

# Developmental Level Park Ranger Interpreter

## MODULE 230

### Title: Interpretive Writing

#### **Recommended Pre-requisite:**

Module 101

Communication Skills -- NPS Universal Competency

#### **Context**

Development of clear interpretive writing is critical to public comprehension of park issues, themes, and values. To achieve quality interpretive writing, it is important to write effectively for various audiences and media. Good interpretive writing provides memorable images and ideas that facilitate connections between audiences and resource meanings. These connections can occur before, during, after, or instead of an actual visit. More than a set of mechanical skills, interpretive writing is based on philosophical and ethical underpinnings which move audiences toward stewardship and care for the resource.

Interpretive writing draws from technical, informational, scientific, historical, and cultural sources and incorporates creative techniques. It intends to result in a response from the readers by connecting them emotionally and intellectually to the meanings and significance of the resource(s) being interpreted.

This module does NOT convey basic writing mechanics or other Universal Competency skills. Visit the <http://www.nps.gov/training/uc/home.htm> Universal Competencies website for more information on foundational skills for all employees.

#### **Competency Description**

Requires the interpreter to be able to convey resource meanings effectively through the use of interpretive techniques and organizational structure applied to written products. Effective written interpretive products will facilitate opportunities for the audience to make their own intellectual and emotional connections to the meanings/significance of the resource through the cohesive development of a relevant idea or ideas, rather than relying primarily on chronological narrative or a series of related facts.

#### **Assessment**

An original writing sample for a specific written medium, including a statement of intended audience/venue, will be submitted for certification.

#### **Competency Curriculum**

The following curriculum components outline the developmental learning elements that compose the skills set for this competency. From these outlines, 1) employees and their supervisors can determine learning needs and strategies, 2) instructors can develop sessions and lesson plans. Each component also contains a list of useful references and developmental activities.

- The Writing Process
- Writing for Interpretive Media
- Professionalism

**Objectives** At the end of this module, learners will be able to:

- Describe the process of writing;
- Write for different types of interpretive media;
- Convey resource meanings effectively through the use of interpretive techniques and organizational structure applied to written products;
- Describe implications of copyright and libel laws, agency position, public domain, and bias.

### **Topics**

The writing process; types of media and audiences; elements affecting professionalism including plagiarism, libel, and bias.

### **Audience**

Individuals with writing responsibilities in National Park areas including park rangers and other NPS staff, cooperating association employees, volunteers, concessionaires, and park partners.

### **Delivery**

Park and regional-level training; university courses; traditional and distance learning; workshops; peer coaching and mentoring; self study.

### **Target**

Within two years of appointment.

<http://www.nps.gov/idp/interp/230/module.htm>



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## Assessment Tool for Developmental Benchmark Competency

# Effective Interpretive Writing

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**Demonstrates certification standards: The submitted written interpretive product is...**

**1) successful in creating opportunities for the readers to form their own intellectual and emotional connections with meanings/significance inherent in the resource**

**AND**

**2) appropriate for the audience, and provides a clear focus for their connection with the resources(s) by demonstrating the cohesive development of a relevant idea or ideas, rather than relying primarily on chronological narrative or a series of related facts.**

**Descriptors:**

- Communicates an appropriate depth and amount of relevant information
- Communicates an understanding of resources/park story/national significance
- Provides a balanced treatment and acknowledges multiple points of view
- Is presented in an engaging style appropriate to the audience and medium
- Demonstrates creativity
- Encourages or moves audience toward higher-level concepts, such as resource protection, stewardship, and global issues as appropriate
- Incorporates thematic structure and organization
- Avoids spelling, grammatical, typographical, and stylistic errors which impede understanding and interpretive effectiveness

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**Approaching certification standards: The submitted written interpretive product may be...**

**1) successful in creating opportunities for the readers to form their own intellectual and emotional connections with meanings/significance inherent in the resource;**

**OR**

**2) appropriate for the audience, and provides a clear focus for their connection with the resource(s) by demonstrating the cohesive development of a relevant idea or ideas, rather than relying primarily on chronological narrative or a series of related facts.**

**OR NEITHER.**

**Descriptors:**

- Communicates an inappropriate depth and amount of relevant information
- Partially communicates an understanding of resources/park story/national significance
- Attempts to provide a balanced treatment but insufficiently acknowledges multiple points of view
- Style is less than engaging or inappropriate to the audience or medium
- Insufficiently encourages or moves audience toward higher-level concepts, such as resource protection, stewardship, and global issues as appropriate
- Lacks thematic structure and organization
- Contains spelling, grammatical, typographical, or stylistic errors which impede or compromise interpretive effectiveness



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## Submission Guidelines for Certification Review

# Effective Interpretive Writing

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### Competency Description

Requires the interpreter to be able to convey resource meanings effectively through the use of interpretive techniques and organizational structure applied to written products. Effective written interpretive products will facilitate opportunities for the audience to make their own intellectual and emotional connections to the meanings/significance of the resource through the cohesive development of a relevant idea or ideas, rather than relying primarily on chronological narrative or a series of related facts.

### What you will submit:

You will submit an original **interpretive** writing sample for a specific written medium (see below), including a statement of intended audience/venue.

**Before** preparing your submission, it is to your advantage to review the Module 230 curriculum and certification standard.

### Key submission points:

- The writing product you submit should have a primarily interpretive purpose and objectives. The interpretive elements and interpretive writing methods/techniques of the product are the focus of this assessment.
  - A product that is primarily informational, no matter how well written, and though its subject may be important to park operations, will not meet this certification standard.
  - Creative writing is not necessarily interpretive writing. Although interpretive writing should incorporate creative elements, its purpose is unique (connecting the interests of the readers to the meanings of the resources). The use of creative elements and literary techniques should contribute to the interpretive objectives.
- The product must be your original work, and developed for a written medium, and not intended to serve another format, such as a narrative script or program that would be spoken. The text should be of the length appropriate for the medium selected.
- The text should be one article, section, or portion of text that is cohesive and stands alone. See *suggested mediums below*.
- If possible, submit a text-only version of your product. If the product includes illustrations, photos, or other graphic elements, only the text of the product will be assessed.
- Written products that rely heavily on illustrations or graphic design in order to be interpretive are not recommended as submissions for Module 230; however, they may be appropriate as submissions for Module 311. Contact the Training Manager if you are unsure.
- The obligation for accuracy, topic choice and appropriateness, writing mechanics, etc., remain the responsibility of you and your supervisor, and are not measured in this review.

## Module 230 Submission Guidelines

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- Basic writing mechanics are assumed, and, as with basic delivery mechanics in the interpretive talk certification, are NOT being measured in the certification review. However, if you do not possess basic technical writing skills, you are urged to find developmental opportunities that provide those skills before beginning preparation for this certification.
- Two anchor examples and a developmental worksheet are also available for this module.

### Preparing your submission:

- 1) For this certification, submit one original interpretive writing product for any of the media listed below.
- 2) Include a statement describing the **intended audience and venue**. This only needs to be a sentence or two identifying your target audience (i.e. general park visitors, children, teachers, school groups, park neighbors, special interest group, etc), and the venue for the piece (park newspaper, site bulletin, exhibit text, etc).
- 3) Complete and include the "**Product Submission Registration Form**" for each certification you attempt. (Download in a Word format (43KB) or a PDF format (36KB) on line.

When reviewing your submission, certifiers will assume good faith effort, and that accuracy and authenticity of the writing have been verified at the park level.

### Examples of writing products:

- Interpretive brochure or site bulletin
- Interpretive wayside (more challenging format)
- Park newspaper interpretive article (not an information article)
- Interpretive article for staff paper
- Interpretive article for a local publication (not an information article)

Or a portion of:

- Indoor interpretive exhibit text
- Interpretive trail guide
- Interpretive guidebook
- Web site (stand-alone interpretive section only, more challenging format)

**Tip:** Experience has shown that short labels such as for exhibit objects, paintings, or other brief narratives are much more challenging formats and might be avoided for the purposes of this certification review.

### Where to submit:

Once you have reviewed the writing submission with your supervisor, you have two choices to submit your materials:

- 1) Electronic mail via Lotus Notes (preferred) to the office of the [mailto:Becky\\_Lacome@nps.gov](mailto:Becky_Lacome@nps.gov) Certification Program Manager, Interpretation, Mather Training Center. Please include your "Product Submission Registration Form"; separately in the electronic submission. (In Lotus Notes, select "Return Receipt"; under Delivery Options, and you will get an automatic delivery confirmation by return e-mail when your message is received by the Program Manager.

--or--

- 2) If e-mail is unavailable, send a diskette or **three** hard copies (double-sided), along with one copy of the registration form, to: Certification Program Manager, Interpretation, P.O. Box 77, Harpers Ferry, WV 25425. Attn: Product submission.



# Product Submission Form

Interpretive Development Certification Program

Please include this form with your submission

**Name:**

**Park/Site:**

**Module #:**

**Date mailed:**

This is my \_\_\_\_\_ submission attempt for this certification (1<sup>st</sup>, 2<sup>nd</sup>, etc.)

**I have reviewed the enclosed product against the submission requirements AND rubric for this certification:**

- Yes  No

**Has supervisor reviewed product?**

- Yes  No

**Career Position (Please select one from the following):**

- |  |  |
|--|--|
| <input type="checkbox"/> GS-0025: Park Ranger            | <input type="checkbox"/> GS-0090: Park Guide |
| <input type="checkbox"/> GS-1702: Educational Specialist | <input type="checkbox"/> SCA/Student Intern  |
| <input type="checkbox"/> GS-0303: Visitor Use Assistant  | <input type="checkbox"/> Volunteer           |
| <input type="checkbox"/> Cooperating Associate Employee  | <input type="checkbox"/> Other _____         |

**Career Status (Please select one from the following):**

- |                                    |   |
|------------------------------------|---|
| <input type="checkbox"/> Permanent | <input type="checkbox"/> Term                 |
| <input type="checkbox"/> Seasonal  | <input type="checkbox"/> Intake (Year _____ ) |

**Product Format (Please select from the following and indicate number of copies):**

- |  |  |
|--|--|
| <input type="checkbox"/> Video ( _____ copies) | <input type="checkbox"/> Hard Copy ( _____ copies) |
| <input type="checkbox"/> Floppy Disk           | <input type="checkbox"/> ccmil/Email               |

**Product Topic/Emphasis is primarily:**

- |  |                                      |
|--|--------------------------------------|
| <input type="checkbox"/> Natural                     | <input type="checkbox"/> Cultural    |
| <input type="checkbox"/> Natural <u>and</u> cultural | <input type="checkbox"/> Other _____ |

**FedEx mailing address and phone number:**

**Park phone and email address:**

## Component for Module 230

# The Writing Process

### PURPOSE

This component explores writing as a craft, and as a process with identifiable steps. Writers at all skill levels may use knowledge of this process to improve their ability to create professional interpretive writing.

### OBJECTIVES

At the completion of this component, the learner will be able to:

- describe the writing process and use it to enhance writing ability;
- use the revision step, including peer and other editors, to improve drafts of interpretive writing projects

### APPROACH

Familiarity with the steps of the writing process helps writers form intellectual and emotional connections with the topic, regardless of whether it was chosen or assigned. With a better understanding of the writing process, individuals can come to feel a sense of ownership and control over their writing ability. With practice, self-evaluation, peer editing, and coaching, interpreters can become better writers.

This component refers to the concept of tangible/intangible connections introduced in [Module 101--Fulfilling the NPS Mission: The Process of Interpretation](#).

Not all good writers use the same techniques. A basic writing model is outlined here in four steps. Awareness of this model can help writers analyze their own strengths and weaknesses. The model builds on the basic structure of interpretive presentations (see *Module 103 components: [Talk Organization](#); [Interpretive Program Research: Themes, Goals, and Objectives](#); [Presentation Techniques](#); [Delivering an Interpretive Talk and Assessing Its Interpretive Value](#)*), along with other skills specific to writing. The four-step model focuses on the importance of logical progression in writing.

### CONTENT OUTLINE

#### Steps of the Writing Process\*

I. Pre-writing: short (5-10 minute), unstructured warm-up preceding a writing project; helps you loosen up and begin the idea flow.

II. Drafting: the first effort to organize your thoughts  
(includes the following in an order you prefer)

--theme statement



--tangible/intangible links and universal concepts

--transitions

--complete sentences and paragraphs

--audience(s)

--medium

III. Revising: through self and peer review, analyze and improve your writing; use editors.

A. Personal style

1. your personal style is an asset

2. limitations and realities of using your personal style

B. Editorial style

1. review your own work

2. peer review

3. value of outside editing

IV. Publishing: any time a final product is delivered to an audience (the audience can be your supervisor, visitors, coworkers, etc.); the opportunity to use audience feedback to improve your effectiveness at delivering the interpretive message.

\*See ["Supplemental Reading and Activities for Module 230"](#)

## **RESOURCES**

### ***The Creative Process***

*A Writer's Time*. Atchity, Kenneth, W.W. Norton: New York, NY, 1995. One of the best overall books on the importance of pre-writing and how to write for different media.

*Creative Nonfiction: Researching and Crafting Stories of Real Life*. Gerard, Philip. Story Press: Cincinnati, OH, 1996. Excellent reference on how to find a topic, conduct research and interviews, decide form and style, and produce writing.

*Description: How to Engage Reader and Keep Stories Moving*. Wood, Monica. Writer's Digest Books: Cincinnati, OH, 1995. Excellent tips on "showing" versus "telling," helps writers incorporate motion, dialogue, points of view, and personal style.

*Freeing Your Creativity: A Writer's Guide*. Cook, Marshall J. Writer's Digest Books: Cincinnati, OH, 1992. Discusses personal style, contrasts standard writing types, such as technical, and gives great ideas for developing a creative attitude toward all writing assignments.

*Interpretive Skills Lesson Plan: [Interpretive Writing](#)*, rev. by Peter Givens, 1992.

*Nature Writing Handbook: A Creative Guide*. Murray, John A. Sierra Club Books: San Francisco, CA, 1995. Includes the writing process, elements of style, and how to incorporate observation into writing.

*On Writing Well: An Informal Guide to Writing Nonfiction*. Zinsser, William. Harper Collins: New York, NY, 1993. Zinsser gives solid, clear advice about writing nonfiction.

*Simple and Direct: A Rhetoric for Writers*. Barzun, Jacques. Harper and Row: New York, NY. Written for both writers and writing teachers with the goal of teaching writers to express themselves in ideas with effect and impact.

*Thinking on Paper*, Howard, V.A. and J.H. Barton, Quill/William Morrow: New York, NY, 1986. Includes "A User's Guide to Grammar and Punctuation." Outlines the writing process in detail.

*Wild Mind: Living the Writer's Life*. Goldberg, Natalie. Bantam Books: New York, NY, 1990. Provides suggestions to improve freedom and creativity in writing.

*Writing Down the Bones*. Goldberg, Natalie. Shambhala Publications: 1986. A good encouragement of basic writing skills and writing every day.

*Writing Without the Muse: 50 Beginning Exercises for the Creative Writer*. Joselow, Beth Baruch. Story Line Press: Brownsville, OR, 1995. Encourages the frustrated beginning writer to try several loosening-up exercises to get the juices flowing.

*Writing and Personality*. DiTiberio, John K. and George H. Jensen. Davis-Black: Palo Alto, CA, 1995.

### ***The Editing Process***

*Editing Your Newsletter: A Guide to Writing, Design, and Production*. Beach, Mark. Coast to Coast Books: Portland, OR, 1988. Offers guidance to the newsletter writer and editor.

*Getting the Words Right: How to Rewrite, Edit, and Revise*. Cheney, Theodore A. Rees. Writer's Digest Books: Cincinnati, OH, 1982. How to edit your own work, as well as that of others.

*Line by Line: How to Edit Your Own Writing*. Cook, Clair Kehrwald, Houghton Mifflin: The Modern Language Association of America, 1985. Good, basic tips on editing your own work before sending it on for external review.

*Editors on Editing: What Writers Need to Know about What Editors Do*. Gross, Gerald, ed. Grove Press: New York, NY, 1993. Defines the editing process and includes perspectives on editing from editors of journalism, poetry, prose, and technical writing.

*Copy Editing: A Practical Guide*. Judd, Karen. Crisp Publications: Los Altos, CA, 1989. Solid

background and guidance for the beginning editor: takes the reader through the basics of the process.

*The Elements of Editing*. Plotnik, Arthur. Henry Holt: New York, NY, 1996. Focuses on how to edit others, including standard editing notations and techniques such as passive versus active voice.

*The Elements of Expression*. Plotnik, Arthur. Henry Holt: New York, NY, 1996. The importance of grammar and punctuation blended with development of your own style of writing.

*The Elements of Style and The Elements of Editing*. Strunk, Williams, and E.B. White. Macmillan Press: New York, NY, 1979. Concise view of style and usage. Perhaps the most widely used references for writing and editing.

*The New York Public Library Writer's Guide to Style and Usage*. Harper Collins: New York, NY, 1994.

## **SUGGESTED DEVELOPMENTAL ACTIVITIES**

1. As a pre-writing exercise, create a list of abstract words (intangibles and universal concepts) that appeal to you. (Examples: love, hate, greed, hunger, family, freedom, hope, money, sex, spirit). Write for eight minutes, using these words as guides and inspiration. At the end of the eight minutes, look at what you wrote and see what ideas emerge.
2. Choose a park resource and pre-write about it for five minutes: write all the thoughts and feelings you have about this resource without stopping to construct meaning about it. When you are done, examine your writing and find the basis for a good tangible/intangible link, and craft a theme statement.
3. Taking the theme you created from Exercise Two above, or a theme developed through that process, write a one-page draft essay. Incorporate feedback from peer and other editors to revise your first draft, striving for a final draft which is thematically structured and free of errors.
4. Keep a writing journal or file with ideas and raw material for future writing projects.

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<http://www.nps.gov/idp/interp/230/process.htm>

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## Component for Module 230

# Writing for Interpretive Media

### PURPOSE

This component examines interpretive writing for a variety of media, and explores the differences between prose intended to inspire and that which is primarily technical or scientific.

### OBJECTIVES

At the end of this component, participants will be able to:

- differentiate between three writing types;
- identify media characteristics that affect interpretive writing

### APPROACH

All good interpretive writing creates a catalyst for connecting the audience to the resource. In addition, good writing is tailored to the characteristics and constraints of the media used. Learners will recognize the differences between research, technical, and interpretive writing.

This component reinforces the interpretive equation presented in [Module 101: Fulfilling the NPS Mission--The Process of Interpretation](#). It also echoes the tenets of [Module 103: Preparing and Presenting an Effective Talk](#), working on the principle that the elements of an effective interpretive presentation should also be present in a piece of effective interpretive writing. Additionally, it incorporates concepts covered in *Module 102: Informal Interpretation*, particularly the component on research.

Interpretive writing potentially reaches outside park boundaries and provides opportunities to a diverse public (see [Module 110: Visitor Needs and Characteristics](#)), some of whom may never actually visit a specific site.

### CONTENT OUTLINE

#### I. Types of writing\*

A. Research (scientific or historical)

B. Technical and informational

C. Interpretive

#### II. Examples of interpretive media used to convey written messages

A. Exhibits

B. Brochures and site bulletins

C. Interpretive guide books

- D. Trail guides
  - E. Signs
  - F. Travelers' Information Station (TIS) messages
  - G. Video or movie scripts
  - H. Audio stations
  - I. Web pages
  - J. Park newspapers or trip planners
  - K. Wayside exhibits
  - L. Public service announcements (PSAs)
  - M. Resource-based interpretive correspondence
- III. Examples of media characteristics that affect interpretive writing
- A. Design constraints
  - B. Hierarchy of content presentation
  - C. Intended purpose of message
  - D. Word count requirements
  - E. Relationships to other media
  - F. Writing for the eye versus the ear
- IV. Examples of audience types
- A. General audiences--as broad as possible
  - B. Children and adults of various ages
  - C. Ethnic, cultural, and national origin
  - D. Specific user groups--birders, backpackers, disabled, etc.
  - E. Education level
  - F. Critical or non-supportive audience

\* = See ["Supplemental Reading and Activities for Module 230"](#)

## **RESOURCES**

*Creating Environmental Publications.* Zehr, Jeffrey, and Michael Gross. University of Wisconsin, Stevens Points Press: Stevens Point, WI, 1992. A good, quick introduction to writing for the public while considering available space and design elements.

*Government Correspondence Manual*

*Government Style Manual.* U.S. Government Printing Office: Washington, DC, 1984. This book contains information on the official style of government writing.

*Interpretive Skills Lesson Plans*, "[Interpretive Writing](#)," rev., Peter Givens, 1992; "[Elements of Design](#)," rev., Mark Wagner, 1992, instructional material.

*Interpreting Critical Natural Resource Issues in Canadian and United States Park Service Areas.* Whatley, Michael E., Natural Resources Report, U.S. Department of Interior, National Park Service: Denver, CO, 1995. An excellent guide on how to write directed messages about critical issues to a target audience.

*Making Exhibit Labels: A Step-by-Step Guide.* Sorrell, Beverly, American Association for State and Local History: Nashville, TN, 1983.

*Reader Centered Writing.* Anderson, Paul.

*Signs, Trails, and Wayside Exhibits: Connecting People and Places.* Trapp, Suzanne, Michael Gross, and Ron Zimmerman. University of Wisconsin, Stevens Point Press: Stevens Point, WI, 1992.

*Superintendent's Guide to Public Affairs*

*Technical Writing: A Reader-Centered Approach.* Anderson, Paul V. Harcourt, Brace, Jovanovich: Orlando, FL, 1987. Writing as though you are talking with the reader, writing sentences your readers can easily understand, expressing the significance of your message.

## **SUGGESTED DEVELOPMENTAL ACTIVITIES**

1. Create a list of interpretive media found at your park. List the strengths and limitations for each medium that affect how you would write for that medium. Discuss this with a peer and your supervisor for perspectives.
2. Select a topic or theme found in several media in your park. Compare how the subject is handled within the constraints or opportunities of each medium. If possible, compare written to audio messages about the same topic.
3. Working with both your supervisor and resource management staff, select a piece of scientific, historical, or technical writing about a natural or cultural resource at your site. From this source, prepare interpretive text for a specific medium in your park. Work with resource management staff and your supervisor to ensure accuracy and meet identified needs of the medium. Save your drafts for comparison. *Note: This product may be submitted for certification.*

4. Work with your supervisor to obtain a resource-based inquiry/complaint which requires a written interpretive response. Work through the writing process to produce a final draft response.

*Note: This product may be submitted for certification.*

5. Select a piece of interpretive writing intended for a certain audience. Rewrite this piece for a different audience.

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<http://www.nps.gov/idp/interp/230/writing.htm>

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## **Component for Module 230**

# **Professionalism**

### **PURPOSE**

This component introduces some of the professional, ethical, and legal considerations inherent in interpretive writing.

### **OBJECTIVES**

Upon completion of this component, learners will be able to:

- describe the public domain implications of writing for the government;
- explain the need to work within agency mission and policy boundaries;
- describe copyright law and citation guidelines for incorporating non-original work into a product;
- describe the implications of bias and libel in interpretive writing.

### **APPROACH**

As an interpretive writer, you need to write independently and with conviction, incorporating tenets of successful interpretation. Professionalism in interpretive writing requires continual practice, critical self review, constant awareness of bias, and an understanding of legal constraints. Writing for the government entails additional responsibilities: incorporation of agency policies and regulations, and an understanding of the difference between personal opinion and agency position.

Writing for an agency requires accepting various levels of revision and constructive criticism. Moving away from an emotional attachment to your writing during the editing stage allows for growth and improvement.

This component presents some of the basic elements of professionalism in interpretive writing, and encourages you to explore them in greater depth by talking with others and consulting the module's references.

### **CONTENT OUTLINE**

#### **I. Public domain, agency constraints, and copyright**

##### **A. Writing done on the job does not belong to you**

1. Government publications are part of the public domain. (Volunteer and paid authors need to understand that they are producing government publications.)
2. You are speaking not as an individual but as a representative of the agency. (You must work within mission parameters and other boundaries placed on you by the agency.)



3. You may, or may not, receive credit for authorship.

B. The work of others does not belong to you (or the government)

1. Plagiarism is illegal and unethical;

2. Restrictions exist on the use of copyrighted materials; proper citation and/or permission are required to use copyright-protected text, music, or images.

## II. Other Considerations

A. Libel--Laws protect individuals and institutions from having erroneous and unfair statements written about them;

B. Bias--Stereotypical and discriminatory language and treatment must be recognized and eliminated.

C. Multiple points of view--Writing must be assessed with regard to inclusion (multiple perspectives) and balance.

(For more information on professionalism, see ["Supplemental Reading and Activities for Module 230"](#))

## RESOURCES

Copyright information can be obtained from the U.S. Copyright Office or from their Web page at <http://lcweb.loc.gov/copyright/>

*The Chicago Manual of Style: Fourteenth Edition.* University of Chicago Press: Chicago, IL, 1993. An excellent resource book for professional writers and editors. Contains specific information on proper citation, copyright law, and fair use.

*The Associated Press Stylebook and Libel Manual.* French, Christopher W., ed. Addison-Wesley: Reading, MA, 1987. Many nagging mechanical questions are answered here, and there is an entire section on punctuation, in addition to information on libel.

*Guidelines for Bias-free Writing.* Schwartz, Marilyn. Indiana University Press: Bloomington, IN, 1995.

## SUGGESTED DEVELOPMENTAL ACTIVITIES

1. Find publications and exhibit text produced more than ten years ago. Analyze them in terms of bias, point of view, inclusion, balance, and agency position.

2. Consult a cooperating association manager or a library for current materials on copyright law. If you have access to the Internet, search there for background information on copyright law and restrictions. (See "Resources" for address).

3. Select a range of interpretive materials. Assess them from the point of view of the opposite

gender or another ethnic group. Determine the effectiveness of these products from this new point of view.

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<http://www.nps.gov/idp/interp/230/profess.htm>

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