

9.5

Bravo, Nate. This is a very strong portfolio. As I mention in my comments within, I'd like to use it as a model in future semesters when I teach Engl 1A. It's strong for 2 reasons: first, because the cover sheets are designed to discuss various features of the course objectives and to discuss them with specificity, and second, because the evidence included is very strong. Fine job.

**NATHAN PARSONS**

**ENGL 1A**

**CLASS OBJECTIVES PORTFOLIO**

### **OBJECTIVE 1: Workable method for difficult material**

When reading difficult material, I have a workable process that helps me understand the information to use later for my own works. First of all I read through the material once to get the basics of the information presented. Then I break down the information into manageable parts, those being paragraphs or chapters of the book. A dictionary is standard throughout this process for difficult words that I may not know the meaning of. When reading the second time I may highlight specific catch phrases or sentences that I feel have some relevance. Once I have the important information highlighted I like to put things into outline formation. This allows me to put the main ideas of a topic into headings and break it down into smaller bits of information. From outline form, I typically start writing my paper using the main ideas and supporting it with the smaller pieces of information.

I wrote an essay summarizing an article titled "Zoot Suit Culture and the Black Press," by Bruce Tyler. The article was difficult for me because it was so long and had a lot of information. The information was scattered throughout the article, and seemed to jump around. I was able to achieve a good summary using my outline process. The article had topics on the fashion of the zoot suit and what it represented to society in that era. In my notes, the topic of representation had a lot of different meanings. To the

youth, it was a statement of defiance and a way to dress-up and forget about the troubles in their lives. To some elders, it represented crime and gang membership. The topic of jazz was associated with zoot suits in the article. I was able to breakdown jazz into the beginning of jazz, the dances, and the blacks who played the music.

Using the outline formation makes it easier to process information on difficult articles. The process makes you read the article several times digesting different pieces of information each time read. Each time, you read more and more critically, highlighting relevant information. When you go to make you notes or to draw up the outline, you are able to weigh the information and determine if it's necessary for the essay you are writing.

This entire discussion is very well focused on your method for approaching difficult reading material. In the discussion of the specific article on zoot suit culture, it specifically mentions the length of the article and its difficult organization for your purposes. The discussion makes clear how you dealt with those features of the article. The essay, the evidence you provide of the reading process you describe, conveys how successful that process was. Good work, Nate.

RELEVANT WORK:

### **SUMMARY OF ZOOT SUIT CULTURE**

I chose an article titled "Zoot Suit Culture and the Black Press" by Bruce Tyler, out of the *Journal of American Culture* (Summer 94, Vol. 17 issue 2, p.21, 13p). This article had various topics regarding the fashionable style of the Zoot Suit, influences of the youth wearing them, and how the people of the era associated the distinguishable outfit with crime and gang membership. This article also stated how the black press was involved in the writings and movies glorifying the Zoot Suit culture. Therefore, the article was predominantly about Blacks and *their* involvement. There was very little mention specifically on the Mexican community, but the article seemed to associate the Black and Hispanic youths as one.

The Zoot Suit was a very luxurious item due to the amount of tailoring and fabric used. Bruce Tyler states that the suit "...was extremely symbolic. A long, broad, square-shoulders coat, almost reaching the knee, gave youth an adult, manly look. It was a "macho" symbol." (23) Many diverse youths world wear the suit, from Hispanics, to Blacks and Whites. Just putting on the suit was an act of defiance. There were national restrictions to the amount of fabric that could be used to make the suit, since fabric was being rationed for the war effort.

The music of Jazz greats like Duke Ellington, Lionel Hampton, and Cab Calloway were the major influences on the Zoot youth. The first suits started appearing in the late 1930's on members of the bands. Jazz music was full of life, with dances like the jitterbug and swinging. The music also had connotations for rebellion with their songs and lyrics criticizing the racism and prejudice that ran rampant in this era.

Some Black musicians were resentful that White swing bands had crashed in on Black swing styles because Blacks were not widely accepted or allowed to perform in certain white clubs, although they created the swing style. Bebop jazz was the Black reaction. It was a revolutionary movement in music. (Tyler 27)

Those who wore the Zoot Suit were automatically “accused of crime and chaos.” (Tyler 21) The suits did not fit into the norms of society and many feared the class that wore them. “Some youths adopted it as the proper costume for jitterbugging on the dance floor. A very small minority used it as a cover for crime and gang activity.” (Tyler 21) Those who wore the suit for fun and entertainment were included with those who did wrong.

In conclusion, this article was very informative on the perception of the society on the Zoot Suit youth. It was clear the clothing and dancing were rebellious for their time, and because the majority of those wearing them were of different ethnicities than whites, the suitors became segregated and feared. Although the suits and dresses showed defiance, they were mainly used by some as an outlet to have fun, dress up and make themselves feel good in a time when life was tough for many.

## **OBJECTIVE 2: Critical reading**

When writing a paper and using someone else's information it is important to become critical of that source. You must find out if the author has a specific agenda when writing the article, or does it present cold hard facts? That is the purpose of doing research specifically on an author to find out if the author is a reliable source. I chose my website evaluation of an article by Douglas J. Swanson, Ed. D titled “Reporting on a Wartime Social Experience: Heroes, Hooligans, and the Zoot Suit Riots.”

The author had a specific website devoted to his works. This essay was presented to the 41<sup>st</sup> Annual Conference of the Western Social Science Association, in Fort Worth, Texas, on April 29, 1999 by Mr. Swanson. In the author's website included a list of links and one was of his credentials and academic achievements. After further research, I

found the author was currently the Assistant Professor of Department of Communications Studies at the University of Wisconsin, La Crosse. I was also able to type in the author's name through an internet search site like "GOOGLE" to see if he appeared on anything that may have been undesirable or discredit his work.

I also looked into searching the many sources he used to write his article. Using search sites again, I was able to type in the names of books and articles he used in his works cited. The internet gave me the opportunity to see if this was credible work, and of course, it was all legitimate. After evaluating this website, I was able to use the information by this author for my future essay I did on Zoot Suit Culture. Evaluating his works cited, I was able to find more information on my topic. Just this little bit of research paid off in more ways than one.

Again, a clear discussion of how you met this course objective. The discussion clarifies how you used information from other sources to evaluate the essay. The essay that serves as evidence shows what you learned from those sources. Fine work on both the cover sheet and in the evidence.

RELEVANT WORK:

#### **Week 4 Assignment: Website Evaluation**

The purpose of this essay is to validate the usefulness and credibility of an essay by Douglas J. Swanson, Ed. D titled "Reporting on a Wartime Social Experience: Heroes, Hooligans, and the Zoot Suit Riots." This essay is over 17 pages of factual accounts that described what led up to, what happened during, and the aftermath of the riots among young Latinos and military servicemen in Los Angeles, June of 1943. The publishing website is [Bisonusa.net](http://BISONUSA.NET/ZOOT.HTM) and the essay can be found at [HTTP://BISONUSA.NET/ZOOT.HTM](http://BISONUSA.NET/ZOOT.HTM).

The essay written was presented to the 41<sup>st</sup> Annual Conference of the Western Social Science Association, Fort Worth, Texas, on April 23, 1999 by Mr. Swanson. The author had a long list of credentials, with a Masters and higher education. He also had his own website devoted to his academic achievements and research projects he's accomplished. He has had several teaching jobs at different universities and is currently the Assistant Professor of Department of Communication Studies at the University of Wisconsin, La Crosse. With this list of accolades he seemed very credible and an

authority on the subject.

The author used many resources to write this essay. Many of the resources he cited consisted of articles written by newspapers at the time the riots were happening. Also, there were books he credited written in the 1990's about the zoot suit riots, and he used various political articles, and research papers.

### **OBJECTIVE 3: Search for information from sources**

The essay that I wrote for our first research paper on the Zoot Suit and Zoot Suit culture shows my ability to search for data using different resources. I used various resources to find the information to write this article, from books, databases, and internet sources like Google and Yahoo. It took a lot of evaluation of these resources to determine if they were credible and legitimate, especially the information found from the internet.

The evidence I chose to show my ability to search for information is listed in the works cited. I have different resources that range from databases to internet sites. One of my works cited from a database was an article that was wrote for the Journal of American Culture titled "The Zoot Suit and the Black Press." I also chose some articles from an internet site, PBS Online, titled "American Experience: Zoot Suit Riots", and one from an author's personal page, Douglas J. Swanson's, BisonUSA.Net, titled "Reporting on a Wartime Experience: Heroes, Hooligans, and The Zoot Suit Riots."

This essay also shows my ability to paraphrase. The whole essay is a paraphrase in one form or another from information I received from my various resources. My best evidence could be found in the third paragraph when I took information from Bruce Tyler's "Zoot Suit Culture and the Black Press", informing about the first Zoot Suits and

how they were popular with the jazz musicians and jazz crazed youths of that era. His article was very extensive on the origins of the zoot suit, but I was able to dissect it and summarize it in my own words.

This cover sheet, too, is a careful discussion of the elements of the course objective. The only suggestion I would make is that it also point out a section of the research paper that is especially effective at synthesizing information from more than one source. I appreciate that the cover sheet points out the variety of reliable sources you used in the research paper. You selected good evidence to demonstrate your having met this objective, and the cover sheet points to where in the evidence your achievement is visible.

#### RELEVANT WORK:

Nathan Parsons  
Candace Byrne  
English 1A  
6 March, 2005

#### The Zoot Suit and Zoot Suit Culture:

The Zoot suit was one generations style that represented a youth movement in the 1940's. This suit was not limited to just one race, it had connections with Whites, Blacks, Mexicans, and other poor youth in this era. The zoot suit was a typical garment for the care-free party-goer, but the same outfit was portrayed by the media as one worn by criminals and other misguided individuals. The zoot suit was also a contributing factor to riots in Los Angeles, June of 1943, where servicemen attacked minorities and zooters, coining the phrase "Zoot Suit Riots."

The zoot suit was "exaggerated in size," and the outfit was "extremely symbolic" (Tyler 23). Bruce Tyler states:

Long, broad, square-shoulder coat, almost reaching the knee,  
gave youth an adult, manly look. It was a "macho" symbol.  
The finger-tipped coat exuded leisure and fun.

The suit was usually accompanied with a "long chain loop" that "dangled from the belt: often, a pancake hat with ostrich feather topped off the outfit (Swanson 4). The standard cost for a suit ran about \$45-75, which was not cheap in these days (Swanson 4). The Wikipedia, an internet encyclopedia, writes that the men's pant was "wide legged, tight cuffed, or pegged" at the bottom. The women wore short skirts, long-jackets with socks to the knees. They also could be seen in dresses that were low waisted and full at the bottom (Zoot Suit Culture). Another style for a woman who hung around the zoot lifestyle was to wear all black, they called these women "Black Widows" (Wikipedia).

The first zoot suit made to order was reportedly sewn by designers Frierson and McEver in 1940 for a Georgia bus boy named Clyde Duncan (Berger). The suit was the proper costume for the dexterity and movement for the swingers, jitterbuggers, and lindy hoppers of that time (Tyler 21).

The long baggy "draped" pants with "stuffed" cuffs at the angles were symbolic of the

wobbly legs and knees of the dancer. (Tyler 23)

Many historians state the style first became popular among youths after watching black bandleaders like Duke Ellington and Tommy Dorsey and his orchestra in the late 1930's. The zoot suit quickly caught on in jazz and swing-crazed cities and among Chicano and African-American youths in places like Harlem and Los Angeles. Dance halls like the Orpheum Theatre or the Hollywood Palladium is where you could catch the feverish young youths dancing away. There were many young Latinos in Los Angeles around 1940 that migrated from Mexico for work in the United States. When the hard day of work was over, leisure and dancing were the thing to do and were considered serious business (Tyler 23).

The black press and films featuring black entertainers helped the widespread of zoot suits, and brought out the opinions of others on the suits. Many thought that those who wore the suit were criminals (Tyler 21). Black suiters were also perceived as care-free party-goers who rejected patriotism and unity during WWII (Tyler 21). For many wearing the suit brought on discrimination from others and soon the black press tried to stop blacks from wearing the suit stating it could stop further repression (Tyler 23). Wearing the suit, Mexicans and Black youth felt an "ethnic pride"(Tyler 23) against white racism. Tyler wrote "zooters were perceived as rebels who rejected white middle class norms of dress, social, and cultural behavior and racism" (Tyler 32). The youth felt if the society excluded them, then they wouldn't conform to their rules (Tyler 32).

Rebellion was synonymous with zoot suit attire. Even jazz music at the time was considered rebellious. J.A. Rogers, a black writer and historian stated that:

The true spirit of jazz is a joyous revolt from convention, customs, authority, boredom, even sorrow- from everything that would confine the soul of man and hinder its riding free on air.(qtd. In Tyler 23)

First generation Mexican-Americans born in Los Angeles didn't fit in with either Mexicans from south of the border or with whites in the area. These young Mexican-Americans were called "Pauchucos." They were not Mexican or American, but alien to both cultures (Swanson 2). They needed to something that helped them fit in and to feel accepted with on another.

Parents were blamed for the reckless youth, both by society and by the youth themselves. Many parents worked hard labor for cheap wages, usually as share croppers (Tyler 23). The parents were not around to discipline their young and this let their children run around. The youth felt the suits "declared their independence" (Tyler 21) and wearing the suit was a way to rebel from their parents. J. A. Rogers declares:

The zoot suit is not only a style; it is a revolt of callow youth against conventions and authority. As such, however, it is at best but a shallow-brain revolt and typical of the mentality of the wearers. In short, zoot revolt gets the negro nowhere. (qtd. In Tyler 29)

War was widespread overseas in the 1940's and because of that there were restrictions placed on many resources, from wood, metal, coffee, food, to fabric, and much more. Clothing restrictions were ordered as cloth was needed for the uniforms of the soldiers fighting those battles (Tyler 21). Factories were stopped by the Federal Government that produced zoot suits and eventually local law enforcement started citing violators of the cloth-rationing regulations (Tyler 23).

The zoot suit was a garment that was worn during fun times and was a symbol for rebellion for a culture of youths that didn't fit in. The suit is also a major variable to the riots that occurred in Los Angeles, June, 1943. There were many instances that led to the

cause of the riots. The biggest link to the riots was several instances of fighting among Mexican-Americans and the servicemen from the armed forces. First it was one or two fights a month. That escalated into every week, which led to several fights a day (Swanson 8). In June, 1943, “taxis carrying individual sailors began to ‘case’ the Mexican community in Los Angeles for a week before the riots...establishing a battle map for the riots” (Swanson 8). Eventually fighting broke out for several days and servicemen from all over Southern California came out to join their fellow comrades and civilians in attacks on Mexicans and those wearing the suit (Swanson 8). After “chasing, stripping, and occasionally beating zoot suiters of non-zoot-suit-wearing Mexican-Americans and Blacks” (Swanson 8) the attackers went after anyone who looked like a Mexican (Swanson 8). At the end of the riots, no one was reported killed, many wounded and hospitalized. It was a difficult era for minorities. The social situations were complicated, and for many youths, dressing-up and wearing the zoot suit was the only thing that could help them forget about their troubles and chaos in their lives.

#### Works Cited

“American Experience: Zoot Suit Riots.” 2004. PBS Online. Feb. 24, 2005.  
<[HTTP://WWW.PBS.ORG/WGBH/AMEX/ZOOT/ENG\\_SFEATURE/SF\\_ZOOT\\_TEX  
T.HTML](http://www.pbs.org/wgbh/amex/zoot/eng_sfeature/sf_zoot_text.html)>.

“Zoot Suit.” Wikipedia, The Free Encyclopedia. 2004. Feb. 27, 2005.  
<[HTTP://EN.WIKIPEDIA.ORG/WIKI/ZOOT\\_SUIT](http://en.wikipedia.org/wiki/Zoot_Suit)>.

Tyler, Bruce. “Zoot-Suit Culture and the Black Press.” Journal of American Culture.  
Summer 94. Vol: 17, issue 2. P21, 13P. Academic Search Premier. EBSCOhost. Shasta  
College Community Lib., Redding, CA. 15 Feb. 2005.  
<[HTTP://SEARCH.EPNET.COM](http://search.epnet.com)>.

Swanson, Douglas J. “Reporting on A Wartime Social Experience: Heroes, Hooligans,  
and The Zoot Suit Riots.” BISONUSA.NET. April, 1999. Feb. 22, 2005.  
<[HTTP://WWW.BISONUSA.NET/ZOOT.HTM](http://www.bisonusa.net/zoot.htm)>.

#### **OBJECTIVE FOUR: Correct in text citations**

The essay I chose for the objective to prove where I correctly used in-text citations and had a correct works cited page was the essay I wrote on Major League Baseball and Cuba. The paragraph states how in Cuba, baseball was played for the fans, meaning that corporate greed was not the driving factor in their game. The information

used in this article was taken from an article written by Eric Enders titled “El Pasatiempo Nacional.” At the end of the information given in the paragraph, I properly used in-text parenthetical citations by enclosing Enders name in parenthesis giving him credit for the information.

In the same paragraph I used a sentence to include the author’s name in my essay, and using his authority on the subject of baseball in Cuba. The sentence goes as follows: “Eric Enders is an author who has covered the differences between the two country’s views of the game. He wrote: …” This technique involved the author as a source and I was able to transition into the author’s works with a signal phrase. Here I was able to use one of his paragraphs he wrote in his article to prove my point.

On my works cited page of my essay, I was able to use six different sources for the information I used to write my article. There were several different techniques for MLA documentation used. Three of the sources I used were from academic databases, they were listed as follows:

Larmer, Brook. “The Reluctant Defector.” Newsweek 131.2 (12 Jan. 1998): 44. Academic Search Premiere. EbscoHost. Shasta College Community Lib., Redding, CA. 20 Mar. 2005. <<http://www.epnet.com>>.

McCarron, Anthony. Daily News (New York). Feb. 20, 2004. Academic Universe (Lexis-Nexis). Shasta Community College Library, Redding, CA. April 28, 2005. <<http://www.lexis-nexis.com/universe>>.

Sainz, Adrian. Associated Press. April 14, 2004. Academic Universe (Lexis-Nexis). Shasta Community College Library, Redding, CA. April 28, 2005. <<http://www.lexis-nexis.com/universe>>.

These three sources from databases first list the author, name of the article (if any), for whom the article was written for, the date of the article, the database used, where the database was accessed from, to the date of access, and URL of website. The sources were also listed in alphabetical order by last name of author.

The next two works cited entries were from books, these listed as:

Bjarkman, Peter C. Smoke: The Romance and Love of Cuban Baseball. United States: sadTotal Sports Publishing, September 1999.

Echevarria, Roberto Gonzalez. The Pride of Havana: A History of Cuban Baseball. United States: Diane Publishing Company, January 2004.

The two entries stated the author first, then the title of the book, where the book was written, who published it, to the date of publishing.

The last source was from a website. I had very little information on this site, it listed as:

Enders, Eric. "El Pasatiempo National." Eric Enders.Com. May 2001. 20 Mar. 2005. <<http://www.ericenders.com/cubanball.htm>>.

The website entry first states the author of the work, the title of the article, the name of website used to access the information, date the site was updated, the date site was accessed, and URL of site. These techniques for the sources should meet the minimum requirements for proper MLA documentation on a works cited page.

Again, a very thorough discussion in this cover sheet. It is especially thorough in demonstrating your competence with MLA format for Works Cited entries, and the way it organizes the various types of sources and corresponding Works Cited formats is what makes that demonstration work so well. You could do the same in the discussion of in-text citations, noting some different strategies you used for signal phrases. Another characteristic I notice about the in-text citations in this paper: they too show your competence with different types of sources, both authored and unauthored. Very strong evidence.

## RELEVANT WORK:

### Baseball and Cuba

Baseball is played on American soil and Cuban soil. They both have a pitcher, a batter, even the same number of players on the field, but the two have many differences when it comes to the meaning of the game. The Cuban version of ball is very symbolic to its people, where America's version is a money making machine. Cuba has many great players who could excel in the Major Leagues, but for some, the love of their country is worth more to them than the lucrative amount of money they could make. There are players that say it isn't about money, but that they need to prove themselves with the best of the best in the Majors. The only way to play with the best is to leave their family, friends, and country behind as defectors. Last, there are those who do it strictly for monetary reasons and a better way of life.

There are two theories on the origins of baseball in Cuba. Some researchers believe baseball was brought to Cuba in the 1860's by American sailors who stopped over in the Caribbean island's ports (Sainz). The PBS program "Stealing Home: The Case of Contemporary Cuban Baseball" presents the other theory that a man named Nemesio Guillot, an upper-class youth educated in the United States, first brought equipment and demonstrated the fundamentals of the game upon his return home to Havana in 1864 (PBS: Stealing Home). Roughly eight years after the game was recognized, the first recorded organized baseball game between two native Cuban teams occurred (PBS: Stealing Home).

According to Adrian Sainz, a writer for the Associated Press, wrote the island has produced many greats in the Major Leagues. The first recorded Cubans, Armando Marsans and Rafael Almeida, dated back to 1911 (Echevarria). Unfortunately, at a time when racism and prejudice was very widespread, many players were forced to play in the Negro Leagues because they were black. Cuba has also been home to many winter league games played by American greats from Babe Ruth to Ty Cobb, and Cuba was a stopping ground for players honing their skills in the off-season (Sainz). Enders points to the reason for this winter flight: before the revolution, the winter league was popular by major leaguers "looking for good times, warm weather, and a little extra income" (Enders). After the revolution, and the U.S. travel embargo, Americans were cut off to Cuba and their game. In 1959, Fidel Castro, Cuba's communist dictator, disbanded the professional league and Cuban players stopped coming to the United States to play and major leaguers stopped coming to Cuba in the offseason (Sainz).

In 1962, the current form of Cuban ball took effect. It is a strictly amateur league called the National Series (Echevarria). The National Series has 16 teams, one from each of Cuba's provinces and two from Havana (Echevarria). Unlike baseball in the U.S., "the teams truly represent their regions: each player plays for his home province, cheered on from the stands by friends and family" (Enders). In Cuba, there are no trades of players, there are no contracts or free agents. The players are not put on pedestals and they have a more down-to-earth attitude. The players seem more accessible to fans because they are not treated any differently than the normal citizen (Enders).

Baseball in Cuba is played for the fans. This is the biggest difference from the

American version. Money is not the driving factor in Cuba. Admission to a typical game is about one-peso (equivalent to five cents). The outfield walls do not have advertisements paid for by major corporations, instead, they have patriotic slogans written on them like “Participatory sports are the wellspring of champions” (Enders). Eric Enders is an author who has covered the differences between the two countries’ views of the game. He wrote:

Baseball is virtually the only aspect of U.S. culture embraced by the Cuban Revolution, and enterprise based largely on resisting American imperialism. Communist ideals dictate that many of the aspects most Americans find distasteful about baseball -agents, high salaries, labor conflicts, team owners, and, above all, greed- no longer exist in Cuban baseball. The ballparks are named after national heroes, not multinational corporations. To Cubans, baseball is not a business. It is a passion, and it is run by the government, not as a money-making enterprise, but as a public service.

Baseball is held in high regards in Cuba. It is a very patriotic game. Residents roll the famous Cuban cigar during the day and follow the fortunes of their beloved baseball team at night (Enders). The fans are said to be more boisterous and involved than American fans. There are less distractions, like no snack bar or paid advertisements, which allows them to focus on the game more. Locals try to make money at the games by selling their own goods, like peanuts, drinks (Enders). At sundown, play is stopped so the national flag can be taken down, and everyone stands while they play the national anthem (Enders). Carlos Rodriguez Acosta, the Commissioner of Cuban Baseball, has stated about the importance of baseball to Cubans:

The people have an incredible sense of ownership over Cuban baseball. It’s a symbol. I’d say like the flag, like the coat of arms, like the national anthem. Baseball has been a symbol of nationalism for more than 120 years. And therefore, when we’re organizing the championships, we have to be very aware that we’re not just dealing with some baseball game; but rather with the most important spectacle that exists in Cuba, the Cuban National Championship Series (PBS: Stealing Home).

The athletes value the game as much as the fans. They know their role when they go out to play the game and what they represent (PBS: Stealing Home). The baseball commissioner has also said about Cuban player’s values. “...our athletes are very conscious, when they play...of what they defend, and who they represent, and why they’ve become great. Wherever they go, they are like gods to the people. The people stare at them, respect them, adore them, attend to them, help them” (PBS: Stealing Home).

It is thought that the best players play Major League Baseball, and that is the proving grounds for how great of talent you are. Many Cubans are offended when that is said, that the suggestion of their players are missing out on something by not going to the majors upsets them (Enders). American agents and scouts disobey the law and visit Cuba prospecting for talent, and try to convince these players to defect. Many resist the temptation for the love of their country and families, and stay at home and play, but there are lots of talent in the major leagues who have left their home country of Cuba to never be able to return again for fear of persecution (Larmer).

There are many stories of players who have defected from Cuba in the last ten years. Orlando Hernandez was a pitcher who had the best record in Cuban history. He had a step-brother who defected to the U.S. to play ball, and the Cuban government thought Orlando was involved. Hernandez was banned from Cuban baseball for his alleged involvement and he couldn't give up the game. Hernandez defected to the U.S. in 1997 and left his wife and two children behind (Larmer). A more recent story is that of Jose Contreras. He was another star to the Cuban Olympic team, named Cuba's male athlete of the year three times, and was often invited to dinners with Fidel Castro (McCarron). He defected in 2002, to play major league ball, signing a four-year, \$32 million dollar contract, leaving behind his wife and two daughters. He thought his decision to leave his family behind was only temporary. Other defectors like Yankee star, Orlando Hernandez, have families who were let out of Cuba to join up in the United States (McCarron). For Hernandez, it took 10 months for his wife and children to be allowed to leave Cuba, but for Contreras, his family isn't being allowed to leave (McCarron). Contreras feels Castro is making an example of him by not letting them leave.

For as many players that leave Cuba to show their talents, there are hundreds of good players who stay in their home country. In "El Pasatiempo Nacional", Eric Enders wrote of Omar Linares. Enders boasts of Linares as "the foremost player in international baseball" and "one of the best half-dozen third basemen in baseball history." Enders also writes:

Like many of his countrymen, Linares is somewhat suspicious of foreigners. Often the only Americans the Cuban players have ever met are agents or scouts trying to convince them to defect. Though Linares has had countless opportunities to turn pro, he has resisted the temptation of major league riches because, he says, he finds playing for the country more rewarding.

Once again, the Cubans who play in their homeland, get very angry when people try to argue that they are not playing with the best players like they would get out of the major leagues (Bjarkman).

In conclusion, baseball is a game that can be controlled by corporations, money, and even politics. The rules of the game are the same the United States and Cuba, but the impact on society and the meaning of the game are on two different levels (Bjarkman). Baseball is not an enterprise in Cuba, it doesn't have to be a money making machine to exist in this poor country. Even though the countries are different, the love of the game is apparent in both cultures. Baseball in Cuba is played for the people, by the people.

#### Works Cited

Bjarkman, Peter C. Smoke: The Romance and Love of Cuban Baseball. United States:

Total Sports Publishing, September 1999.

Echevarria, Roberto Gonzalez. The Pride of Havana: A History of Cuban Baseball.

United States: Diane Publishing Company, January 2004.

Enders, Eric. "El Pasatiempo National." Eric Enders.Com. May 2001. 20 Mar. 2005.

<<http://www.ericenders.com/cubanball.htm>>.

Larmer, Brook. "The Reluctant Defector." Newsweek 131.2 (12 Jan. 1998): 44.

Academic Search Premiere. EbscoHost. Shasta College Community Lib., Redding, CA. 20 Mar. 2005. <<http://www.epnet.com>>.

Larmer, Brook. "The Reluctant Defector." Newsweek 131.2 (12 Jan. 1998): 44.

Academic Search Premiere. EbscoHost. Shasta Community College Lib., Redding, CA. 20 Mar. 2005. <<http://www.epnet.com>>.

McCarron, Anthony. Daily News (New York). Feb. 20, 2004. Academic Universe

(Lexis-Nexis). Shasta Community College Library, Redding, CA. April 28, 2005. <<http://www.lexis-nexis.com/universe>>.

Sainz, Adrian. Associated Press. April 14, 2004. Academic Universe (Lexis-Nexis).

Shasta Community College Library, Redding, CA. April 28, 2005.<<http://www.lexis-nexis.com/universe>>.

## **OBJECTIVE 5: Organized Essays**

Organized essays consist of some of the following: introducing a thesis, supporting that with logical information, appropriate transition to different information, to concluding with information supporting the purpose of the essay. I have chosen my essay titled "Baseball in Cuba" to prove my theory on how to appropriately write an organized essay.

The thesis for my essay was: what is the role of major league baseball in Cuba

and how do the two games differ? In my article I introduced my thesis in the second sentence of the first paragraph. The first paragraph starts as:

Baseball is a game played on American soil and Cuban soil. They both have a pitcher, a batter, even the same number of players on the field, but the two have many differences when it comes to the meaning of the game.

The same paragraph goes to support my thesis in the third sentence where it states that “The Cuban version is very symbolic to it’s people, where America’s version is a money making machine.” The latter paragraphs develop the history of Cuban ball to what it is now and go further in depth as to the many differences the two game have. The fifth paragraph once again brings back the thesis as:

Baseball in Cuba is played for the fans. This is the biggest difference than the American version. Money is not the driving factor in Cuba.

The proper way to conclude the essay is to state the purpose of your essay again by involving the thesis somehow and proving it’s point. The way I was able to achieve this conclusion was written as:

In conclusion, baseball is a game that can be controlled by corporations, money, and even politics. The rules of the game are the same the United States and Cuba, but the impact on society and the meaning of the game are on two different levels (Bjarkman). Baseball is not an enterprise in Cuba, it doesn’t have to be a money making machine to exist in this poor country. Even though the countries are different, the love of the game is apparent in both cultures. Baseball in Cuba is played for the people, by the people.

This cover sheet is a well-developed discussion of how your essay on baseball and Cuba introduces and then stays with a thesis. All of the quotations from your essay contribute to that discussion. They also do double-duty in demonstrating the essay’s introduction and conclusion. Good work, Nate. I want to use this portfolio as a model when I teach subsequent semesters of English 1A, so I’ll e-mail you and ask you permission to do so.

## RELEVANT WORK:

### Baseball and Cuba

Baseball is played on American soil and Cuban soil. They both have a pitcher, a batter, even the same number of players on the field, but the two have many differences when it comes to the meaning of the game. The Cuban version of ball is very symbolic to its people, where America's version is a money making machine. Cuba has many great players who could excel in the Major Leagues, but for some, the love of their country is worth more to them than the lucrative amount of money they could make. There are players that say it isn't about money, but that they need to prove themselves with the best of the best in the Majors. The only way to play with the best is to leave their family, friends, and country behind as defectors. Last, there are those who do it strictly for monetary reasons and a better way of life.

There are two theories on the origins of baseball in Cuba. Some researchers believe baseball was brought to Cuba in the 1860's by American sailors who stopped over in the Caribbean island's ports (Sainz). The PBS program "Stealing Home: The Case of Contemporary Cuban Baseball" presents the other theory that a man named Nemesio Guillot, an upper-class youth educated in the United States, first brought equipment and demonstrated the fundamentals of the game upon his return home to Havana in 1864 (PBS: Stealing Home). Roughly eight years after the game was recognized, the first recorded organized baseball game between two native Cuban teams occurred (PBS: Stealing Home).

According to Adrian Sainz, a writer for the Associated Press, wrote the island has produced many greats in the Major Leagues. The first recorded Cubans, Armando Marsans and Rafael Almeida, dated back to 1911 (Echevarria). Unfortunately, at a time when racism and prejudice was very widespread, many players were forced to play in the Negro Leagues because they were black. Cuba has also been home to many winter league games played by American greats from Babe Ruth to Ty Cobb, and Cuba was a stopping ground for players honing their skills in the off-season (Sainz). Enders points to the reason for this winter flight: before the revolution, the winter league was popular by major leaguers "looking for good times, warm weather, and a little extra income" (Enders). After the revolution, and the U.S. travel embargo, Americans were cut off to Cuba and their game. In 1959, Fidel Castro, Cuba's communist dictator, disbanded the professional league and Cuban players stopped coming to the United States to play and major leaguers stopped coming to Cuba in the offseason (Sainz).

In 1962, the current form of Cuban ball took effect. It is a strictly amateur league called the National Series (Echevarria). The National Series has 16 teams, one from each of Cuba's provinces and two from Havana (Echevarria). Unlike baseball in the U.S., "the teams truly represent their regions: each player plays for his home province, cheered on from the stands by friends and family" (Enders). In Cuba, there are no trades of players, there are no contracts or free agents. The players are not put on pedestals and they have a more down-to-earth attitude. The players seem more accessible to fans because they are not treated any differently than the normal citizen (Enders).

Baseball in Cuba is played for the fans. This is the biggest difference from the American version. Money is not the driving factor in Cuba. Admission to a typical

game is about one-peso (equivalent to five cents). The outfield walls do not have advertisements paid for by major corporations, instead, they have patriotic slogans written on them like “Participatory sports are the wellspring of champions” (Enders). Eric Enders is an author who has covered the differences between the two countries’ views of the game. He wrote:

Baseball is virtually the only aspect of U.S. culture embraced by the Cuban Revolution, and enterprise based largely on resisting American imperialism. Communist ideals dictate that many of the aspects most Americans find distasteful about baseball -agents, high salaries, labor conflicts, team owners, and, above all, greed- no longer exist in Cuban baseball. The ballparks are named after national heroes, not multinational corporations. To Cubans, baseball is not a business. It is a passion, and it is run by the government, not as a money-making enterprise, but as a public service.

Baseball is held in high regards in Cuba. It is a very patriotic game. Residents roll the famous Cuban cigar during the day and follow the fortunes of their beloved baseball team at night (Enders). The fans are said to be more boisterous and involved than American fans. There are less distractions, like no snack bar or paid advertisements, which allows them to focus on the game more. Locals try to make money at the games by selling their own goods, like peanuts, drinks (Enders). At sundown, play is stopped so the national flag can be taken down, and everyone stands while they play the national anthem (Enders). Carlos Rodriguez Acosta, the Commissioner of Cuban Baseball, has stated about the importance of baseball to Cubans:

The people have an incredible sense of ownership over Cuban baseball. It’s a symbol. I’d say like the flag, like the coat of arms, like the national anthem. Baseball has been a symbol of nationalism for more than 120 years. And therefore, when we’re organizing the championships, we have to be very aware that we’re not just dealing with some baseball game; but rather with the most important spectacle that exists in Cuba, the Cuban National Championship Series (PBS: Stealing Home).

The athletes value the game as much as the fans. They know their role when they go out to play the game and what they represent (PBS: Stealing Home). The baseball commissioner has also said about Cuban player’s values. “...our athletes are very conscious, when they play...of what they defend, and who they represent, and why they’ve become great. Wherever they go, they are like gods to the people. The people stare at them, respect them, adore them, attend to them, help them” (PBS: Stealing Home).

It is thought that the best players play Major League Baseball, and that is the proving grounds for how great of talent you are. Many Cubans are offended when that is said, that the suggestion of their players are missing out on something by not going to the majors upsets them (Enders). American agents and scouts disobey the law and visit Cuba prospecting for talent, and try to convince these players to defect. Many resist the temptation for the love of their country and families, and stay at home and play, but there are lots of talent in the major leagues who have left their home country of Cuba to never be able to return again for fear of persecution (Larmer).

There are many stories of players who have defected from Cuba in the last ten

years. Orlando Hernandez was a pitcher who had the best record in Cuban history. He had a step-brother who defected to the U.S. to play ball, and the Cuban government thought Orlando was involved. Hernandez was banned from Cuban baseball for his alleged involvement and he couldn't give up the game. Hernandez defected to the U.S. in 1997 and left his wife and two children behind (Larmer). A more recent story is that of Jose Contreras. He was another star to the Cuban Olympic team, named Cuba's male athlete of the year three times, and was often invited to dinners with Fidel Castro (McCarron). He defected in 2002, to play major league ball, signing a four-year, \$32 million dollar contract, leaving behind his wife and two daughters. He thought his decision to leave his family behind was only temporary. Other defectors like Yankee star, Orlando Hernandez, have families who were let out of Cuba to join up in the United States (McCarron). For Hernandez, it took 10 months for his wife and children to be allowed to leave Cuba, but for Contreras, his family isn't being allowed to leave (McCarron). Contreras feels Castro is making an example of him by not letting them leave.

For as many players that leave Cuba to show their talents, there are hundreds of good players who stay in their home country. In "El Pasatiempo Nacional", Eric Enders wrote of Omar Linares. Enders boasts of Linares as "the foremost player in international baseball" and "one of the best half-dozen third basemen in baseball history." Enders also writes:

Like many of his countrymen, Linares is somewhat suspicious of foreigners. Often the only Americans the Cuban players have ever met are agents or scouts trying to convince them to defect. Though Linares has had countless opportunities to turn pro, he has resisted the temptation of major league riches because, he says, he finds playing for the country more rewarding.

Once again, the Cubans who play in their homeland, get very angry when people try to argue that they are not playing with the best players like they would get out of the major leagues (Bjarkman).

In conclusion, baseball is a game that can be controlled by corporations, money, and even politics. The rules of the game are the same the United States and Cuba, but the impact on society and the meaning of the game are on two different levels (Bjarkman). Baseball is not an enterprise in Cuba, it doesn't have to be a money making machine to exist in this poor country. Even though the countries are different, the love of the game is apparent in both cultures. Baseball in Cuba is played for the people, by the people.

#### Works Cited

Bjarkman, Peter C. Smoke: The Romance and Love of Cuban Baseball. United States:

Total Sports Publishing, September 1999.

Echevarria, Roberto Gonzalez. The Pride of Havana: A History of Cuban Baseball.

United States: Diane Publishing Company, January 2004.

Enders, Eric. "El Pasatiempo Nacional." Eric Enders.Com. May 2001. 20 Mar. 2005.

<http://www.ericenders.com/cubanball.htm>.

Larmer, Brook. "The Reluctant Defector." Newsweek 131.2 (12 Jan. 1998): 44. Academic Search Premiere. EbscoHost. Shasta College Community Lib., Redding, CA. 20 Mar. 2005. <<http://www.epnet.com>>.

Larmer, Brook. "The Reluctant Defector." Newsweek 131.2 (12 Jan. 1998): 44. Academic Search Premiere. EbscoHost. Shasta College Community Lib., Redding, CA. 20 Mar. 2005. <<http://www.epnet.com>>.

McCarron, Anthony. Daily News (New York). Feb. 20, 2004. Academic Universe (Lexis-Nexis). Shasta Community College Library, Redding, CA. April 28, 2005. <<http://www.lexis-nexis.com/universe>>.

Sainz, Adrian. Associated Press. April 14, 2004. Academic Universe (Lexis-Nexis). Shasta Community College Library, Redding, CA. April 28, 2005. <<http://www.lexis-nexis.com/universe>>.

## **OBJECTIVE 6: Revision of essay**

The purpose of this objective is to show that you can properly revise an essay with corrections and mechanics that will improve the quality of the essay. I chose to use my last essay, "Baseball and Cuba," as my evidence that I have achieved this. Here is a copy of my rough draft of one particular paragraph:

There are two theories on the origin of baseball in Cuba. Some researchers believe baseball was brought to Cuba in the 1860's by American sailors who stopped over in the Caribbean island's ports (Sainz). The other theory was a man named Nemesio Guillot, an upper-

class youth educated in the United States, first brought equipment and demonstrated the fundamentals of the game upon his return home to Havana in 1864 (PBS: Stealing Home). Roughly eight years after the game was recognized, the first recorded organized baseball game between two native Cuban teams occurred (PBS: Stealing Home).

The revised version went as follows:

There are two theories on the origins of baseball in Cuba. Some researchers believe baseball was brought to Cuba in the 1860's by American sailors who stopped over in the Caribbean island's ports (Sainz). The PBS program "Stealing Home: The Case of Contemporary Cuban Baseball" presents the other theory that a man named Nemesio Guillot, an upper-class youth educated in the United States, first brought equipment and demonstrated the fundamentals of the game upon his return home to Havana in 1864 (Stealing Home). Roughly eight years after the game was recognized, the first recorded organized baseball game between two native Cuban teams occurred (Stealing Home).

The revisions made in the second paragraph were at the beginning of the third sentence. I introduced a source of information to lead off my sentence. In the same paragraph I also properly corrected the parenthetical citations by taking the PBS out of the citation.

Another case of making improvements to my essay was the addition of the second to last paragraph of my essay. This paragraph reinforces earlier statements of how there are some great Cuban players who would not leave their country, and that money was not the reason they played the game. Adding this paragraph helped reiterate the Cuban aspect of baseball, helping prove my thesis.

For as many players that leave Cuba to show their talents, there are hundreds of good players who stay in their home country. In "El Pasatiempo Nacional", Eric Enders wrote of Omar Linares. Enders boasts of Linares as "the foremost player in international baseball" and "one of the best half-dozen third basemen in baseball history." Enders also writes:

Like many of his countrymen, Linares is somewhat suspicious of foreigners. Often the

only Americans the Cuban players have ever met are agents or scouts trying to convince them to defect. Though Linares has had countless opportunities to turn pro, he has resisted the temptation of major league riches because, he says, he finds playing for the country more rewarding.

Once again, the Cubans who play in their homeland, get very angry when people try to argue that they are not playing with the best players like they would get out of the major leagues (Bjarkman).

More good work, again because of the development of your discussion through specificity of examples. These examples, placed here—though they are also in the research paper—make it absolutely certain that I, or any reader, will notice what you want me to notice as revisions.

RELEVANT WORK:

### Baseball and Cuba

Baseball is played on American soil and Cuban soil. They both have a pitcher, a batter, even the same number of players on the field, but the two have many differences when it comes to the meaning of the game. The Cuban version of ball is very symbolic to its people, where America's version is a money making machine. Cuba has many great players who could excel in the Major Leagues, but for some, the love of their country is worth more to them than the lucrative amount of money they could make. There are players that say it isn't about money, but that they need to prove themselves with the best of the best in the Majors. The only way to play with the best is to leave their family, friends, and country behind as defectors. Last, there are those who do it strictly for monetary reasons and a better way of life.

There are two theories on the origins of baseball in Cuba. Some researchers believe baseball was brought to Cuba in the 1860's by American sailors who stopped over in the Caribbean island's ports (Sainz). The PBS program "Stealing Home: The Case of Contemporary Cuban Baseball" presents the other theory that a man named Nemesio Guillot, an upper-class youth educated in the United States, first brought equipment and demonstrated the fundamentals of the game upon his return home to Havana in 1864 (PBS: Stealing Home). Roughly eight years after the game was recognized, the first recorded organized baseball game between two native Cuban teams occurred (PBS: Stealing Home).

According to Adrian Sainz, a writer for the Associated Press, wrote the island has produced many greats in the Major Leagues. The first recorded Cubans, Armando Marsans and Rafael Almeida, dated back to 1911 (Echevarria). Unfortunately, at a time when racism and prejudice was very widespread, many players were forced to play in the Negro Leagues because they were black. Cuba has also been home to many winter league games played by American greats from Babe Ruth to Ty Cobb, and Cuba was a stopping ground for players honing their skills in the off-season (Sainz). Enders points to the reason for this winter flight: before the revolution, the winter league was popular by

major leaguers “looking for good times, warm weather, and a little extra income” (Enders). After the revolution, and the U.S. travel embargo, Americans were cut off to Cuba and their game. In 1959, Fidel Castro, Cuba’s communist dictator, disbanded the professional league and Cuban players stopped coming to the United States to play and major leaguers stopped coming to Cuba in the offseason (Sainz).

In 1962, the current form of Cuban ball took effect. It is a strictly amateur league called the National Series (Echevarria). The National Series has 16 teams, one from each of Cuba’s provinces and two from Havana (Echevarria). Unlike baseball in the U.S., “the teams truly represent their regions: each player plays for his home province, cheered on from the stands by friends and family” (Enders). In Cuba, there are no trades of players, there are no contracts or free agents. The players are not put on pedestals and they have a more down-to-earth attitude. The players seem more accessible to fans because they are not treated any differently than the normal citizen (Enders).

Baseball in Cuba is played for the fans. This is the biggest difference from the American version. Money is not the driving factor in Cuba. Admission to a typical game is about one-peso (equivalent to five cents). The outfield walls do not have advertisements paid for by major corporations, instead, they have patriotic slogans written on them like “Participatory sports are the wellspring of champions” (Enders). Eric Enders is an author who has covered the differences between the two countries’ views of the game. He wrote:

Baseball is virtually the only aspect of U.S. culture embraced by the Cuban Revolution, and enterprise based largely on resisting American imperialism. Communist ideals dictate that many of the aspects most Americans find distasteful about baseball -agents, high salaries, labor conflicts, team owners, and, above all, greed- no longer exist in Cuban baseball. The ballparks are named after national heroes, not multinational corporations. To Cubans, baseball is not a business. It is a passion, and it is run by the government, not as a money-making enterprise, but as a public service.

Baseball is held in high regards in Cuba. It is a very patriotic game. Residents roll the famous Cuban cigar during the day and follow the fortunes of their beloved baseball team at night (Enders). The fans are said to be more boisterous and involved than American fans. There are less distractions, like no snack bar or paid advertisements, which allows them to focus on the game more. Locals try to make money at the games by selling their own goods, like peanuts, drinks (Enders). At sundown, play is stopped so the national flag can be taken down, and everyone stands while they play the national anthem (Enders). Carlos Rodriguez Acosta, the Commissioner of Cuban Baseball, has stated about the importance of baseball to Cubans:

The people have an incredible sense of ownership over Cuban baseball. It’s a symbol. I’d say like the flag, like the coat of arms, like the national anthem. Baseball has been a symbol of nationalism for more than 120 years. And therefore, when we’re organizing the championships, we have to be very aware that we’re not just dealing with some baseball game; but rather with the most important spectacle that exists in Cuba, the Cuban National Championship Series (PBS: Stealing Home).

The athletes value the game as much as the fans. They know their role when they

go out to play the game and what they represent (PBS: Stealing Home). The baseball commissioner has also said about Cuban player's values. "...our athletes are very conscious, when they play...of what they defend, and who they represent, and why they've become great. Wherever they go, they are like gods to the people. The people stare at them, respect them, adore them, attend to them, help them" (PBS: Stealing Home).

It is thought that the best players play Major League Baseball, and that is the proving grounds for how great of talent you are. Many Cubans are offended when that is said, that the suggestion of their players are missing out on something by not going to the majors upsets them (Enders). American agents and scouts disobey the law and visit Cuba prospecting for talent, and try to convince these players to defect. Many resist the temptation for the love of their country and families, and stay at home and play, but there are lots of talent in the major leagues who have left their home country of Cuba to never be able to return again for fear of persecution (Larmer).

There are many stories of players who have defected from Cuba in the last ten years. Orlando Hernandez was a pitcher who had the best record in Cuban history. He had a step-brother who defected to the U.S. to play ball, and the Cuban government thought Orlando was involved. Hernandez was banned from Cuban baseball for his alleged involvement and he couldn't give up the game. Hernandez defected to the U.S. in 1997 and left his wife and two children behind (Larmer). A more recent story is that of Jose Contreras. He was another star to the Cuban Olympic team, named Cuba's male athlete of the year three times, and was often invited to dinners with Fidel Castro (McCarron). He defected in 2002, to play major league ball, signing a four-year, \$32 million dollar contract, leaving behind his wife and two daughters. He thought his decision to leave his family behind was only temporary. Other defectors like Yankee star, Orlando Hernandez, have families who were let out of Cuba to join up in the United States (McCarron). For Hernandez, it took 10 months for his wife and children to be allowed to leave Cuba, but for Contreras, his family isn't being allowed to leave (McCarron). Contreras feels Castro is making an example of him by not letting them leave.

For as many players that leave Cuba to show their talents, there are hundreds of good players who stay in their home country. In "El Pasatiempo Nacional", Eric Enders wrote of Omar Linares. Enders boasts of Linares as "the foremost player in international baseball" and "one of the best half-dozen third basemen in baseball history." Enders also writes:

Like many of his countrymen, Linares is somewhat suspicious of foreigners. Often the only Americans the Cuban players have ever met are agents or scouts trying to convince them to defect. Though Linares has had countless opportunities to turn pro, he has resisted the temptation of major league riches because, he says, he finds playing for the country more rewarding.

Once again, the Cubans who play in their homeland, get very angry when people try to argue that they are not playing with the best players like they would get out of the major leagues (Bjarkman).

In conclusion, baseball is a game that can be controlled by corporations, money, and even politics. The rules of the game are the same the United States and Cuba, but the impact on society and the meaning of the game are on two different levels (Bjarkman).

Baseball is not an enterprise in Cuba, it doesn't have to be a money making machine to exist in this poor country. Even though the countries are different, the love of the game is apparent in both cultures. Baseball in Cuba is played for the people, by the people.

#### Works Cited

Bjarkman, Peter C. Smoke: The Romance and Love of Cuban Baseball. United States: Total Sports Publishing, September 1999.

Echevarria, Roberto Gonzalez. The Pride of Havana: A History of Cuban Baseball. United States: Diane Publishing Company, January 2004.

Enders, Eric. "El Pasatiempo National." Eric Enders.Com. May 2001. 20 Mar. 2005. <<http://www.ericenders.com/cubanball.htm>>.

Larmer, Brook. "The Reluctant Defector." Newsweek 131.2 (12 Jan. 1998): 44. Academic Search Premiere. EbscoHost. Shasta College Community Lib., Redding, CA. 20 Mar. 2005. <<http://www.epnet.com>>.

Larmer, Brook. "The Reluctant Defector." Newsweek 131.2 (12 Jan. 1998): 44. Academic Search Premiere. EbscoHost. Shasta College Community Lib., Redding, CA. 20 Mar. 2005. <<http://www.epnet.com>>.

McCarron, Anthony. Daily News (New York). Feb. 20, 2004. Academic Universe (Lexis-Nexis). Shasta Community College Library, Redding, CA. April 28, 2005. <<http://www.lexis-nexis.com/universe>>.

Sainz, Adrian. Associated Press. April 14, 2004. Academic Universe (Lexis-Nexis). Shasta Community College Library, Redding, CA. April 28, 2005. <<http://www.lexis-nexis.com/universe>>.