

Engaging Effectively with the Learning Materials:

Readings, Lectures, and Beyond



Workbook

Workbook

Intro

Welcome to the Engaging Effectively with the Learning Materials: Readings, Lectures, and Beyond workbook.

This resource will help further develop the concepts you learned in the accompanying online module, and help support you in better understanding how to effectively engage with course material. This workbook is broken down into three sections: Reading, Engaging with Course Content and Content Review.

This workbook will provide key definitions, overview of concepts and skills and a space to practice new techniques.

Table of Contents:

Reading	4
Self reflection.....	5
Key terms.....	7
Checklist.....	8
Online anti-distractions apps..	9
Highlighting.....	10
Skimming.....	14
Scan, Read, Review.....	19
Noting for gist.....	24
Rhetorical analysis.....	28
Note Taking	31
Self reflection.....	32
Key terms.....	34
Checklist.....	35
Cornell Method.....	36
Visual Note Taking.....	38
Parallel Note Taking.....	41
Course Review	43
Self reflection.....	44
Key terms.....	45
Checklist.....	46
Mnemonic Devices.....	47
Further Reading	50

Reading

SELF REFLECTION

Before exploring learning strategies to help engage with course readings, take a few minutes to think about your current reading strategies by answering these reflective questions.

What do you consider your strength(s) to be when reading a textbook?

An academic article?

A piece of literature?

Which types of readings do you find most challenging (ie. textbook, academic article, literature)?

SELF REFLECTION

When considering your studies, do you think that you are spending an appropriate amount of time on your readings?
Why or why not?

What techniques do you use when reading your textbook?

An academic article?

A piece of literature?

Where do you think there is room to grow in the area of reading?

Key Terms

Active Reading: Using strategies to engage with the text to promote understanding and recall. Strategies can include note-taking, annotation, selective highlighting, etc. and help the reader identify the key information he or she wants to remember, ask questions about or connect to other ideas.

Critical Reading: Helps readers think about the validity or relevance of the information and ideas they are reading. Readers ask critical questions of the text in order to promote greater understanding of the content and the purpose of the text.

Deep Reading (or Close Reading): Reading for meaning in a literary text that moves past the plot. Consider how narrative elements contribute to the deeper meaning of the whole text. It is also important to think about the text in its context.

Noting (or reading) for gist: A technique where the reader identifies the key concept(s) of each paragraph. Particularly useful for academic articles and books. The reader makes a brief marginal note or annotation (word or phrase) for each paragraph.

Scanning: A technique where a reader looks at the structure of a text to help familiarize himself or herself with the content. It's especially useful as a first step of the scan, read, review process for reading textbooks. Making note of headings and chapter objectives/review questions helps readers anticipate and identify key information when reading.

Skimming: A technique that readers use to quickly locate information in a reading or to determine whether a particular reading has relevance to the task at hand.

Getting Ready to Read

When preparing to read course material, it's important to consider a few things before hitting the books. What is the environment you're planning to read in like? Are you tired? Do you feel cold or hungry? Are you waiting for an important email or engaged in a Facebook chat? It's important to take these things into consideration before you sit down to read so that you can ensure you're retaining the most information you can. Use this environmental checklist to help you discern whether or not you're ready to start reading:

I'm not too tired, so I won't fall asleep

I'm in a space where I'm not likely to get interrupted

There's enough space for me to spread out with my books, laptop, notebook and anything else I need for reading

There's good lighting to set the mood for my reading

I'm at a comfortable temperature and not hungry

My phone's on silent and I've logged out of my social media accounts

I like the space where I'm going to read and try to read here regularly

There aren't people around me chatting

I am comfortable enough that I'm not going to want to take lots of long breaks throughout my allotted reading time

Online Distraction: Social Media

Apps to block social media

It can be hard to get ready to read when you feel compelled to browse Facebook, check Instagram, or see what's trending on Twitter. To help eliminate the distraction of social media, here are some apps to help you temporarily block your online accounts and help you get in the mood to read course content.

Anti-Social

Anti-Social is an app that allows you to target and block any distracting website in order to allow you to work more productively. Anti-social works for Mac and Windows for a nominal fee.

Cold Turkey

Cold Turkey allows you to block distracting websites and apps. Cold Turkey allows you to set goals, and take breaks as per your study schedule. Cold Turkey blocks sites and apps on all browsers and is free. The software currently only runs on Windows, but a similar product called "Self Control" is available for Mac users at: <http://selfcontrolapp.com/>

Freedom

Freedom will eliminate your access to the Internet for a set period of time based on your work schedule and desired limitations. The software works on both Windows and Mac devices, and is available for a nominal fee.

LINKS

Anti-Social



<http://anti-social.cc/>



Cold Turkey

<http://getcoldturkey.com/>



FREEDOM

<http://macfreedom.com/>

ACTIVITIES

Highlighting

If you choose to highlight or underline the main ideas of the text you are reading, practice being selective.

Read to understand a few paragraphs before stopping, take a moment to consider the content and then select key ideas to highlight or underline.

To further develop basic highlighting and underlining, you can use a variety of symbols to highlight key information, like boxes, brackets, circles, stars and so on.

Remember, if you over-highlight, then nothing will really stand out. It's important to try to get in the habit of highlighting sparingly.

It can be hard to study from highlighting alone, so it's a good idea to try and use highlighting in conjunction with other recording methods like marginal notes or mnemonic devices.

CHAPTER 2 | CHOICE IN A WORLD OF SCARCITY 39

First Objection: People, Firms, and Society Do Not Act Like This

The economic approach to decision-making seems to require more information than most individuals possess and more careful decision-making than most individuals actually display. After all, do you or any of your friends draw a budget constraint and muller to yourself about maximizing utility before you head to the shopping mall? Do members of the U.S. Congress contemplate production possibilities frontiers before they vote on the annual budget? The messy ways in which people and societies operate somehow doesn't look much like neat budget constraints or smoothly curving production possibilities frontiers.

However, the economics approach can be a useful way to analyze and understand the tradeoffs of economic decisions even if it is not perfect. To appreciate this point, imagine for a moment that you are playing basketball, dribbling to the right, and throwing a bounce-pass to the left to a teammate who is running toward the basket. A physicist or engineer could work out the correct speed and trajectory for the pass, given the different movements involved and the weight and bounciness of the ball. But when you are playing basketball, you do not perform any of these calculations. You just pass the ball, and if you are a good player, you will do so with high accuracy.

Someone might argue: "The scientist's formula of the bounce-pass requires a far greater knowledge of physics and far more specific information about speeds of movement and weights than the basketball player actually has, so it must be an unrealistic description of how basketball passes are actually made." This reaction would be wrongheaded. The fact that a good player can throw the ball accurately because of practice and skill, without making a physics calculation, does not mean that the physics calculation is wrong.

Similarly, from an economic point of view, someone who goes shopping for groceries every week has a great deal of practice with how to purchase the combination of goods that will provide that person with utility, even if the shopper does not phrase decisions in terms of a budget constraint. Government institutions may work imperfectly and slowly, but in general, a democratic form of government feels pressure from voters and social institutions to make the choices that are most widely preferred by people in that society. So, when thinking about the economic actions of groups of people, firms, and society, it is reasonable, as a first approximation, to analyze them with the tools of economic analysis. For more on this, read about behavioral economics in the chapter on Consumer Choices.

Second Objection: People, Firms, and Society Should Not Act This Way

The economics approach portrays people as self-interested. For some critics of this approach, even if self-interest is an accurate description of how people behave, these behaviors are not moral. Instead, the critics argue that people should be taught to care more deeply about others. Economists offer several answers to these concerns.

First, economics is not a form of moral instruction. Rather, it seeks to describe economic behavior as it actually exists. Philosophers draw a distinction between positive statements, which describe the world as it is, and normative statements, which describe how the world should be. For example, an economist could analyze a proposed subway system in a certain city. If the expected benefits exceed the costs, he concludes that the project is worth doing—an example of positive analysis. Another economist argues for extended unemployment compensation during the Great Depression because a rich country like the United States should take care of its less fortunate citizens—an example of normative analysis.

Even if the line between positive and normative statements is not always crystal clear, economic analysis does try to remain rooted in the study of the actual people who inhabit the actual economy. Fortunately however, the assumption that individuals are purely self-interested is a simplification about human nature. In fact, we need to look no further than to Adam Smith, the very father of modern economics to find evidence of this. The opening sentence of his book, *The Theory of Moral Sentiments*, puts it very clearly: "How selfish soever man may be supposed, there are evidently some principles in his nature, which interest him in the fortune of others, and render their happiness necessary to him, though he derives nothing from it except the pleasure of seeing it." Clearly, individuals are both self-interested and altruistic.

Second, self-interested behavior and profit-seeking can be labeled with other names, such as personal choice and freedom.

Paragraph is an analogy

Good questions connect

Argument

ACTIVITIES

Practice: Highlighting

In order to improve your ability to highlight, try practicing with a text from your course, or with the PDF provided on the pages below.

southern part of San Francisco, students and faculty (mainly white) connected with San Francisco State University protested for sexual and civil rights throughout the sixties. And, as discussed earlier, the majority black Fillmore district experienced various grassroots struggles, in particular against the city's systematic attempts to undermine equal housing rights. However, day-to-day life on the commercial streets of the Haight-Ashbury district and on the residential streets of the outlying parts of the Fillmore district, on the whole, lacked interracial interaction.

The main thrust of Bay Area activism up until 1967 was for equal rights in various forms (young and old, black and white, gay and straight), and the counterculture appeared to have little to do with this intensifying landscape. Organized protests for civil rights and racial integration were rarely staged in the Haight-Ashbury district. With the notable exception of African American activist-comedian Dick Gregory, the speakers and performers at the Human Be-In were white. Counterculture participants, for the most part, were neither members of, nor active contributors to, the black power movement. And throughout the late sixties, the headlining acts at the Fillmore Auditorium (and at the Avalon Ballroom—the counterculture's other main musical venue) consisted predominantly of white performers, with a few significant exceptions like Jimi Hendrix, Otis Redding, and Ritchie Havens.

Racial politics required people to pick sides (for example, an active integrationist agenda or a deliberate call for racial exclusivity/separatism), asking for the very commitment and alignment that an outlaw culture, outside of traditional boundaries, would resist association with. To avoid alignment meant avoiding direct engagement with racial issues, and the counterculture's mode of avoidance was pluralism. The counterculture made everything equally available in the now, detaching itself from any single goal-oriented agenda, and, most importantly, detaching itself from the mainstream. Racialized

The Outlaw Persona 29

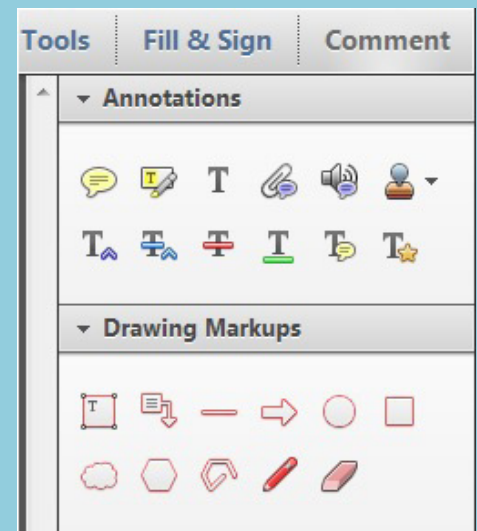
Tools for digital highlighting

Open your PDF in Adobe Reader (you can download it here: <https://get.adobe.com/reader/>)

Click on comment at the right of the PDF screen and look for the **annotation** tool bar (if you don't see Comment, go to the View drop down bar, then to Comment, and Annotation should appear as an option there).

Opening this will allow you to access resources like a highlighter, a shape drawing tool and a comment feature.

Try highlighting text, circling important information with the shape drawing tool and applying comments into the PDF if you have any questions or connections you would like to remind yourself of.



elements were thrown in the pluralistic mix of signifiers that underscored the counterculture's cultural landscape, allowing the counterculture to deal *implicitly* and indirectly with racial politics without being pinned to a particular cause or *explicit* racial agenda. So while the thrust of Bay Area activism and participatory politics appeared, on the whole, to be integrationist, the counterculture seemed more interested in distance. It crafted its own bohemia in the run-down Victorians and dirty streets of the Haight-Ashbury, isolated in the belly of San Francisco, surrounded by the longtime black Fillmore residents. Historians Peter Braunstein and Michael William Doyle depict this counterculture as one that deliberately "fashioned" a "hippie fantasy ghetto."⁵ Though the term "fantasy" may place too much value on the assessment of legitimacy—who is "truly" down and out and who is merely pretending—Braunstein and Doyle's depiction helps open up a new perspective on the counterculture. Legitimacy aside, the counterculture conceived of itself as a risk-taking outlaw culture, and it shaped that self-image by trading upon symbols of racially charged "outlaw" cultures in the Bay Area—namely, the Black Panthers and the Hell's Angels.

In the late sixties, Huey Newton and Bobby Seale organized the Black Panther Party for Self Defense and Justice in Oakland. There, the black population was policed by a white force, something Newton likened to an occupying army in a foreign land. The party encouraged black Oakland residents to take up arms and police the police. So with guns, raised fists (at the 1968 Mexico City Olympics, for example), and eloquent orators calling for revolution, the Panthers advertised their movement for black solidarity. Drawing on such thinkers as Karl Marx and Frantz Fanon, the Panthers ideologically sought to organize the downtrodden black man on the street into an independent and powerful voice.⁶ Initially Seale and Newton conceived of the Panthers as an organization that would be local and community-oriented, concerned with, as their name

Reading Textbooks

When reading, it is important to be aware of the type of genre you are assigned. There are different strategies to use when it comes to reading a textbook, academic article or piece of literature.

In this section, we will review activities to help engage with strategies of active reading when you've been assigned content from a textbook.

ACTIVITIES

Skimming

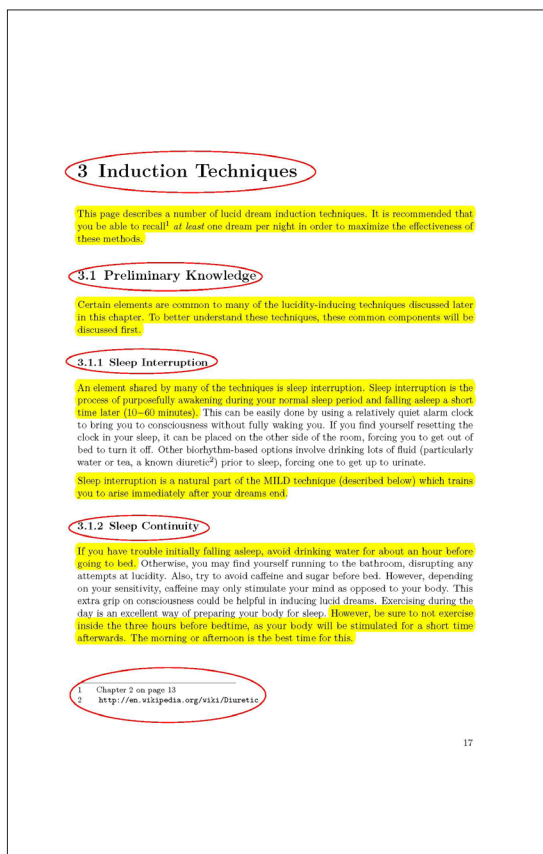
Is a practice of selective reading in which you aim to read what is important and ignore what isn't.

When:

Used to get an overview, find facts or find material you need. Do not use it when you need to pay attention to detail or read for full comprehension

How:

- Read the table of contents
- Read the intro, summary, headings
- Read the first and last lines of each paragraph
- Look through the words for specific information, key words and stop when you get to them
- From this, make inferences about the author's meaning



Skimming:

These are the types of things you should be looking for when skimming a document. Read the first and last sentences of paragraphs, acknowledge headings, keywords, citations, etc.

Try to skim these pages from a chapter in a *Lucid Dreaming* textbook. Think about what the author is trying to say.

Introduction

1.2 About dreaming

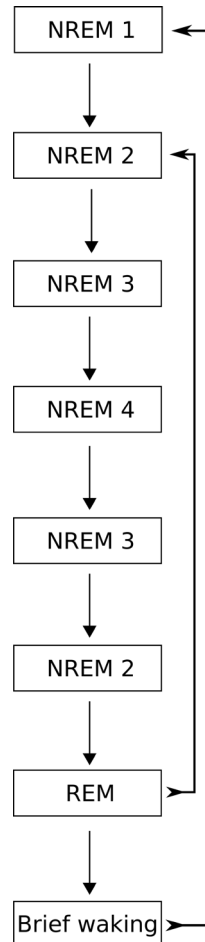


Figure 1 Stages of sleep

The stages of sleep

Each night, we spend about one and a half to two hours dreaming. We dream about once every 90 minutes of sleep. The time you spend in dreams becomes longer throughout the night, from about 10 minutes to around 45 minutes or slightly longer. But what happens when we sleep?

There are five stages of sleep: four stages of NREM (Non-REM) sleep, also called SWS (Slow-Wave Sleep), and one stage of REM (Rapid Eye Movement) sleep. The most vivid

and remembered dreams occur during REM sleep. Research has shown that a person being woken from REM sleep will account having just been in a dream roughly 80% of the time, while this percentage is 15% during non-REM sleep.³ One sleep cycle is roughly 90 minutes long.

- (*NREM 1*) The first stage is a transition state between wakefulness and sleep. This is the stage in which hypnagogic⁴ imagery occurs. It usually passes into stage 2 within a few minutes.
- (*NREM 2*) During stage 2, the body gradually shuts down, and brain waves become longer in wavelength.
- (*NREM 3*) Stage 3 usually occurs 30 to 45 minutes after falling asleep the first time. Large, slow delta brain waves are generated.
- (*NREM 4*) Stage 4 is often called “deep sleep” or “delta sleep”. The heart beats the slowest and there is the least brain activity. It is during this stage that sleepwalking usually occurs.
- After stage 4, the NREM stages reverse and move back to stage 2, and then into REM sleep.
- (*REM*) During REM sleep, some parts of the brain are nearly as active as while awake. In this stage, your eyes flicker rapidly (hence the acronym Rapid Eye Movement). Your body is paralyzed, preventing the body from acting out dreams.⁵

After the REM state, you sometimes wake briefly. This is usually forgotten by the time you wake up in the morning. If you don't wake up, you go to stage 2.

I never dream anyway.

Actually, everyone has dreams — but some people simply don't remember them. In the next chapter, you will find out how to improve your dream recall.

Why do we dream? What do dreams mean?

These questions are outside the scope of this book, but you can find several hypotheses in the Wikipedia article on dream interpretation⁶.

1.3 About lucid dreaming

Lucid dreaming is simply being aware that you are dreaming. With enough experience, you can increase control over your dreams — anything from flying to creating people and places, and even changing into animals. Having a lucid dream is like being the director of your own movie! A passage from the fantasy novel *Harry Potter and the Deathly Hallows* (chapter at King's Cross) that may explain what this looks like:

3 Arno F. Wittig. *Schaum's outline of theory and problems of introduction to psychology*. McGraw-Hill, 1977. Retrieved from Google Books [^]{<http://books.google.ca/books?id=P2WjBpHq9IcC&lpg=PP1&dq=schaum's%20outline%20of%20theory%20and%20problems%20of%20introduction%20to%20psychology&pg=PP1#v=onepage&q=&f=false>} on September 23, 2009.

4 <http://en.wikipedia.org/wiki/Hypnagogia>

5 Rochelle Merilien. *Sleep Paralysis*. Retrieved September 21, 2009 from <http://serendip.brynmawr.edu/biology/b103/f03/web2/rmerilien.html>

6 <http://en.wikipedia.org/wiki/Dream%20interpretation>

Introduction

"For the first time, he wished he were clothed. Barely had the wish formed in his head than robes appeared a short distance away."

Lucid dreams have been scientifically proven to exist. Stephen LaBerge of The Lucidity Institute⁷ used a special machine to track eye movements during a dream (these are linked to your eye movements within the dream). He asked lucid dreamers to point their eyes left and right in quick succession once they became "conscious" in their dreams, and this movement was recorded on the machine. For more information on this and other experiments, read *Exploring the World of Lucid Dreaming* (ISBN in Further Reading⁸).

There are plenty of reasons you might want to dream lucidly:

- For **fun!** Just flying in a lucid dream is an exhilarating feeling. Lucid dreams are generally far more intense and vivid than most non-lucid dreams. You can use a lucid dream to wind down after a long day.
- Transforming into animals or getting superpowers is a **unique experience** that is hard to get any other way.
- If you are particularly interested in dreams — either spiritually or psychologically — trying lucid dreaming could help you in your research.
- If you're writing fiction or even **creating** a world for a computer game, lucid dreaming can help you visualize it. You could ask your characters how they feel about something or what they think will happen.
- Some people compose music in their lucid dreams.
- Lucid dreams can be realistic enough to **rehearse** a speech or musical performance.
- You can **relive** previous dreams or experiences.
- They can help in **dream interpretation** and **communicating with your subconscious**.

I can't control my dreams.

This is very rarely actually the case (though sometimes it is in nightmares). Usually it is just your memory which treats you as though it were beyond your control. If you become lucid in a dream where you have a body, you will almost always be able to control your body. However, you might not manage to do anything else. Don't worry, though — most people have no problem with jumping very high or flying in a lucid dream!

On the other hand, parts of your brain are less active while dreaming, which can lead to dream/trance logic and sometimes choices you will later regret. For example, you might choose to continue your lucid dream, although you know that once you wake you will only remember half of it. Once you wake up, you may wish that you had stopped your dream. Another example is of somebody who dreamt they were sitting next to Mother Theresa. They wondered if they might be dreaming, thinking *isn't Mother Theresa dead?* They then concluded that she was obviously right next to them and therefore alive, and that it wasn't a dream!

Are lucid dreams related to psi phenomena⁹?

⁷ <http://www.lucidity.com>

⁸ Chapter 7.2 on page 65

⁹ <http://en.wikipedia.org/wiki/Parapsychology>

ACTIVITIES

If you're reading a textbook in your course, use this space to practice skimming with your course text.

List any key words you came across in your reading:

What inferences can you make about the author's intended purpose within this reading?

ACTIVITIES

Scan, Read, Review

Textbooks are designed to do a lot of your work for you. From bold to italic print, added pictures, charts, graphs, key terms, summaries and review questions, textbook authors try to make their information easy for you to retain. Getting to know how to scan, read and review will make it a lot easier for you to read efficiently and effectively.

30 CHAPTER 2 | CHOICE IN A WORLD OF SCARCITY

Introduction to Choice in a World of Scarcity

In this chapter, you will learn about:

- How Individuals Make Choices Based on Their Budget Constraint
- The Production Possibilities Frontier and Social Choices
- Confronting Objections to the Economic Approach

You will learn quickly when you examine the relationship between economics and scarcity that choices involve tradeoffs. Every choice has a cost.

In 1968, the Rolling Stones recorded "You Can't Always Get What You Want." Economists chuckled, because they had been singing a similar tune for decades. English economist Lionel Robbins (1898–1984), in his *Essay on the Nature and Significance of Economic Science* in 1932, described not always getting what you want in this way:

The time at our disposal is limited. There are only twenty-four hours in the day. We have to choose between the different uses to which they may be put ... Everywhere we turn, if we choose one thing we must relinquish others which, in different circumstances, we would wish not to have relinquished. Scarcity of means to satisfy given ends is an almost ubiquitous condition of human nature.

Because people live in a world of scarcity, they cannot have all the time, money, possessions, and experiences they wish. Neither can society.

This chapter will continue our discussion of scarcity and the economic way of thinking by first introducing three critical concepts: opportunity cost, marginal decision making, and diminishing returns. Later, it will consider whether the economic way of thinking accurately describes either how choices are made or how they should be made.

2.1 | How Individuals Make Choices Based on Their Budget Constraint

By the end of this section, you will be able to:

- Calculate and graph budget constraints
- Explain opportunity sets and opportunity costs
- Evaluate the law of diminishing marginal utility
- Explain how marginal analysis and utility influence choices

Consider the typical consumer's budget problem. Consumers have a limited amount of income to spend on the things they need and want. Suppose Alphonso has \$10 to spend each week that he can allocate between bus tickets for getting to work and the burgers that he eats for lunch. Burgers cost \$2 each, and bus tickets are 50 cents each. **Figure 2.2** shows Alphonso's **budget constraint**, that is, the outer boundary of his **opportunity set**. The opportunity set identifies all the opportunities for spending within his budget. The budget constraint indicates all the combinations of burgers and bus tickets Alphonso can afford when he exhausts his budget, given the prices of the two goods. (There are actually many different kinds of budget constraints. You will learn more about them in the chapter on Consumer Choices.)

Point	Bus Tickets (X-axis)	Burgers (Y-axis)
A	0	5
B	4	4
C	8	3
D	12	2
E	16	1
F	20	0

Figure 2.2 The Budget Constraint: Alphonso's Consumption Choice Opportunity Frontier Each point on the budget constraint represents a combination of burgers and bus tickets whose total cost adds up to Alphonso's budget of \$10. The slope of the budget constraint is determined by the relative price of burgers and bus tickets. All along the budget set, giving up one burger means gaining four bus tickets.

The vertical axis in the figure shows burger purchases and the horizontal axis shows bus ticket purchases. If Alphonso spends all his money on burgers, he can afford five per week. (\$10 per week/\$2 per burger = 5 burgers per week.) But if he does this, he will not be able to afford any bus tickets. This choice (zero bus tickets and five burgers) is shown by point A in the figure. Alternatively, if Alphonso spends all his money on bus tickets, he can afford 20 per week. (\$10 per week/\$0.50 per bus ticket = 20 bus tickets per week.) Then, however, he will not be able to afford any burgers. This alternative choice (20 bus tickets and zero burgers) is shown by point F.

This content is available for free at <http://cnx.org/content/col11613/1.10>

Skimming versus Scanning:

These techniques are very similar, but scanning requires less reading and focuses more on establishing an understanding of what you need to pay close attention to when you read.

Scan

Scanning helps you gain an understanding of the material you are going to be reading. To scan, look for bold or italic font, and take note of titles, pictures and graphs. When scanning, it's helpful to read the introduction, summary and review questions included in the specific textbook section. On page 20, you'll find a page from an economics textbook.

ACTIVITIES

When you scan this page, you'll likely first notice things like the heading, **Drawing the Poverty Line**, and bolded key words like: **poverty**, **poverty rate** or **income inequality**. You'll notice links to figures and charts as well as the "Link It Up" section with recommended further reading.

What do you think the question is you should be looking to answer while reading? Did you find the answer?

CHAPTER 14 | POVERTY AND ECONOMIC INEQUALITY

The labor markets that determine what workers are paid do not take into account how much income a family needs for food, shelter, clothing, and health care. Market forces do not worry about what happens to families when a major local employer goes out of business. Market forces do not take time to contemplate whether those who are earning higher incomes should pay an even higher share of taxes.

However, labor markets do create considerable inequalities of income. In 2012, the median American family income was \$62,241 (the median is the level where half of all families had more than that level and half had less). According to the U.S. Census Bureau, almost nine million U.S. families were classified by the federal government as being below the poverty line in that year. Think about a family of three—perhaps a single mother with two children—attempting to pay for the basics of life on perhaps \$17,916 per year. After paying for rent, healthcare, clothing, and transportation, such a family might have \$6,000 to spend on food. Spread over 365 days, the food budget for the entire family would be about \$17 per day. To put this in perspective, most cities have restaurants where \$17 will buy you an appetizer for one.

This chapter explores how the U.S. government defines poverty, the balance between assisting the poor without discouraging work, and how federal antipoverty programs work. It also discusses income inequality—how economists measure inequality, why inequality has changed in recent decades, the range of possible government policies to reduce inequality, and the danger of a tradeoff that too great a reduction in inequality may reduce incentives for producing output.

14.1 | Drawing the Poverty Line

By the end of this section, you will be able to:

- Explain economic inequality and how the poverty line is determined
- Analyze the U.S. poverty rate over time, noting its prevalence among different groups of citizens

Comparisons of high and low incomes raise two different issues: economic inequality and **poverty**. Poverty is measured by the number of people who fall below a certain level of income—called the **poverty line**—that defines the income needed for a basic standard of living. **Income inequality** compares the share of the total income (or wealth) in society that is received by different groups; for example, comparing the share of income received by the top 10% to the share of income received by the bottom 10%.

In the United States, the official definition of the poverty line traces back to a single person: Mollie Orshansky. In 1963, Orshansky, who was working for the Social Security Administration, published an article called "Children of the Poor" in a highly useful and dry-as-dust publication called the *Social Security Bulletin*. Orshansky's idea was to define a poverty line based on the cost of a healthy diet.

Her previous job had been at the U.S. Department of Agriculture, where she had worked in an agency called the Bureau of Home Economics and Human Nutrition. One task of this bureau had been to calculate how much it would cost to feed a nutritionally adequate diet to a family. Orshansky found that the average family spent one-third of its income on food. She then proposed that the poverty line be the amount needed to buy a nutritionally adequate diet, given the size of the family, multiplied by three.

The current U.S. poverty line is essentially the same as the Orshansky poverty line, although the dollar amounts are adjusted each year to represent the same buying power over time. The U.S. poverty line in 2012 ranged from \$11,720 for a single individual to \$23,492 for a household of four people.

Figure 14.2 shows the U.S. **poverty rate** over time; that is, the percentage of the population below the poverty line in any given year. The poverty rate declined through the 1960s, rose in the early 1980s and early 1990s, but seems to have been slightly lower since the mid-1990s. However, in no year in the last four decades has the poverty rate been less than 11% of the U.S. population—that is, at best about one American in nine is below the poverty line. In recent years, the poverty rate appears to have peaked at 15.9% in 2011 before dropping to 15.0% in 2012. **Table 14.1** compares poverty rates for different groups in 2011. As you will see when we delve further into these numbers, poverty rates are relatively low for whites, for the elderly, for the well-educated, and for male-headed households. Poverty rates for females, Hispanics, and African Americans are much higher than for whites. While Hispanics and African Americans have a higher percentage of individuals living in poverty than others, most people in the United States living below the poverty line are white.

Link It Up

Visit this [website \(http://openstaxcollege.org//povertyprogram\)](http://openstaxcollege.org//povertyprogram) for more information on U.S. poverty.

ACTIVITIES

Read

When you're reading with a purpose, it's easy to stay focused and build an understanding. To provide a purpose for your reading, use tricks like turning subheadings into questions. Try turning the subheadings, "Drawing the Poverty Line", into a question like, "how is the poverty line drawn?" Keep your question in mind as you read and at the end of your reading, see if you can answer it. Consider the things you noted when scanning the text, read to determine why certain words may be in bold or italic, and why certain graphs, charts, images or questions may have been included in the text.

Review

After scanning and reading your text, you may consider your work done, but taking a few extra minutes to review has the potential to make a big difference in how much information you retain from the reading. When you review, you strengthen your ability to remember more information later.

To review, start by asking yourself "what is the main idea of this reading?" and take some time to rescan the material from the beginning to check your comprehension. This time, try to state the purpose of each subheading, define key terms and reflect on the significance of words in bold or italics.

What is the main idea of "Drawing the Poverty Line"?

ACTIVITIES

Take some time to apply the Read, Scan, Review technique to your own course textbook reading.

Did you:

Scan?

Read?

Review?

Try writing out some questions you may not have resolved within the reading, or some key ideas you learned:

Reading

Academic Articles

When reading, it is important to be aware of the type of genre you are assigned. There are different strategies to use when it comes to reading a textbook, academic article or piece of literature.

In this section, we will review an activity to help engage with strategies of active reading when you've been assigned content from an academic article.

ACTIVITIES

Noting for Gist

For each paragraph, write a marginal note summarizing the key idea or what you think will be the most important element of that paragraph. Once you're done reading, your marginal notes can be used as a point-form summary of the reading. If it's helpful to you, you can use those notes to write a brief summary of the content you've read.

continually developing technologies and modes of musical production, distribution and consumption. Both books are about 'writing pop': critiquing how the field might be studied in the present day as a result of changing technologies and changing ways of thinking about music as a product of modern-day culture.

At the heart of Chris Rojek's book, *Pop Music, Pop Culture*, is a calling for an examination of the contemporary 'tectonic changes in the production, exchange and consumption of recorded popular music'. (6) As the title of his book suggests, pop music is not just about music, but also about the broader pop culture within which it is created, consumed and imagined. Indeed, from the outset of his discussion, Rojek defines one of the book's main parameters as an argument for the simultaneous scholarly study of pop music and pop culture.

The author outlines three reasons for using these abbreviated terms rather than the longer forms of popular music and popular culture, which are often used by musicologists who have objected subjectively to the shortened synonyms. First, 'pop' is well liked and it reaches the masses; because of this scholars should attempt to understand the pop phenomenon. As Rojek articulates, it would seem arbitrary 'to separate pop from the rest of the people's music because it is attached to strong commercial objectives'. (1) In fact, the term 'pop' is more popular than some other more 'authentic' forms (genres or styles) of music such as blues, heavy metal and rap. For Rojek, then, the question is 'why?' That is, why do people like pop music when it is well understood and often contested in terms of its associations with 'commercialism, manipulation and low taste'? (2)

Second, Rojek offers the term 'communication highways' (2) to describe the popularisation of any music regardless of its genre, so that all styles of music that have been commercialised might be seen to contribute to commercial values and not just pop. As he states: 'An approach to the people's music that omits to balance the aesthetics and politics of songs with the mechanisms of popular communication is naive and unacceptable'. (2)

The third reason for the focus on 'pop' as opposed to 'popular' is that the abbreviated term is 'better suited as a descriptor ... because it is more direct and informal'. (2) While acknowledging some of the problems with the term and its 'slippery' and 'leaky' boundaries, Rojek emphasises that many of the genres that have emerged in pop music are the result of immense changes in the way that music

Music is not just music,
it's also about the culture

Pop music is well liked by many
Must understand this phenomenon

Communication Highway:
popularization of music despite genre

The word "pop" is better because
it is more direct and informal

Using your own course material, or the PDF provided on the next page, try noting for gist.

The most prominent feature of the Invisible Children films is the creation and constant re-creation of a magical master narrative; the lobby reduces, depoliticizes and dehistoricizes a murky reality of globalized war into an essentialized black-and-white story that pits the modern Ugandan government and its international partners against the barbarian LRA. Moreover, in the process of reinforcing these categorical differences, it pathologizes an entire ethnic group, the Acholi of northern Uganda. In Invisible Children's *Rough Cut*, there is a part of the film called "The Mental State". Pictures of four mentally ill persons – by then all well-known characters in Gulu in northern Uganda, where the film was shot – frame the narrative. One of them is even interviewed, and he is evidently drunk. This is the only voice critical of the Ugandan government's brutal counterinsurgent campaign that the film presents, but the man's incomprehensible proclamations invalidate any political criticism they may contain. Further, the Invisible Children filmmakers implicitly borrow a diagnosis from unbalanced and even mentally ill individuals to illustrate and describe the whole of northern Uganda. The impression given is stereotypical, that of a psychologically unhealthy culture. They then continue to use their own ethnocentric imaginations to generalize about a whole continent, as evidenced by the film immediately thereafter proceeding to use images of child soldiers from West Africa to strengthen its narrative (see also Finnström 2008: 111, 170).

The magic of this digestible and dichotomizing storyline plays nicely into the hands of the Ugandan government. In fact, some of the very same child soldiers shown in *Rough Cut* also appear in documentaries on children who fought under the current president of Uganda, Yoweri Museveni, in the 1980s – when Museveni himself was a rebel leader attempting a military takeover of Kampala, the Ugandan capital. *Rough Cut* can be juxtaposed with a Danish documentary on Museveni's military struggles, *In a Soldier's Footsteps* (dir. Mette Zeruneith; 2005). Same kids, but different films with different rebel armies during different decades.¹ Moreover, in 2010 when a number of US-based human rights organizations protested against President Obama's decision to waive the application of the Child Soldiers Prevention Act of 2008 to Chad, the Democratic Republic of the Congo (DRC), the two Sudans and Yemen because he claimed it was "in the national interest of the United

1 Both films are available on YouTube. The very same footage of (LRA) child soldiers that appears at the 24:56 mark of *Rough Cut* also appears at the 2:19 mark of *In a Soldier's Footsteps*, though in the latter film they are not described as LRA fighters, but as the child soldiers of Museveni's National Resistance Army. Another sequence that appears at the 25:50 mark of *Rough Cut* also appears at the 2:05 mark of *In a Soldier's Footsteps*. In other words, even if built upon the very same footage (or "raw data", if you like), at the end of the day two very different stories are told.

States” to do so, Invisible Children chose not to co-sign the official joint protest by the African Centre for Justice and Peace Studies and partner organizations (2010). In other words, Obama claimed – and Invisible Children was actively silent on the matter – that child soldiers can be warranted as long as they are allies in the US-led war on terror. One might again ask what the slogan “Stop at nothing” really means; is it not a telling example of the production of global shadows with *some* child soldiers still rendered invisible, and thus of the selectiveness by which (in)justice is realized?

The mainstream portrayal of the LRA, and also of conflicts on the African continent in general, is not without implications, as we now know from *KONY 2012*. Over the years, President Museveni has described his enemies and political opponents as hyenas and a bunch of criminals driven by primitiveness and backwardness, witchcraft and mysticism, even obscurantism – an effective recycling of the most essentialist colonial stereotypes about primitive savages in darkest Africa (see Finnström 2010). But even General Carter Ham, who had recently become the head of the US Africa Command (AFRICOM), joined the black-and-white choir, declaring in October 2011,

I have to tell you, six months ago, I didn’t know anything about the Lord’s Resistance Army. You start to learn a little bit about this, and if you ever had any question if there was evil in this world, it’s resident in the person of Joseph Kony and in that organization (US Africa Command 2011).

Sadly enough, it seems that General Ham’s political analysis has a lot in common with that of filmmaker Jason Russell’s four-year-old son, who appears as a central character in *KONY 2012*. And this very fictionalization is the magic of travelling stories: The “good guys” on the actual battlefields are not necessarily characterized as such because they are truly good, but rather by decree, and because they are recruited to and allied with the apparently morally sanctified side. Indeed, to again reference Price (2011), what we see here is the militaristic creation of a fiction rather than merely a simplified description of a particular part of Africa.

This fiction has real-life consequences. For example, the LRA commander who carried out the 2008 “Christmas Day massacre” in Faradje in the DRC in which 143 people were brutally murdered, and which was globally reported on, has since defected and joined the “good” side: He has silently worked alongside the Ugandan and American forces to assist in the hunt for Kony (see Finnström 2013). Limited in scope and mandate, the ICC has not carried out any investigation on him – his alliance with the “good” side magically sanctifies him in spite of his history of violent war crimes.

This activity will have helped you to establish short, point-form notes on the the key ideas being discussed in this academic article. This reading technique will help reduce the amount of time you spend reviewing your readings when the time comes to study for midterm or final exams, as you will have already made a point-form summary of the article for your exam. Try applying the technique of noting for gist to your own course readings.

Notes:

Reading Literature

When reading, it is important to be aware of the types of genre you are assigned. There are different strategies to use when it comes to reading a textbook, academic article or pieces of literature.

In this section, we will review an activity to help engage with strategies of active reading when you've been assigned a literary reading.

ACTIVITIES

Rhetorical Analysis

When reading a piece of literature, try and read to interpret meaning within the text.

Work to identify the literary elements within the narrative you are reading in order to try and understand their significance.

Look for elements like:

- Theme
- Plot
- Setting
- Characters
- Conflict
- Climax
- Speaker/narrator
- Tone
- Repetition
- Patterns
- Structure

Don't just identify these elements; ask how the author has incorporated them and why they were presented.

Think about how the parts contribute to the meaning of the whole and consider how the text relates to its context.

Pay attention and make note of your initial responses to the work, shifts in tone or plot, repetition of words, images or motifs, patterns or contradictions in the language, any questions you have when reading the text, connections you notice within the text and connections you notice between the text and other sources.

Take some notes about the structure of Edgar Allen Poe's *Annabel Lee*. Think about what kind of elements you notice and why you think the author chose to include them. Can you make any connections to this text to anything else you've learned or come across in the past?

Annabel Lee

IT was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may
know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and *she* was a child,
In this kingdom by the sea:
But we loved with a love that was more than love,
I and my Annabel Lee;
With a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in heaven,
Went envying her and me,—

Annabel Lee

17

Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we,—
Of many far wiser than we;
And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee:
For the moon never beams, without bringing
me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright
eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my
bride,
In the sepulchre there by the sea,
In her tomb by the sounding sea.

During Course Time

During your course, it is important to be aware of the types of lectures you may come across in an online course. There are different strategies to consider when taking notes, depending on how your course content is being administered.

In this section, we will review strategies of active note taking, to use during your online course.

SELF REFLECTION

Before exploring learning strategies to help engage with course content, take a few minutes to reflect on your current note taking strategies by answering these reflective questions.

What are your strengths when taking notes on a lesson?

What do you think is your biggest challenge when taking notes in your online course?

What strategies are you presently using to take notes?

What aspects of these strategies do you find to be effective?

SELF REFLECTION

What aspects of these strategies do you feel are not effective?

Have you tried different note taking strategies before?

What were they and why did you not continue with them?

Key Terms

Active Listening: Using aural and visual strategies during lectures or lesson delivery to identify important ideas and concepts for note taking. Listeners should pay attention to cues such as tone, volume, repetition, and body language.

Cornell Method: A particular note taking style that encourages active review post-lesson. It structures the page into columns and uses a blend of key terms and content notes.

LMS: (Learning Management Systems) Are the online platforms that universities use to deliver course content for hybrid and fully online courses.

Parallel Note Taking: Occurs when a student is given lecture notes from the professor prior to or after the lesson. Students can augment notes received beforehand with their own notes during the lesson or can add notes they took during a lesson to the notes provided after the lesson.

Visual Note Taking: An approach to note taking that enables students to visually represent connections between ideas or comparisons between concepts. Examples include mind-mapping, chart making, or graphics.

Preparing for Course Content Checklist

When preparing to engage with course material, it's important to consider a few things before reviewing content your professor has posted. Do you have a stable Internet connection? Are you tired? Do you feel too warm or hungry? Are you expecting a phone call or distracted by Instagram? It's important to take these things into consideration before you sit down to engage with course material in order to ensure that you can retain the most information you can. Use this environmental checklist to help you discern whether or not you're ready to engage with course content:

I've got a stable Internet connection

I don't have a lot of tabs open

My phone's on silent and I've logged out of my social media accounts

I'm not too tired, so I won't fall asleep

I'm at a comfortable temperature and not hungry

I'm in a space where I'm not likely to be interrupted

In the case of an audio lecture, I've got headphones or good speakers connected

ACTIVITIES

Cornell Method

In order to take notes in the Cornell Method style, before class you should put the subject of your lesson, the course code, and date and page number at the top of your page, either by hand in or in a blank document on screen.

Divide the page into two columns. If you are taking longhand notes, draw a line down your paper about 2-3 inches from the left side. If you are taking notes on a computer, insert a table with 2 columns into your note document.

During lesson time, record the most important facts and ideas in the right column of your notes. Try to leave some extra space between ideas and topics to make your notes easier to read later. You should also try to use abbreviations or even symbols, so that you can take your notes faster.

	Sea Otters
	→ <i>Ehhydra lutris kenyoni</i>
→ What family are they the largest member of?	→ largest member of Mustelidae (weasel)
	Lifespan: up to 25 years, average 10-12
	↳ as large as 5ft in length
	↳ average is 4ft
	↳ as large as 70lb
	↳ average is 60lb
→ what is an average birth weight & length for a pup?	↳ birth: 5lb and 10 inches
	→ fur ranges from brown to black
	↳ may be silver, light brown or black
	↳ with age, hands & necks lighten to white
	→ social animals
→ what are sea otter groups called?	↳ float together in groups of >10 to 100
	↳ groups are called <u>rafts</u>
	→ coastal, shallow dwellers
	↳ ocean floor (food)
	↳ ocean surface (eat/groom/rest/social)
→ name 3 out of 5 of their predators?	Predators: sharks, bears, eagles (pups), killer whales, humans
	Sea Otters are the largest member of the weasel family. The average pup at birth is 5lb and 10 inches. Their fur can be a variety of different colours, depending on location & age. They are extremely social animals, who live in Rafts.

URL

For lecture for those using a printed workbook:

https://www.ted.com/talks/latoya_ruby_frazier_a_visual_history_of_inequality_in_industrial_america#t-77137

Date

ACTIVITIES

Watch this lecture and practice taking notes in the Cornell Method style. You can record your notes in the space below or on a separate piece of paper.

[Click here to access LaToya Ruby Frazier's lecture on a visual history of inequality in industrial America](https://www.ted.com/talks/latoya_ruby_frazier_a_visual_history_of_inequality_in_industrial_america#t-77137)

Title

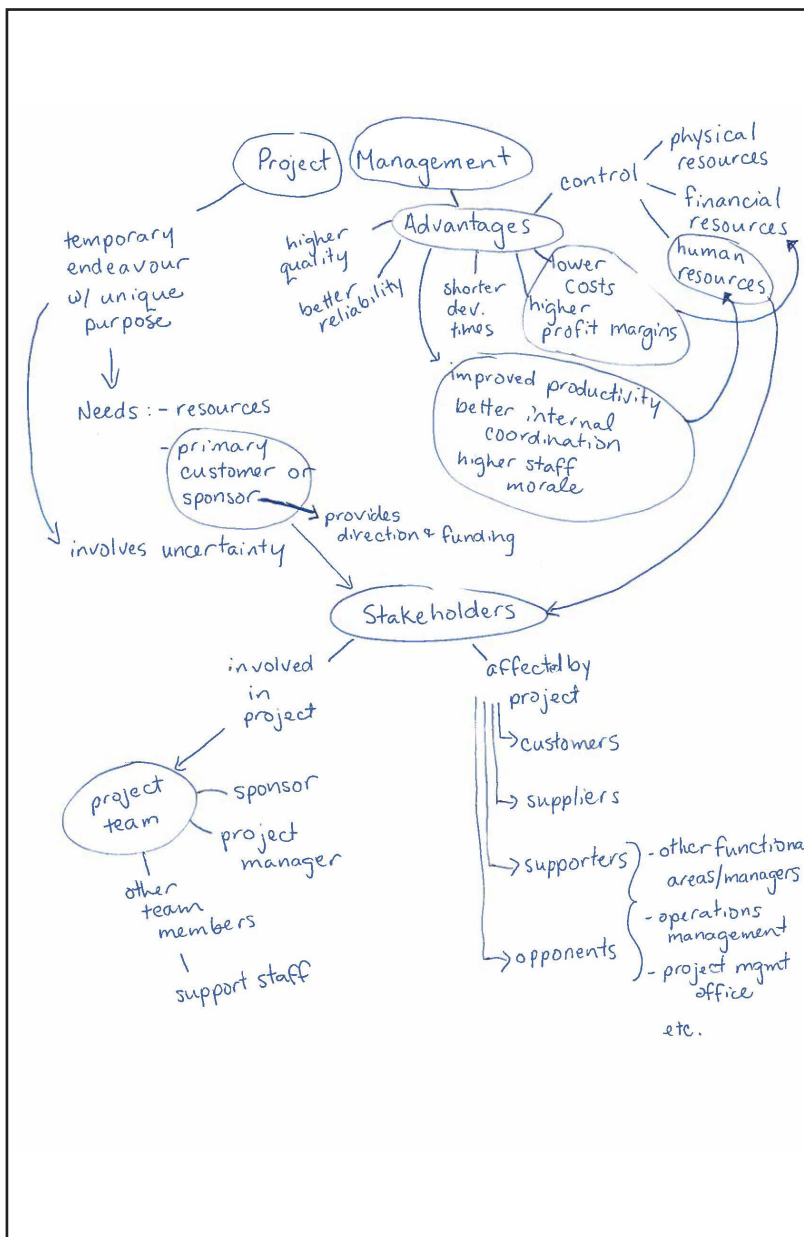
ACTIVITIES

Visual Note Taking

Some students find visual note taking strategies to be an effective way to keep track of the content being delivered in a course.

One strategy some students like for note taking is mind mapping. Mind maps encourage you to try to select the main idea, keep your notes brief, and help demonstrate the connections between different parts of the lesson.

Here is an example of mind mapping:



ACTIVITIES

Another form of visual note taking that some students find helpful for particular kinds of information is creating charts. This approach is particularly useful when you are learning about how things compare with one another. Here's an example of chart note taking.

Project Mgmt: application of knowledge, skills, tools, and techniques to proj. activities to meet proj. requirements

Advantages	Stakeholders	Tools & Techniques	Skills for Different Situations
<p>Control:</p> <ul style="list-style-type: none"> physical, financial, human resources <p>Shorter dev't times Lower costs Higher profit margins Improved productivity Better internal coord. Higher quality Better reliability</p>	<p>Involved in project</p> <ul style="list-style-type: none"> Project team incl: <ul style="list-style-type: none"> Sponsor Project mgr <ul style="list-style-type: none"> Need specific skills: <ul style="list-style-type: none"> Know. of 9 project mgmt. areas (functions) <ol style="list-style-type: none"> Scope mgmt. Time mgmt. Cost mgmt. Quality mgmt. HR mgmt. Comm. mgmt Risk mgmt. Procurement mgmt. Proj. integration mgmt <ul style="list-style-type: none"> Application area Project enviro. General mgmt. Human relations Certification avail. <ol style="list-style-type: none"> PMI provides PMP PRINCE2 <ul style="list-style-type: none"> Software tools Other members <ul style="list-style-type: none"> Support staff <p>Affected by project</p> <ul style="list-style-type: none"> Customers Suppliers Supporters/Opponents <ul style="list-style-type: none"> Other functional areas/mgrs. Operations mgmt. Project mgmt. office 	<p>Scope</p> <ul style="list-style-type: none"> Project charters Scope statem'ts WBS <p>Time</p> <ul style="list-style-type: none"> Gantt Charts Network diag's Critical path analyses <p>Cost</p> <ul style="list-style-type: none"> Net present val Cost est. Earned val. mgmt 	<p>Large projects</p> <ul style="list-style-type: none"> Leadership Prior exp. Planning Ppl skills Verbal comm Team building skills <p>High uncertainty proj.</p> <ul style="list-style-type: none"> Risk mgmt. Expectation mgmt. Leadership Ppl skills planning <p>Very novel proj.</p> <ul style="list-style-type: none"> leadership ppl skills vision & goals self-confid. Expectations mgmt. Listening skills
<p>Success: met scope, time & cost goals, satisfied customer/sponsor, produced desired results</p>			

This strategy is easy to customize and is an excellent way to record your notes in a visual form.

ACTIVITIES

Watch this lecture and practice taking visual notes on a separate piece of paper. If you are using a printed version of this workbook you can record your notes in the space provided below.

[Click here to access Asha de Vos' lecture about whales and ocean ecology](https://www.ted.com/talks/asha_de_vos_why_you_should_care_about_whale_poo#t-31652)

Title

Date

URL

For lecture for those using a printed workbook:
https://www.ted.com/talks/asha_de_vos_why_you_should_care_about_whale_poo#t-31652

Connection:

You can still create a margin space in your note to record questions, comments and connections, like you practiced with the Cornell Method (pg. 36)

ACTIVITIES

Parallel Note Taking

If your professor provides notes or slides before the lesson begins, you have the option to try parallel note taking. With the notes or slides in front of you (either in print or on screen), simply record new details and key ideas that you hear or are shown during the lesson beside the slides that you have already been given. Your new notes will parallel the notes you already received.

A good suggestion is to focus on recording only the ideas and information your professor adds to the notes you were previously given. This enhances efficiency because you don't need to re-record information. Plus, don't forget to try to leave space so you have the option to write additional notes later.

Boston Tea Party

- Thursday December 16th, 1773
- Lasted about 3 hours
- "Taxation without Representation"¹
- 3 Ships
 - Darnmouth, Eleanor, & Beaver ²
- Sons of Liberty unloaded 340 Tea Chests
 - British East India Tea Company ³
- 69,699 worth of damage in 1773 currency

1. Patriots felt it was unfair to be taxed when they were not fairly represented in parliament
2. 4th ship crashed off Cape Cod
3. Only tea was damaged, planned by Patriots

Sons of Liberty

- Led by Samuel Adams
- Group of Patriots
 - Includes Paul Revere, John Hancock & James Otis
- Over 5000 people gathered in the Old South Meeting House ⁴
- Planned the Boston Tea Party
- Disguised as American Indians ⁵
 - "Indian Dress" → symbolic in nature

4. Gathered to discuss tea and taxes, how to deal with this situation
5. Represented their separation from Britain
↳ true Americans

Aftermath

- British officials shut down Boston Harbour until the tea was paid for
- 1774 Intolerable Acts - Boston Port Act
- Threat of Treason ⁶
 - Participants kept involvement with the Boston Tea Party a secret for years
- One of the leading sparks of the American Revolution ⁷

6. 116 eventually revealed their identity
↳ some took secret to the grave
7. Revolution began in Lexington April 19th, 1775

1

It's also important to remember that note taking styles are not mutually exclusive. For example, you could try Cornell Style note taking as a parallel note taking strategy.

ACTIVITIES

You can practice parallel note taking by recording notes on this PowerPoint Presentation from the Modern Museum of Art (MOMA) in New York. To enhance the content provided on the slides, record additional notes about the lecture from the content provided in the **“Share this information with your students”** section.

[Click here to access the MOMA's slide lecture on pop art](#)

In an online learning environment, your professor may create PowerPoint presentations in a variety of ways; some may be like this MOMA example, with content already filled into PowerPoint's note section. Remember, you can print these slides off and write your own notes by hand next to the slides, or add your own notes into the note box in a different colour or with a different font.

URL

for lecture for those using a printed workbook:

<https://www.google.ca/url?sa=t&rct=j&q=&es-rc=s&source=web&cd=6&cad=rja&uact=8&ved=0CD->

Course Review

In every course, it is important set some time aside to review the content you have engaged with through reading and by taking notes.

In this section, we will examine some strategies to help with your review.

SELF REFLECTION

Before exploring learning strategies to help engage with review skills, take a few minutes to consider your current strategies by answering these questions.

What strategies do you use to remember information from a lesson?

Is there a particular subject(s) that you find more challenging to review than others?

How long are you able to remember a particular piece of information?

Does this change depending on whether or not you have reviewed course lessons?

Key Terms

Acronym: A word formed from the first letters of other words. Helps with recall of information.

Acrostic: A phrase in which the first letters of each word represent particular concepts.

Jingle: A phrase that uses rhythm and rhyme and is easy to recall. Can be used to remember information.

Method of Loci: The association of different pieces of information with familiar locations as a memory aid.

Mnemonic Devices: Are memory aids to improve recall of information.

Retention of Information: The ability to move concepts into long term memory and recall them later.

Preparing for Review Checklist

I have my reading notes and lesson content notes

It's been 24 hours or less since I reviewed the lesson content from my professor

I have a space with limited distractions and enough room to comfortably spread out with my notes

My phone's on silent and I've logged out of my social media accounts

I'm comfortable, the temperature is nice and I'm not hungry

I know how to contact my professor/instructor or campus learning support services in case I would like help, or more support understanding the course material or with review strategies.

ACTIVITIES

Mnemonic devices

During post-lesson review, it is a good idea to think about different methods that help you recall information. Mnemonic devices are excellent tools to use in order to retain information from your notes. There are a number of types of mnemonic devices, for example:

Jingles

Create a musical rhyme to help remember content: “30 days have September, April, June and November; all the rest have 31, February’s a different one...” is a jingle to help recall the number of days in each month.

Acronyms

Create a word from the first letters of a series of words, for example, some people say HOMES to remember the Great Lakes (Huron, Ontario, Michigan, Erie and Superior).

Acrostics

Create sentence to help you remember a series of letters or words that stand for something; for example some people say “Never Eat Shredded Wheat” to remember the North, East, South and West points on a compass.

Once they are created, these memory aid devices can be added to your notes to help you review and retain the content you’ve just learned; for example, add an acronym or acrostic to the left-hand column in Cornell, in the blank space on your page, or in a spot on a mind map. Overall, the goal of these devices is to help you to remember lesson information in a catchy way. Have a look at your notes from your online course: is there anywhere you would benefit from creating a mnemonic device to remember the content better?

ACTIVITIES

Construct your own mnemonic devices for remembering some of your course content or the key terms discussed in this chapter. Make something like a poem, jingle, acronym or acrostic. You can even use your own mnemonic system. Detail your mnemonic device in the space provided below.

Workbook Wrap-up

Further Reading

Making Inferences

Keys to College Success, by Minnette Lenier and Janet Maker.
Page 49

4 Questions for Reading Critically

Keys to College Success, by Minnette Lenier and Janet Maker.
Page 49

Chapter 4: Learning from Lectures

Chapter 5: Learning from Textbooks

Chapter 6: Effective Memory

Learning for Success: Effective Strategies for Students 4th Edition,
by Joan Fleet, Fiona Goodchild, Richard Zajowski. (2006).