

# FINAL EXAM UWP 104A

## FINAL EXAMINATION \*

[https://en.wikipedia.org/wiki/Steve\\_Jobs](https://en.wikipedia.org/wiki/Steve_Jobs)

Consider the above website as a “digital” document which can, with skill, be reduced in size.

The objective that underwrites this Final Examination is for students to write two different summaries of the detailed information featured on the site above.

Summary #1 must be no more than 500 words.

Summary #2 must be no more than 50 words.

Please Note: Failure to complete two separate summaries, as indicated, will result in immediate failure. Also be warned that the smaller of the two summaries (Summary # 2) cannot contain sentences, or portions thereof, from Summary # 1 – That is, both pieces must be distinctive (not derivative).

### Pointers:-

Prepare ultra-detailed outline for examination purposes.

Overwrite your examination ...

Concentrate on specific references to person, place or thing – “Details.”

Concentrate (if available) on specific numbers, stats, dates, etc. – “Details.”

Eliminate as much (needless) prepositional clutter as possible.

Eliminate any inessential sentence or sentences.

Eliminate bogus opening or closing (“areas of vulnerability”).

Finish exam before finishing exam – i.e., print out rough draft copy and scan for errors: spelling, tense, plural/singular agreement.

## SAMPLE ONE:-

E. Lynn Harris. A Love Of My Own. Janet Hill, ed. New York, NY. Doubleday. 2002. 386 pages. \$24.95.

E. Lynn Harris has delivered yet another I-can't-put-it-down page turner with his latest novel A Love Of My Own. Harris brings back a returning favorite leading man, Raymond Tyler, Jr. a character that never gets boring, always seeking to claim his space as a homosexual in a heterosexual society. As I relished in the dramatic ending of Harris's last novel, Anyway The Wind Blows, He left readers rejoicing when Raymond finally settled down finding his true love, Trent Walters. Just when readers felt Raymond had finally found his happily ever after, Harris deals Raymond a bad hand in the first dramatic pages of A Love Of My Own, leaving Raymond once again jilted and at the crossroads. Harris displays Raymond's consistent resiliency as he quickly dusts himself off, moving to New York City where he makes himself home as CEO of a new publishing company that just happens to be owned by the richest African American man in America. Raymond meets an exciting mirage of new friends while some folks from the past make their cameo appearance in Raymond's new life mixed with the rich, high society life of African Americans.

Harris takes a different approach this time with not giving focus to Raymond's long time inner struggles with his sexuality. Raymond takes a vow of abstinence, relaxing within the comfort of his sexual identity. This novel has graduated from Harris's usual preoccupation with homophobia, sometimes beating the reader over the head with sermons of why we 21<sup>st</sup> century heterosexuals should just get over it (after 8 novels, I think we got it!). Not only do we experience more tolerant homosexual-heterosexual contact, Harris delivers an over-the-top scene where Sebastian, Raymond's young heterosexual physical trainer, is stranded for the night at Raymond's apartment. Sebastian is forced not only to stay the night at Raymond's apartment, but also agrees to sleep in the same bed (Raymond has no clean blankets for sofa sleeping). In this sexually tense scene, at least for Raymond, Raymond looks for a clean pair of pajamas to offer Sebastian only to come back into the bedroom to find his virile young trainer standing next to the bed stark naked.

"When I walked back into the bedroom, there stood Sebastian, butt naked with heavily muscled shoulders, chest and powerful thighs covered in milky brown skin.

'Yo, Ray, I hope its not a problem, but I don't sleep in draws,' Sebastian said.

I averted my eyes and headed toward the bathroom where I could talk to God privately and ask Him what was up and pray that it wouldn't be me."

Alternating chapters in Harris's usual style of 1<sup>st</sup> person, we follow alongside our second major character, Zola Norwood who is living her dream as editor-in-chief of her own magazine. Zola's character doesn't start off as having quite the depth Harris usually delivers with his complex characters. As we move along with Zola, we never get a sense of Zola's true desires and motivations as she carries on a lustful affair of hotel rendezvous with her boss and her once a week wam-bam-thank-you-boy encounters with her young lover Jabar. Even when Harris unveils the two skeletons twirling in Zola's closet it doesn't quite act as the tie that binds between her soap opera past and present. Not giving up though, Zola is a new character, certainly not boring. Things pick up for her when her affair with her boss suddenly threatens her job and her life.

As Harris paints the picture of African Americans living in high class society, he depicts African Americans not embracing the dream of helping their fellow neighbor, but chasing the real American dream of Gordon Gekko's "Greed is good" not Martin Luther King's dream. We get a full taste of classism, sexism and greed embodied perfectly in Raymond and Zola's boss, billionaire media mogul Davis Vincent McClinton. Davis is far from boring, operating as a hateful power hungry leech as he literally disrespects everyone he encounters. Money is his focus and sex is his pastime, as he enjoys none with his also rich wife. Even though he prides himself as a high class cultured self made

billionaire, he refers to women as his 'bitches' including his wife. When Zola's guilt begins to eat away at her sinful soul, she tries to end her relationship with Davis, a big mistake, as he retaliates using Raymond as the bait to destroy Zola's life.

"The bitch isn't doing what she was hired to do, run a magazine, and more important, give me p\*\*\*y on demand when I need it. I don't have time to go out and look for new p\*\*\*y. Fire her!"

So much for the 21<sup>st</sup> century African American success story. As distasteful as McClinton is, Harris delivers him straight and brutal. What a joy it is to discover the kryptonite Harris digs up from McClinton's past. All along, Raymond seems to be the innocent fly on the wall who witnesses every mouth dropping revelation, this world of drama whirling around him.

A Love Of My Own reads steady and easy, a consistent trait Harris brings to every novel he's written. Although at times his sub-plots may seem a little like a soap opera, Harris creates characters that are complex and colorful. These are people who have struggled through poverty, conflicts with sexual identity and sex addiction, alcoholism and the pain of broken families. The drama keeps us reading to the end, which Harris usually leaves open for his readers so they can anticipate a future tryst with their favorite characters. When I want a book to distract me from my own boring life, I'll always pick up Harris's latest knowing I'll get a head full of drama and romance. Did I say he's an excellent writer?

## **SAMPLE TWO:-**

**"Donorboy" by Brendan Halpin. New York, New York. Random House Publications 2004: 209 pp., \$12.95.**

It is difficult to find a novel that not only makes an impact through a heartfelt plot but also through a uniquely structured narrative. "Donorboy" looks into the lives of Rosalind, a 15-year-old girl who grows up a child with "two mommies", and Sean, Rosalind's mysterious sperm donor father whom she has never met. When a fatal freak accident involving "foodstuffs" takes the lives of Rosalind's lesbian mothers, she is sent to live with, Sean, a middle-aged public lawyer. The story of Rosalind's struggle to find her grief and deal with it parallels Sean's own struggle in understanding his new role as a father of a withdrawn teenage girl. "Donorboy" is told entirely through Rosalind's grief-journal entries, Instant Messages, emails and other forms of notes, allowing each character to narrate their own feelings in a clear and understandable manner. "I didn't do my homework, but I don't feel like crying, I just feel like somebody who had a day today instead of some sad girl who dragged her sorry ass through the day which is good, but I guess I worry a little bit about losing my sadness like Lisa said because that's sort of what I have that connects me to Mom and Mommy." The novel intertwines Rosalind's extreme sadness with bits of humor making a grief-stricken novel a breezy read that is not easily forgotten. The thoughts and feelings of Rosalind lay the foundation for the novel to grow upon. The fact the majority of her thoughts concerning her mommies, nosey psychiatrist, Sean her "goober" dad and her new found love of dark rock music, come through her own journal entries, generate a mirror image of her mind with run-on sentences, missed punctuation and grammar mistakes, bringing her closer to readers. As a novel "Donorboy" exists not only as a model of

how to deal with difficult struggles, but as a mode for understanding the psychological aspects behind tragedy.

As Rosalind adjusts to life with Sean, she enters phases of personal discovery, contemplating her sexuality, her future goals, and personal image. Rosalind's relationship with a classmate Kate, throws Rosalind into a typical rebellious teenage rocker phase, present in many modern day high schools. Her friendship with Kate lead her to develop a crush on an older boy in a rock band, begin skipping school, and in the lowest point of her journey, encounter drugs and fail to come home. This event is the turning point in the novel since Rosalind finally calls on Sean to rescue her, giving him his first real positive action as a father and she extends some intention of improving her life. Rosalind's initial struggle to deal with the loss of her "mommies" is reflected in her undying need to be able to shed a real batch of tears. The novel opens with her inability and anger in not being able to cry, and closes with her achieving her mission. "I don't know Fluffy. I still hate what happened, and it's not like I wouldn't trade this life for my old one in a second. It is never going to be ok that they died, because it was stupid and wrong and unfair and it hurts, and that's never ever going to be ok. But maybe I will be." The conclusion of the novel is not a happily-ever-after attitude, rather an ending that leaves readers with the sense there is hope for those in grief and although it is not an easy journey overcoming grief, and one may never be over the loss of a loved one, small steps and minor actions help lead one out of a state of sadness to a state of satisfaction.

"Donorboy" is a versatile and enticing novel suitable for people of every age and situation. Rosalind and Sean's journey in building some kind of working relationship as a father and daughter is an example of the novel's multifaceted ability in creating a double themed story. Its warm and comedic notions lighten an overall depressing story of sadness, loss and self-discovery. The quick and smooth narrative provides enough details and imagery without bogging a reader down or leading a reader to forget why they are reading the novel to begin with. "Donorboy" provides readers with an entertaining and enlightening story in less than 250 pages, something many longer novels struggle to achieve. Its movement from the thoughts and words of one character to the next, does not hinder reader's ability to develop a strong connection to the characters, but rather allows readers to experience the different modes of emotion each character brings to the novel. The broad range of emotions and situations in the novel, such as Rosalind's intense sense of loss and Sean's compelling and fearful steps toward fatherhood make "Donorboy" a must-have staple in anyone's personal library. The straightforward manner and sincerity, the novel is written in, make it difficult for readers to misinterpret or divert from the authors original objective in writing the characters as he does. "Donorboy" differs from most pieces of fiction not only due to its distinctive and cunning language but due to the fact the characters are not open to interpretation nor are their feelings. Halpin presents the characters as beings that are who they are with no in between, since their exact feelings are told by them through their own words, a rare find in fiction.

I recommend spending the fourteen dollars on this book for anyone who is looking for a quick, entertaining read. The style and narrative is reason enough to spend the time reading the novel. For anyone who does not read on a normal basis, this novel is a perfect starting point, appearing in language that is

commonly used on the internet, television and among friends, all while providing a humor story with enough elements of sorrow to capture an audience's attention.

### **SAMPLE THREE:-**

Living in an occidental world, I believe we have distanced ourselves from our higher selves and are unconsciously moving ourselves closer to suicide – a depletion of our soul and consequently the loss of self. We live in a world that has a mind-driven attitude in seeking wealth, honor and reputation rather than spiritual well being. We are no longer productive to openness when looking through the window of spiritual living. We limit our knowledge to our “five senses,” rather than evolving to “multi-sensory beings” where we can synchronize with the sacred and the profane.

Gary Zukav – a graduate of Harvard University and the award-winning author of The Dancing Wu Li Masters -- takes quantum physics, to a new level of understanding the human spirit, in his book The Seat of the Soul. Zukav's explanations can be transformed into our everyday lives. It can help re-evaluate our intentions and recognize them so we can move forward, and know our true self. By moving forward is the process of spiritual growth, and achieving this “authentic power,” that lurks within all of us.

A human being by nature has the quality of evolving away from the “five sensory personality,” (a being who has lost touch with them selves; therefore having no relationship to the universe) into a being who contributes not only to their soul, but of human kind as well (Zukav, pg. 247). With clarity and grace, Zukav takes us through a remarkable journey of infusing our lives with meaning and purpose.

The Seat of the Soul, allows doors to open -- doors that might have been closed consciously or unconsciously, doors that hold the key to our higher self as well as our inner demons.

“ As you discharge negative energy consciously and set your intentions according to what your heart tells you, as you challenge and release your fears and choose to heal, you align your personality with your soul and move toward becoming a being of the Light, fully whole and empowered and inwardly secure (Zukav, pg. 248).”

The Seat of the Soul is a book that is hard to put down. Zukav, takes a clear and a simple approach to his writing, and points out very deep and complicated concepts between man and power. He uses universal truth's that cross many religious boundaries with out getting caught up in the philosophy of one religion or another. His simplistic, poetic style is thought provoking and takes issues such as “addiction” “relationships” and “intentions” to a new form of understanding oneself as well as others.

Filled with wisdom. The Seat of the Soul is a book that everyone could benefit from. In discovering self-knowledge, we can achieve this ultimate source of wisdom and virtue; we can continue the journey that each of us is on. No matter what road we choose to take, “all roads lead to home (Zukav, pg. 246).”

The sacred battlefield is a continual path of finding self-truth, which is not to hide, forget or bury oneself. Healthy souls bring fourth healthy bodies. Without virtue there is no holy (Zukav). The choice is ours.

#### Bibliography:

Zukav, Gary. The Seat of the Soul. Fire Side, New York, 1989. (pg.11-248).