OLYMPIADS SCHOOL/GRADE 9 AND 10 WRITING/HOMEWORK 16

NAME (FIRST AND LAST):_____ GRADE:___

SUMMARY WRITING

Complete summarizing handout 16 using the article provided for next class.

[Page 1 to 5 of this homework are from *Independent Writing* (2nd ed.) by Teresa D. O' Donnell and Judith L Paiva, adapted for Olympiads School]

Paraphrasing Ideas

Paraphrasing is restating an author's ideas using different words and phrases instead of quoting an author exactly. The author's essential point is kept, but the vocabulary (using synonyms) or the sentence structure (changing from active to passive or changing the clause structure) may be changed.

EXERCISE 1. Paraphrasing Sentences

Following the examples above, rewrite each sentence twice. In *a* use the word form in parentheses. In *b* find a synonymous phrase and rewrite the sentence. In most cases you will have to make structural changes also. This first one has been done for you.

1. The modern dog is descended from a wolflike animal, the tomarctus.

a. (*a descendant*) The dog is a descendant of a wolflike animal, the tomarctus.
b. The tomarctus, a wolflike animal, is the ancestor of the dog.

2. Elephants *evolved* from a large prehistoric animal, the mammoth, to be the world's largest land animal.

a. (*evolving*)_____

_____

b. _____

_____

3. Despite their *massive* size, elephants are known for being *agile*.

a. (*massiveness/agility*) _____

_____

b. _____

_____

4. Elephants have often been sought for food and for their *valuable* ivory tusks.

a. (*value*) _____

_____

b. _____

_____

5. Because elephants *consume* up to 500 pounds of food a day, they are able to strip a forest bare in no time.

a. (*consumption*) _____

_____

b. _____

_____

6. Lions, *sharing* origins with the domestic cat, appeared on earth and roamed the jungle.

a. (*share*) _____

_____

b. _____

_____

7. Over the centuries, lions have been used in art to *represent* power and magnificence.

a. (*representing*) _____

_____

b. _____

_____

8. Lions are social animals with one *dominant* male in each pride. (A *pride* is a group of lions.)

a. (*dominate*) _____

_____

b. _____

_____

9. Females show great *affection* for cubs, even those that are not their own.

a. (*affectionate*) _____

_____

b. _____

_____

10. Lions are very *intelligent* and at times even *humorous*.

a. (*intelligence/humorous*) _____

_____

b. _____

_____

EXERCISE 2. Paraphrasing Authors' Words

Paraphrase each sentence. There may be more than one way to rewrite each one. Remember to change <u>vocabulary, phrases, and sentence structures</u> wherever you can.

1. Although it is not always easy to tell the difference between folk art and fine art, each has distinctive characteristics that help to identify it.

_____

_____

_____

2. For many Americans, the automobile is not only a necessity but also a convenience.

_____

_____

_____

3. P.T. Barnum, founder of the famous Barnum and Bailey Circus, became famous for his huge circus tent and for his sarcastic sayings.

_____

_____

_____

4. The United States House of Representatives includes 435 representatives, each of whom is elected by people of a particular “district” or area in each state.

_____

_____

_____

5. As the possession of nuclear weapons spreads to more and more nations, there is a much greater possibility of nuclear war.

_____

_____

_____

EXERCISE 3. Writing Main Idea Sentences

Read each paragraph and state the main idea in your own words. If you find the main idea stated directly in the paragraph, be sure to use the paraphrasing techniques that you practised in Exercises 1 and 2.

1. Early immigrants to the United States, in an effort to build the new nation, quickly became absorbed into the new society. It was believed that the United States would be a “melting pot” into which all newcomers would blend into one strong nation. However, when the later immigrants from Europe came, they settled in their own ethnic groups where they retained their culture and customs in places such as New York’s “Chinatown” and “Little Italy.” Later, their children learned American ways and rejected the old ways. Today the attitude has changed; people have become interested in their pasts, and it is now believed that society will benefit by retraining aspects of the cultural backgrounds of its new citizens.

Main idea _____

_____

_____

2. In the mid-18th century, a formal system of sign language was developed to help deaf people communicate. A French clergyman and educator of the deaf, Charles Michel, first developed a system for spelling words with a manual alphabet and later expanded his system to include whole concepts. Later in 1816, Thomas Gallaudet, an American educator, introduced it into the United States, and it became known as American Sign Language. Like all spoken languages, ASL is constantly changing, but it continues to serve more than 500,000 deaf people in the United States and Canada in the same basic form as was developed by Gallaudet.

Main idea _____

_____

_____

3. For many years, genealogy (the investigation of ancestry and family histories) was mainly undertaken by upper-class Americans seeking to prove their relation to royalty or to early patriots. Now, searching for one's ancestors has become a popular avocation; however, a genealogical search is usually not easy. Records are often hard to locate, and the information may not be reliable when found. Often names were changed on census or other forms for various reason, and indifferent clerks who recorded information often made errors. The spelling of names has been ever-changing, with immigration officials often spelling names phonetically, and our own foreign forefathers often anglicized their names themselves upon reaching this land. Whether we find our ancestors were princes or paupers, it helps us develop an appreciation for those who have gone before us.

Main idea _____

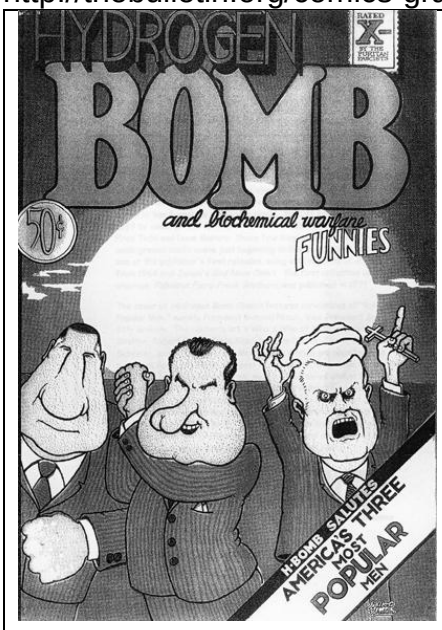
_____

_____

PARAPHRASING/READING COMPREHENSION

Read the following article and summarize each paragraph. State the main idea of each paragraph **in your own words**. The paragraphs are numbered for your convenience.

http://thebulletin.org/comics-graphic-novels-and-nuclear-age8827



26 OCTOBER 2015

Comics, graphic novels, and the nuclear age

Ariane Tabatabai

Paragraph 1:

Nuclear weapons have long captured the imagination of writers and filmmakers as a symbol of humanity's incredible yet terrifying potential, of its intelligence, hubris, and vulnerability. Much like other technological inventions, such as robots, nuclear weapons allow pop culture to explore the limits of human control over human creations. The general public might not always view comic books and graphic novels as a serious medium, yet they offer a fascinating perspective on the nuclear age.

Paragraph 2:

Like pop culture more generally, comic books and graphic novels began to explore the nuclear issue during the Cold War, a time when nuclear war didn't seem like a scenario out of an action flick. Fallout shelters and Bert the Turtle (who taught children to "Duck and Cover" in the event of a nuclear attack) constantly reminded Americans that a nuclear strike could occur at a moment, sometimes even making it seem inevitable. The threat was also felt in other countries, and eventually pop culture began to capture the unease.

Paragraph 3:

Raymond Briggs' disturbing *When the Wind Blows* (1982) reflects this anxiety. Set in the United Kingdom, the novel follows an elderly rural couple surviving a nuclear attack. The story's power stems from its ability to humanize the consequences of nuclear weapons. It doesn't describe a blast killing thousands in an instant. Instead, it takes readers through the entire story, from the couple learning about the possibility of an attack and getting ready to live through it, to the pain and suffering that follows it. The book's graphics and dialogue, its amusing and optimistic tone, stand in stark contrast with the sadness and pessimism of the story itself. Briggs' message is clear: It doesn't matter if you follow the "Protect and Survive" leaflet (the UK version of "Duck and Cover"); humanity has set in motion its own destruction.

Paragraph 4:

Such destruction is also a theme of the influential *Watchmen* series (1986–87). Created by Alan Moore, Dave Gibbons, and John Higgins, *Watchmen* plays off the superhero genre so central to comics and graphic novels, but immerses it in an alternative Cold War history. The story takes place in 1985, as the United States and the Soviet Union escalate toward nuclear war. The US has strategic advantage over the Soviets thanks to the aptly named Doctor Manhattan, a character based on the 1960s superhero Captain Atom. Once a nuclear physicist

named Jon Osterman, he turned superhero in the late 1950s, when a laboratory accident transformed him into a powerful, superintelligent, radiated being. He's therefore the only true superhero (by virtue of possessing superpowers) among the Watchmen, a group of costumed vigilantes who once reshaped history by giving the US an edge in foreign policy only to become unpopular with the public and suspicious to authorities. He is also owned by the US government. As such, Doctor Manhattan epitomizes the philosophical questions of the nuclear age, including those that deal with the ethics of deterrence and humanity's relationship with technology. After his accident, Doctor Manhattan begins to lose his ability to relate to other humans, distancing himself from his vigilante friends and lovers alike. This mutation from normal man to technological marvel, a deterrent packaged in human form, allows the authors to explore questions surrounding our relationship with technology and security.

Paragraph 5:
Since the end of the Cold War, authors have continued to address nuclear issues, but have generally done so by exploring its nuclear history and discussing real-world nuclear challenges. Indeed, before the 1990s, most comics and graphic novels dealt with nuclear weapons as "mystical" forces. But in recent years, many of the graphic novels tackling the subject have been non-fiction. This is perhaps because the general public no longer views nuclear war as a real and imminent threat.

Paragraph 6:
For example, two graphic novels take on the Manhattan Project. In *Fallout* (2001), Janine Johnston, Jim Ottaviani, Jeffrey Jones, and Chris Kemple take a stab at explaining the science behind the project, as well as its political, ethical, and military dimensions. Although some might dismiss it because it is a graphic novel, *Fallout* (subtitle: *J. Robert Oppenheimer, Leo Szilard, and the Political Science of the Atomic Bomb*) is actually a great overview of one of the most decisive and complex projects in human history, partly thanks to Ottaviani's nuclear engineering background. Jonathan Fetter-Vorm's *Trinity: A Graphic History of the First Atomic Bomb* (2012) tackles the same challenge as *Fallout*: Explaining a project so rich and complex, crisscrossed by history and politics, military and security questions, and science and ethics. The book reaches its apotheosis in the bombings of Hiroshima and Nagasaki.

Paragraph 7:
Unsurprisingly, these bombings have also been the subject of countless of *manga* comics in Japan, especially two series by Nakazawa Keiji, *Struck by Black Rain* (1966) and *Barefoot Gen* (1973–85). *Struck by Black Rain* discusses the effects of the bombing in Hiroshima by following a group of young survivors who become involved in a weapons black market. The protagonist takes revenge by killing an American. *Barefoot Gen* is more closely based on the author's own life. It tells the story of a small, poor boy who survives with his mother, who gives birth to a daughter, while the rest of the family die in the bombing. While American and European authors often convey anxiety when discussing nuclear weapons as a result of their Cold War experiences, prevalent themes in Japanese books discussing nuclear weapons are often anger, resistance, and struggle.

Paragraph 8:

Leave it to the French, though, to create a graphic novel about nuclear diplomacy. It began with the Franco-Belgian comic tradition of BDs (in literal translation, “drawn strips”), a tradition serious enough that President François Hollande once opened the doors of the Élysée Palace to the graphic novelist Mathieu Sapin to write about the executive residence and its occupant. In many countries it might seem weird for a foreign minister’s old speechwriter to write a graphic novel about diplomacy in the months leading to war, but France is not one of them. Hence Antonin Baudry’s *Weapons of Mass Diplomacy* (2012), a funny and insightful look at the French Foreign Ministry in the months leading to the Iraq War. Writing under the pseudonym Abel Lanzac, Baudry depicts a charismatic foreign minister (Dominique de Villepin in real life, Alexandre Taillard de Vorms in the book) who decides to challenge the United States. His semi-dysfunctional team frantically tries to stay on top of events while the clamor for war drowns out the voices of nuclear experts. The book, along with the 2013 film based on it, are an entertaining yet powerful explanation of one of the most influential foreign policy decisions in recent years.

Paragraph 9:
Seventy years have passed since the world entered into the nuclear age, and nuclear weapons continue to be a source of inspiration in pop culture. They have allowed authors to reflect on humanity and raise important ethical and philosophical questions. Comic books and graphic novels provide an interesting and unique platform that allows authors to push barriers and tackle difficult topics. Art Spiegelman’s monumental graphic novel *Maus* (1991), which recounts his family’s life during the Holocaust, and Marjane Satrapi’s *Persepolis* (2000), which depicts her life as a little girl in revolution-era Iran, are a testament to their potential. Indeed, comics and graphic novels have provided a means of deep and nuanced thinking about nuclear weapons for decades, raising questions and offering perspectives many readers might still not expect from such a colorful medium.

Main Ideas in Each Paragraph

Paragraph 1:

_____

_____

_____

Paragraph 2:

_____

_____

_____

Paragraph 3:

_____

Paragraph 4:

Paragraph 5:

Paragraph 6:

Paragraph 7:

Paragraph 8:

Paragraph 9:

THE END