

Real World Assignment

rev. 1/04

The Social Studies and their relevance to real life do not begin and end at the classroom door. All students are responsible for participating in a “Real World” Social Studies experience outside the classroom each marking period, and completing a written assessment of it. The sky is the limit for things you can do, and regardless of what suggestions you have or have not been given, *selection and completion of the assignment is always your responsibility*. The assignment will count for approximately five percent of your marking period grade, and most assignments will be due approximately one week before the completion of the marking period (dates to be announced).

Examples

Do ONE of these...	Or TWO of these...	...And be accountable for this
Read a book—fiction or non-fiction—that relates to our studies in class (see reading lists)	<ul style="list-style-type: none"> reviews of movies from the approved list Watch a history documentary on television 	Informal review (see instructions)
<ul style="list-style-type: none"> Visit a museum Report on a trip you take during a vacation interview someone about historical events they have lived through Attend a lecture at the library See a historical or political play Watching a debate Volunteering to help a political candidate, work at a soup kitchen, Habitat for Humanity, etc. 		Real World Experience summary sheet & proof of attendance/participation (brochure, button, etc.) These MUST be completed and turned in within 48 hours of the experience. (See form at end of packet)
	write letters to appropriate elected officials about appropriate issues of interest to you	Produce the letters & turn them in <i>with addressed envelopes and appropriate postage</i> . If letters are emailed, a copy must be forwarded to the teacher or printed out and handed in. See Mr. C. before writing your letter to be sure it is appropriate & you are writing to the right person. LETTERS IN IMPROPER FORM OR WITH SPELLING AND GRAMMATICAL ERRORS WILL RECEIVE NO CREDIT (See addresses in packet)
other options	magazine report comparing political points of view of journals	see me

All experiences are subject to teacher approval, and may or may not be accepted after the fact. Have fun!

Informal Review of an Outside Work

Adapted and Abridged from Mr. R. Hench's *The Informal Review: Notes and Sample Reviews, Concepts to Master, Skills to Develop*

An informal review originates from a single impulse: to tell another person whether a particular book, movie, play, or concert, or such is worth reading, seeing, or attending. This is not a simple book report. If the original book/movie is good, the summarized retelling is a faded, lifeless copy of the original; if the original book/movie is awful, the retelling is a compounded sin making the bad doubly so.

The particular design for this assignment is the four-section model, which for Social Studies service will be modified to a FIVE section model, with an appendix added for good measure.

Section I: Funnel Introduction ending with a thesis containing two propositions

This rhetorical model for the introduction takes its name from the model's parallel of the structural form of a funnel; as a funnel starts out broad and narrows to a tight focus, so too does a funnel introduction. It begins with a very broad, general statement about the book/movie, and thereafter the line of reasoning gradually narrows and ends with a thesis statement.

Your thesis statement will directly answer the question (or some semantic variation on this single question): ***Is the book/movie (or whatever) any good?*** The two propositions are two statements articulating what made the book/movie (or whatever) good or bad. This could take the form of:

- Two things that made the book/movie good, *or*
- Two things that made the book/movie bad, *or*
- One thing about the book/movie that was good, but one thing about the book/movie that was bad. (But if you go for the mixed review, the aspect which actually dominates your judgement should be the second one.)

Section II: The General Summary: A brief presentation of the plot, main characters, setting, and conflict. (Try modeling your General Summary after a movie preview.)

This is NOT a plot summary; it should be focused and brief, and just concentrate on the aspects listed above.

Section III: Proving one of the two propositions from your thesis

Section IV: Proving the other proposition from your thesis.

Section V: The Social Studies Angle

For Section V, you need to do an analysis of how historically accurate or relevant you think the work was (as appropriate for historical fiction or a movie), and discuss how the work relates to ideas that we have studied (or will study) in class. (This section will be substantially different for a Psychology movie; you must relate it to specific concepts that we have learned or will learn.) To do this part, you MUST do a bit of research in another source, such as your textbook or an encyclopedia for information you can compare the work to. You must explicitly compare the work to this source.

Section VI: Works Cited list for the work itself and any other sources used (see below).

Example: (Include title, director, principal players, studio, year, color/b&w)

Book:

Sinclair, Upton. The Jungle. New York: Bantam, 1981.

Film:

It's a Wonderful Life. Dir. Frank Capra. With James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell. RKO, 1946. B&W.

Poor quality work will absolutely not be accepted. This is an "all or nothing" grade; no partial credit will be given, so it must be PERFECT.

*An Example: (for reasons that will become apparent, yours should be **LONGER** [2 p.] than what appears below)*

Jane Lincoln
U.S. History II Real World Assignment
Mr. Cunningham
12 October 2007

An Informal Review of *Emerald Ova and Cured Meat* by Theodore Geissel

Funnel Introduction

Who would want to eat emerald-colored chicken ova and cured meats of a similar hue? Surely not me. But obtaining these food items is the singular obsession of the characters in Theodore Geissel's *Emerald Ova and Cured Meat*. The only book that provides a glimpse of the horrors of food processing that is even close to the emotional power of this book is Upton Sinclair's *The Jungle*, which also had as its ulterior motive the conversion of its readers to socialism. *Geissel provides an unflinching view of just how good food can go bad—and how it is foisted upon the unsuspecting consumer--through improper processing that is stark, unmistakable, and powerful (Proposition #1). However, the unnecessary alliteration and pedantic patter of its prose seems more suited to entertaining children than providing a powerful example of jingoistic journalism (Proposition #2).* [Note: DON'T label them like this.]

General Summary

The story involves an unnamed hirsute individual in a tall, dark hat, who refuses to eat the adulterated food that another individual, Samuel, offers him. Samuel is extremely persistent, offering to let the hero eat it the food in an automobile, on a train, with a goat, or in a boat. The hero refuses every time, until Samuel finally suggests that he try the adulterated foods. When he does, he likes them and reverses his earlier positions.

Proof of Proposition #1

Geissel's book clearly shows the danger of eating adulterated food. The ova look like alien eyeballs (the book is richly illustrated) on a silver platter, and a hideous fork is used to spear the greasy green glob of infected meat. Samuel, who represents the advertising industry and Corporate

America, is relentless, however, of his bombardment of the hero with conformist messages. When the hero finally does relent, he becomes delirious, and reverses all of his earlier arguments and eats all of the food down to the last crumb (perhaps it is also addictive!)

Proof of Proposition #2

The style of Geissel's presentation, however, trivializes the seriousness of the issue. Here, for example, the hero strongly expresses his reluctance to eat the adulterated food, but the style in which he delivers the message undermines his seriousness:

I would not, I could not, in the rain
Not in the dark. Not on a train.
Not in a car. Not in a tree.
I do not like them, Sam, you see.
Not in a house. Not in a box.
Not with a mouse. Not with a fox.
I will not eat them here or there.
I do not like them anywhere! (Geissel 38).

The Social Studies Angle

The tactics of Sam clearly mirror those of the Armour and Swift companies of Chicago at the turn of the twentieth century, who used slick marketing campaigns to foist unhealthy and unsanitary products on consumers across the country. The revelation of these abuses by Upton Sinclair in *The Jungle* was read even by Theodore Roosevelt himself, and resulted in the passage of the Pure Food and Drug Act and the Meat Inspection Act. These laws are on the books to this day, and continue to protect the American public through the actions of the Food and Drug Administration and the U.S. Department of Agriculture.

Works Cited

Geissel, Dr. Theodore. *Emerald Ova and Cured Meat*. New York: Random House, 1960.

Cayton, Andrew, Elisabeth Israels Perry and Allan M. Winkler. *America: Pathways to the Present, America in the Twentieth Century*. Needham, Mass.: Prentice Hall, 1998, 341.

Films in History

Hollywood's view of history is often a skewed and inaccurate one, but that does not mean that we can't learn by watching feature films about historical subjects. In fact, films show us how history is perceived in our society today, a point of view that we can examine and criticize. For this assignment you will watch a film that relates to a period of history that we are studying in class. *You will then write an informal review of the film (see previous instructions).*

There are two categories of films below. "Historical" refers to films that deal with historical subjects, such as the Vietnam war. "Cultural" refers to a film made during a certain time period that may or may not have a historical theme, but tells us something about society in the era that it was *made*, not necessarily the era that it was *supposed to be about*. For example, Fred Astaire and Ginger Rogers musicals tell us a lot about what people valued and what they wanted to see on the big screen during the Great Depression, regardless of in what time period the films are set. Some films may be appropriate for both lists. An excellent resource to find other films or for more information about these is the Internet Movie Database, available at www.imdb.com. You may only do films that are appropriate for your course, as labeled (WW=Western World, US=US History and Senior Social Studies, PSY=Psychology).

To satisfy your Real World assignment, you must do *two* informal film reviews. There may be some films that are rated "PG-13" or "R" that may be valuable to watch, but any film that is rated PG-13 if you are not 13, and any film that is rated R for ANY student must be accompanied by a parent note.

POOR QUALITY WORK WILL ABSOLUTELY NOT BE ACCEPTED. THIS IS AN "ALL OR NOTHING" GRADE; NO PARTIAL CREDIT WILL BE GIVEN, SO IT MUST BE PERFECT.

You may do any film on this list, but are not limited to it. However, you must get *prior* approval before doing a film that is not on the list to ensure that you will be given credit. ***Denotes Highly Recommended!

HISTORICAL

Ancient Civilizations (WW Only)

Curse of King Tut's Tomb, The
Egyptian, The
Troy

Greece and Rome (WW only)

A Funny Thing Happened On The Way To The Forum
Ben Hur (1959)
Caesar and Cleopatra (1946)
Clash of the Titans (1981)
Cleopatra (1999 TV)
Cleopatra (Elizabeth Taylor, 1963)
Fall of the Roman Empire, The (1964)
Gladiator
Hercules (Disney—see me first)
Julius Caesar
Odyssey, The (NBC TV)
Robe, The
Spartacus (1960)
Ulysses (1954, Kirk Douglas)

Religion (WW only)

Greatest Story Ever Told, The
Jesus (CBS TV)
Prince of Egypt, The
Ten Commandments, The

Middle Ages (WW only)

Adventures of Marco Polo
Adventures of Robin Hood (Errol Flynn or Disney animated)
Alfred the Great
Becket
Camelot (Lawrence Olivier)
Connecticut Yankee in King Arthur's Court, A
Don Quixote
First Knight
Henry V
Hunchback of Notre Dame, The
Ivanhoe
Joan of Arc (Ingrid Bergman)
Joan of Arc at the Stake
Lion in Winter, A
Merlin (NBC TV)
Name of the Rose, The
Three Musketeers (various versions, incl. 1993)

Renaissance, Reformation & Exploration

(WW only)

any Shakespeare, including
A Midsummer Night's Dream
Hamlet (Lawrence Olivier or Mel Gibson version)***
Henry V (Kenneth Branagh)***
King Lear
Love's Labour Lost
Macbeth (Orson Welles)
Much Ado About Nothing (Kenneth Branagh)
Othello (Orson Welles or Laurence Fishburne)
Richard III (Lawrence Olivier)
Taming of the Shrew
1492, Conquest of Paradise
Man For All Seasons, A
Anne of the Thousand Days
Amadeus
Christopher Columbus: The Discovery
Fire Over England
Mutiny on the Bounty

Nineteenth Century Europe (WW only)

Master and Commander: The Far Side of the World (WW too)
Anna Karenina
Elephant Man
Gaslight (Ingrid Bergman)
Les Miserables
Pygmalion
Germinal
Sherlock Holmes (many versions)
Under Capricorn (Alfred Hitchcock, Ingrid Bergman)
Where Angels Fear to Tread
Winslow Boy, The
Dickens

- Oliver Twist
- A Tale of Two Cities
- Great Expectations

Any adaptations of Jane Austen

- Pride & Prejudice***
- Emma***
- Sense & Sensibility***
- Mansfield Park

Nineteenth Century US (US only)

Master and Commander: The Far Side of the World (WW too)
Gettysburg (Civil War)
Cold Mountain (Civil War)
Gods & Generals (Civil War)
Glory (Civil War)
Gone With the Wind (Civil War)
North and South (Civil War)
The Red Badge of Courage (Civil War)
Shenandoah (Civil War)

WESTERNS: Almost any western film is acceptable.

See me for an extensive separate list.

Age of Innocence, The
House of Mirth, The

First World War (all)

All Quiet On the Western Front (either version)
Battleship Potemkin, The
Big Parade, The
Gallipoli
Grand Illusion, The (in French)
Nicholas and Alexandra
Paths of Glory***
Red Baron, The
Waterloo Bridge***

The 1920s (US only)

Birth of a Nation (see me first)
Bonnie and Clyde***
Cotton Club, The
Great Gatsby, The (Robert Redford or 2001 A&E)
Josephine Baker Story, The
Matewan
Untouchables, The
Zelig

Europe to 1939 (WW only)

Anastasia (Ingrid Bergman)***
M (Fritz Lang)
Metropolis (Fritz Lang)
Richard III (1995)
Ship of Fools
Triumph of the Will (see me first)
Zulu

The 1930s/Great Depression (US only)

Citizen Kane***
Grapes of Wrath, The (1940)
Spirit of St. Louis, The
Waltons, The (the movie)
Of Mice and Men (Gary Sinese)
Purple Rose of Cairo

Films of the 1930s (US only)

Fred Astaire and Ginger Rogers dance/musicals***
Flying Down to Rio (1933)
The Gay Divorcee (1934)
Shall We Dance (1937)
Swing Time
Top Hat (1935)
Follow the Fleet
Carefree
The Story of Vernon and Irene Castle (1939)
any Judy Garland/Mickey Rooney film
any Shirley Temple film
Gone With the Wind***
Grand Hotel
Possessed (Joan Crawford, Clark Gable)
Grapes of Wrath (1940)

Bette Davis
Letter, The
Old Maid, The
Jezebel
Marked Woman
Dark Victory

Films of The 1940s (US only)

Citizen Kane
Cary Grant
Arsenic and Old Lace
Philadelphia Story, The***
Bringing Up Baby***
The Bachelor and the Bobbysoxer
(w/Shirley Temple)
Notorius***
Mr. Blandings Builds His Dreamhouse
My Favorite Wife***
Jimmy Stewart
It's A Wonderful Life***
Spirit of St. Louis, The
Mr. Smith Goes to Washington***
Humphrey Bogart***
High Sierra
The Petrified Forest (Bette Davis)
Key Largo
To Have and Have Not
The Maltese Falcon
The Treasure of the Sierra Madre
Bette Davis
The Corn is Green
Mr. Skeffington
Little Foxes, The
Petrified Forest, The***
Alfred Hitchcock***
Spellbound
Rebecca
Ingrid Bergman***
Casablanca
Gaslight

World War II (ALL except as noted)

For a better list of World War II movies, see
<http://users.aol.com/MUMBLESAIL/warmovies.html>

African Queen, The
Back to Bataan
Band of Brothers (HBO TV)
Big Red One, The
Breaker Morant
Bridge on the River Kwai***
Casablanca***
Conspiracy
Danger UXB (BBC TV)
Destination Tokyo
Diary of Anne Frank
Doctor Zhivago
Enemy at the Gates (rated R)
Europa, Europa

Farewell To Arms, A
Great Escape, The
Gunga Din
Hope and Glory
Lawrence of Arabia
League of Their Own, A (US only)
Life is Beautiful***
Longest Day, The
Now, Voyager
Pearl Harbor
Pianist, The
Schindler's List*** (rated R)
Sink the Bismarck
Sound of Music, The
Stalag 17
Swing Kids
Tora, Tora, Tora!
U-571
War and Peace

Space (all)

2001: A Space Odyssey***
Apollo 13***
Right Stuff, The
When Worlds Collide

Vietnam War/1960s (US only)

Apocalypse Now
Born on the Fourth of July
Forrest Gump
Full Metal Jacket
Hamburger Hill
Platoon
The Quiet American

Cold War (all)

Day After, The (ABC TV)
Hunt for Red October, The
Invasion of the Body Snatchers
K19: The Widowmaker
Thirteen Days

Modern (post WWII) Europe (WW only)

Au Revoir Les Enfants
Bend it Like Beckham
Cinema Paradiso***
Gandhi
My Life as a Dog
Roman Holiday***
Remains of the Day, The
Wings of Desire (in German)

Modern US (US only)

On the Waterfront
Black Hawk Down
Erin Brockovich
Philadelphia
Three Kings

WRITE YOUR ELECTED OFFICIALS!

Federal

President George W. Bush
The White House
1600 Pennsylvania Avenue NW
Washington, DC 20500 email
email president@whitehouse.gov

Congressman Joseph M. Hoeffel
U.S. House of Representatives
1229 Longworth House Office Building
Washington, D.C. 20515
Telephone: (202) 225-6111 Fax: (202) 225-0611
Or use the online form at <http://www.house.gov/hoeffel/letstalk.htm>

The Honorable Rick Santorum
United States Senate
Washington, DC 20510
Or email him at this link: <http://www.senate.gov/~santorum/emailrjs.html>

The Honorable Arlen Specter
United States Senate
Washington, DC 20510
email senator_specter@specter.senate.gov

State

Governor Edward G. Rendell
225 Main Capitol
Harrisburg, Pennsylvania 17120
Telephone: (717) 787-2500
Or email him at this link: http://sites.state.pa.us/PA_Exec/Governor/govmail.html

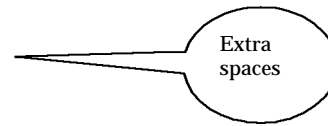
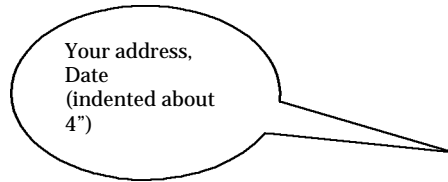
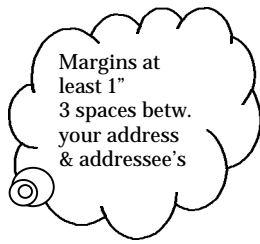
Hon. Lawrence H. Curry
One Jenkintown Station, Suite 211
115 West Avenue
Jenkintown, PA 19046
lcurry@pahouse.net Telephone: (215) 572-5210 Fax: (215) 560-3322

Senator Allyson Y. Schwartz
27 East Durham Street
Philadelphia, PA 19119
Harrisburg Telephone: (717) 787-1427
Web: <http://www.senatorschwartz.com> email schwartz@dem.pasen.gov

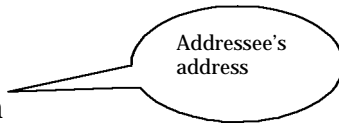
Local

Jenkintown Borough (also see www.jenkintown.com)
Mayor Gregory Wall
Borough Manager Edwin Geissler
Borough Council President Vince McCabe

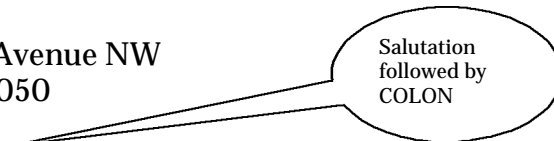
Addresses for all: (name)
Borough Hall
700 Summit Ave.
Jenkintown, PA 19046



325 Highland Avenue
Jenkintown, PA 19046
January 24, 2002



President George W. Bush
The White House
1600 Pennsylvania Avenue NW
Washington, DC 20050

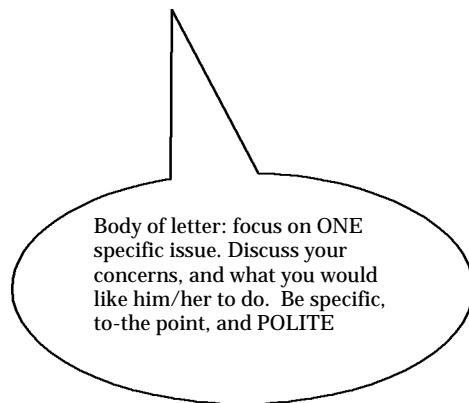


Dear President Bush:

I am a 16 year old student at Jenkintown High School in Jenkintown, Pennsylvania. I am writing to you today because I am concerned about the unrealistic expectations that teachers are placing on high school students today. I feel that a federal law is needed to restrict the amount of work students are required to do outside the classroom.

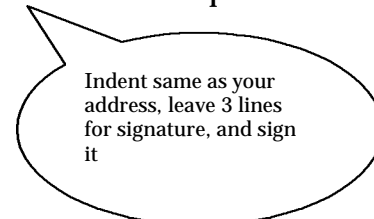
As an example, my Social Studies teacher forces my class to complete a "Real World" assignment, in which he expects us to do something relating to Social Studies, but that may have nothing to do with what we are learning, each marking period. "Why can't we just learn everything there is to know from the textbook and videos from the History Channel?" I have asked him repeatedly. "Some of the most important things you ever learn won't be in school," is his persistent reply. He even expects us to think about social studies on the weekends and when we are on vacation. Social Studies is a subject in school and has nothing to do with real life.

I feel that it is the teachers' responsibility to teach me everything I need to know in 42 minutes per day. I urge you to sign into law the "Teachers' Responsibility Act," introduced into Congress by my Senator, Rick Santorum, that requires teachers to restrict their instruction to topics that will be on the tests, and not to interfere with other social activities. Thank you for your consideration of this matter.



Respectfully yours,

Norman Conquest



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Real World Experience

Student Summary Sheet

NAME _____

*All experiences must be approved by the teacher prior to being considered for credit.
DO NOT use this form for a book or movie.*

What did you do, when, and where?

Describe in detail what you did.

[illegible]

[illegible]