted out of 21 winters from 1912 to 1933 in Washington D.C., 18 were warmer than normal and all of the past 13 were mild."

During the early 1920s the Atlantic Ocean began its cyclic 25 to 30 year warming trend. This warmer water combined with the warmer Pacific pumped up world temperature to the point where everyone began to take notice. By November 6, 1939 the *Chicago Tribune* published a story entitled "Experts puzzle over 20-year mercury rise." They knew it was warming but not why. On August 2, 1952 the *New York Times* reported that Eskimos were eating cod, a fish not previously in their diet.

The stories of a warming world continued into the late 1950s as the media inertia plowed forward. On February 15, 1959 the *New York Times* reported "Arctic findings in particular support theory of rising global temperatures." But by this time, the Earth's temperature was not warming, it was actually falling. The massive and dominant Pacific had begun to cool during the mid-1940s and would continue to do so into the mid-1970s.

Around 1960, the Atlantic began to cool again. Now both oceans were in their cooler phase.

On November 15, 1969, *Science News* quoted meteorologist Dr. J. Murray Mitchell Jr. "How long the current cooling trend continues is one of the most important problems of our civilizations." Where have we heard that before? Mitchell continued: "If the cooling continues for another 200 to 300 years the earth could be plunged into an ice age." On January 11, 1970, the *Washington Post* ran the headline "Colder Winters Held Dawn of New Ice Age," The story read "Better get a good grip on your long johns cold weather haters, the worst may be yet to come." *Fortune* magazine reported in February of 1974 "It is the root cause of a lot of that unpleasant weather around the world and they warn that it carries the potential for human disasters of unprecedented magnitude." Sound familiar?

In its June 24, 1970 edition *Time* magazine wrote "Climatological Cassandras are becoming increasingly apprehensive, for the weather aberrations they are studying may be the harbinger of another ice age." *Newsweek*, on April 28, 1975, wrote that "The Earth's climate seems to be cooling down."

So it looked like we were on the precipice of a new ice age with cataclysmic consequences for the world. Then, stealthily to all, the Pacific Ocean began to warm again and so did the Earth's temperature. All the stories of the next ice age, the dramatic drop in food production and all the hardships to come disappeared fast ... again.

The warming Pacific Ocean began to nudge the global temperature up in the late 1970s. This warming continued through the 1980s and the ice age stories were gone. By 1993, this story came from *U.S. News and World Reports*: "Global climate change may alter temperature and rainfall patterns, many scientists fear, with uncertain consequences for agriculture." *Time* magazine wrote on November 13, 2000: "27 European climatologists have become worried that the warming trend may be irreversible, at least over most of the coming century." *Newsweek* joined the fray with this story in its August 8, 2005 edition "extremely dry weather of recent months has spawned swarms of locusts." Was global warming the cause?

On April 3, 2006 *Time* magazine's cover story, with a picture of a lonely polar bear on a small piece of ice, read "Be Worried, be VERY WORRIED. Climate change isn't some vague future problem -- it's already damaging the planet at an alarming pace." It also stated on the cover in bold type "Earth at the tipping point. How it threatens your health. How China and India can help save the world, or destroy it."

So what can we learn from 115 years of media reporting on climate change?

1) The media are going to publish whatever sells. If someone publishes a story about the world getting colder and people buy it up you can be sure there will be many more stories touting the same headline.

2) There is a long lag time between what nature is doing and what the media will report. The lag seems to be anywhere from 10 to 15 years after the climate changes. This is caused by the large amount of climate story inertia that make stories about the past trends continue even though the climate trends have changed either to colder or warmer. The media are slow to react to climate changes even though the evidence is clear.

3) There will always be scientists, willing to sell themselves for research funds or just to bask in the media limelight to lend credence to the alarmism of the day.

4) When all the news stories are about warming or cooling, it is certain the media got it wrong and are at least 15 years behind times. By then, the climate trends are actually in the other direction.

Art Horn is a meteorologist and Michael Economides is the editor-in-chief of the Energy Tribune.
© Copyright (c) The Vancouver Sun Published November 8/2010

Essay #3: "Master's Degrees Abound as Universities and Students See a Windfall"

by Hannah Fairfield: Published in New York Times: September 12, 2007

The number of students in the [University of Chicago](#) program that bestows a Master of Arts degree in social sciences has quadrupled since 1989, jumping to 160 from 40, and despite a tuition price tag of \$37,000, every year more students clamor for admittance.

"It's an expensive degree, but students have calculated how fast they get their investment back," said John J. MacAloon, an associate dean at the University of Chicago and director of the program. "And it is beneficial for the university because there is a lot of tuition income to be had."

More students than ever have started master's programs this fall, and universities are seeing those programs as potentially lucrative sources of revenue. The number of students earning these degrees around the country has nearly doubled since 1980. Since 1970, the growth is 150 percent, more than twice as fast as bachelor and doctorate programs.

"Master's programs are the most obvious targets of opportunity," said George L. Mehaffy, a vice president of the American Association of State Colleges and Universities. "The degrees are in high demand, and this is an optimal time to enter or expand the market."

For students, the degrees are often expensive; at private universities, many students take out \$50,000 in loans for every year of school. And scholarships and fellowships are rare, unlike doctoral programs, which are usually fully financed by universities. Still, many say the price is worth it. In his two-year master's program in science technology and environmental policy from the [University of Minnesota](#) Craig Nelson had \$35,000 in loans. Now, he works in regulatory affairs at the 3M Company.

"Without the degree, I wouldn't have the job," he said. "So even though I'll be paying the loan for 10 years, it was a good move for me."

Getting into the business of offering these degrees can be a good move for universities, too, with some that have traditionally focused only on undergraduate students now entering the master's market. The [California State University](#) system, for example, has introduced many new applied master's degrees and is expanding its master's of business administration programs.

"We are really conscious of the fact that master's degrees are becoming the coin of the realm," said Gary W. Reichard, the executive vice chancellor and chief academic officer for the California system. "And because M.B.A.'s can offer tremendous salary boosts down the road, we can charge higher tuitions to students."

Universities also do not have to provide dormitory rooms and dining halls for master's candidates, because graduate students typically do not live on campus. Some university officials say the explosion of these programs has less to do with revenue than it does with the marketplace pressures on students to get higher degrees and credentials.

Thomas Ehrlich, a senior scholar at the Carnegie Foundation for the Advancement of Teaching and a former president of [Indiana University](#), said that although many master's programs could be good revenue streams for universities, "We're not in the business of making money." He added, "We're in the business of educating students."

But some schools are in the business of both. The University of Phoenix, a commercial institution with 60 branch campuses and around 200,000 students, awarded 24,788 master's degrees last year, mostly for work completed online in business and education. That was at least a thousand more than the number of bachelor's degrees it awarded.

Many university provosts say a graduate education can be more expensive to provide than an undergraduate degree, merely because class sizes are usually smaller in graduate courses. But for universities that already have established doctoral programs, adding paying master's students to the mix means they get a bump in tuition dollars without a heavy outlay of resources.

"Sometimes there is unused capacity in graduate classrooms," Mr. Mehaffy said. "If there are 10 people in a graduate course one year and 15 the next, there is a 50 percent growth but no real drain on the institution."

Universities are also luring master's students into staying for multiple years by offering dual-degree programs: two master's degrees at twice the cost. Some programs join international affairs and journalism, science and public policy, business and education. Other schools extend programs; for example, the [University of Wisconsin's](#) two-year master's degree in anthropology can be lengthened to three years if students want to add a museum studies concentration.

And many students believe that these multiple degrees are highly valuable in today's competitive job market.

Rey A. Phillips Santos has three graduate degrees gracing his résumé: two master's and one in law. After completing the master's of arts program in the social sciences from the University of Chicago, he decided to go on to the Chicago-Kent College of Law, in a joint-degree program in environmental management with the Stuart Graduate School of Business.

"There is a huge demand for credentials in high-level jobs now," said Mr. Phillips, who is a lawyer for the Chicago city government. "Each of my degrees helped me to get a leg up in the job market, and earn higher salaries than I would have otherwise. They were great investments."

Essay #4: "Old Dogs Are The Best"

by Gene Weingarten and Michael Williamson

Not long before his death, Harry and I headed out for a walk that proved eventful. He was nearly 13, old for a big dog. Walks were no longer the slap-happy Iditarods of his youth, frenzies of purposeless pulling in which we would cast madly off in all directions, fighting for command. Nor were they the exuberant archaeological expeditions of his middle years, when every other tree or hydrant or blade of grass held tantalizing secrets about his neighbors. In his old age, Harry had transformed his walk into a simple process of elimination—a dutiful, utilitarian, head-down trudge. When finished, he would shuffle home to his ratty old bed, which graced our living room because Harry could no longer ascend the stairs.

On these walks, Harry seemed oblivious to his surroundings, absorbed in the arduous responsibility of placing foot before foot before foot before foot. But this time, on the edge of a small urban park, he stopped to watch something. A man was throwing a Frisbee to his dog. The dog, about Harry's size, was tracking the flight expertly, as Harry had once done, anticipating hooks and slices by watching the pitch and roll and yaw of the disc, as Harry had done, then catching it with a joyful, punctuating leap, as Harry had once done, too. Harry sat. For 10 minutes, he watched the fling and catch, fling and catch, his face contented, his eyes alight, his tail a-twitch. Our walk home was almost ... jaunty.

It's no big deal to love a dog; they make it so easy for you. They find you brilliant, even if you are a witling. You fascinate them, even if you are as dull as a butter knife. They are fond of you, even if you are a genocidal maniac. Hitler loved his dogs, and they loved him. Puppies are incomparably cute and incomparably entertaining, and, best of all, they smell exactly like puppies. At middle age, a dog has settled into the knuckleheaded matrix of behavior we find so appealing—his unquestioning loyalty, his irrepressible willingness to please, his infectious happiness.

But it is not until a dog gets old that his most important virtues ripen and coalesce. Old dogs can be cloudy-eyed and grouchy, gray of muzzle, graceless of gait, odd of habit, hard of hearing, pimply, wheezy, lazy, and lumpy. But to anyone who has ever known an old dog, these flaws are of little consequence. Old dogs are vulnerable. They show exorbitant gratitude and limitless trust. They are without artifice. They are funny in new and unexpected ways. But, above all, they seem at peace.

Kafka wrote that the meaning of life is that it ends. He meant that our lives are shaped and shaded by the existential terror of knowing that all is finite. This anxiety

informs poetry, literature, the monuments we build, the wars we wage—all of it. Kafka was talking, of course, about people. Among animals, only humans are said to be self-aware enough to comprehend the passage of time and the grim truth of mortality. How, then, to explain old Harry at the edge of that park, gray and lame, just days from the end, experiencing what can only be called wistfulness and nostalgia?

I have lived with eight dogs, watched six of them grow old and infirm with grace and dignity, and die with what seemed to be acceptance. I have seen old dogs grieve at the loss of their friends. I have come to believe that as they age, dogs comprehend the passage of time, and, if not the inevitability of death, certainly the relentlessness of the onset of their frailties. They understand that what's gone is gone. What dogs do not have is an abstract sense of fear, or a feeling of injustice or entitlement. They do not see themselves, as we do, as tragic heroes, battling ceaselessly against the merciless onslaught of time. Unlike us, old dogs lack the audacity to mythologize their lives. You've got to love them for that.

I believe I know exactly when Harry became an old dog. He was about 9 years old. It happened at 10:15 on the evening of June 21, 2001, the day my family moved from the suburbs to the city. The move took longer than we'd anticipated. Inexcusably, Harry had been left alone in the vacated house—eerie, echoing, empty of furniture and of all belongings except Harry and his bed—for eight hours. When I arrived to pick him up, he was beyond frantic. He met me at the door and embraced me around the waist in a way that is not immediately reconcilable with the musculature and skeleton of a dog's front legs. I could not extricate myself from his grasp.

We walked out of that house like a slow-dancing couple, and Harry did not let go until I opened the car door. He wasn't barking at me in reprimand, as he once might have done. He hadn't fouled the house in spite. That night, Harry was simply scared and vulnerable, impossibly sweet and needy and grateful. He had lost something of himself, but he had gained something more touching and more valuable. He had entered old age.

In the year after our move, Harry began to age visibly, and he did it the way most dogs do. First his muzzle began to whiten, and then the white slowly crept backward to swallow his entire head. As he became more sedentary, he thickened a bit, too. On walks, he would no longer bother to scout and circle for a place to relieve himself. He would simply do it in mid-plod, like a horse, leaving the difficult logistics of drive-by cleanup to me. Sometimes, while crossing a busy street, with cars whizzing by, he would plop down to scratch his ear. Sometimes, he would forget where he was and why he was there. To the amusement of passersby, I would have to hunker down beside him and say, "Harry, we're on a walk, and we're going home now. Home is this way, okay?"

On these dutiful walks, Harry ignored almost everything he passed. The most notable exception was an old, barrel-chested female pit bull named Honey, whom he

loved. This was surprising, both because other dogs had long ago ceased to interest Harry at all, and because even back when they did, Harry's tastes were for the guys.

Still, when we met Honey on walks, Harry perked up. Honey was younger by five years and heartier by a mile, but she liked Harry and slowed her gait when he was around. They waddled together for blocks, eyes forward, hardly interacting but content in each other's company. I will forever be grateful to Honey for sweetening Harry's last days.

Some people who seem unmoved by the deaths of tens of thousands through war or natural disaster will nonetheless grieve inconsolably over the loss of the family dog. People who find this behavior distasteful are often the ones without pets. It is hard to understand, in the abstract, the degree to which a companion animal, particularly after a long life, becomes a part of you. I believe I've figured out what this is all about. It is not as noble as I'd like it to be, but it is not anything of which to be ashamed, either.

In our dogs, we see ourselves. Dogs exhibit almost all of our emotions; if you think a dog cannot register envy or pity or pride or melancholia, you have never lived with one for any length of time. What dogs lack is our ability to dissimulate. They wear their emotions nakedly, and so, in watching them, we see ourselves as we would be if we were stripped of posture and pretense. Their innocence is enormously appealing. When we watch a dog progress from puppyhood to old age, we are watching our own lives in microcosm. Our dogs become old, frail, crotchety, and vulnerable, just as Grandma did, just as we surely will, come the day. When we grieve for them, we grieve for ourselves.

From the book Old Dogs, based on a longer excerpt that originally appeared in The Washington Post. ©2008 by Gene Weingarten and Michael S. Williamson. Reprinted by permission of Simon & Schuster Inc.