

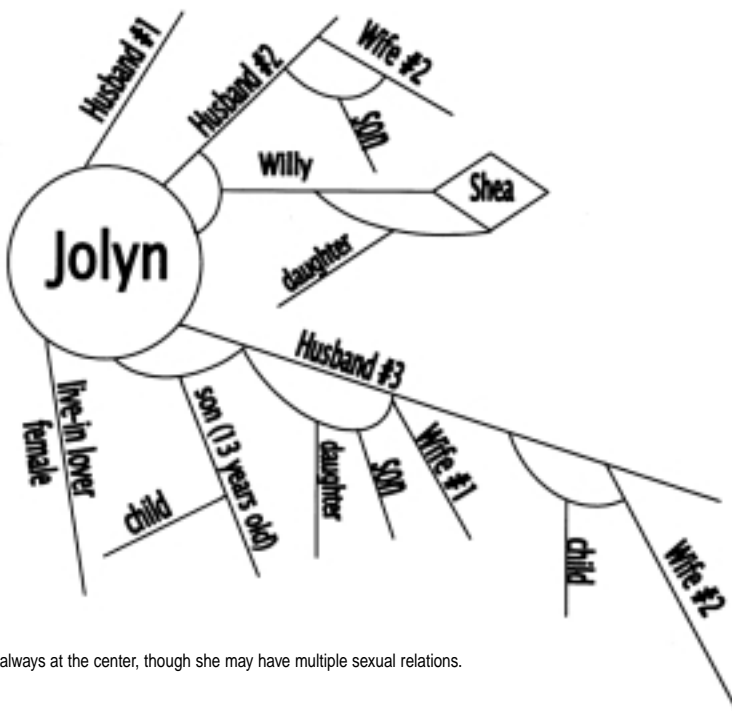
A Framework for Understanding Poverty

Poverty is not just a condition of not having enough money. It is a realm of particular rules, emotions, and knowledge that override all other ways of building relationships and making a life. This book was written as a guide and exercise book for middle-class teachers, who often don't connect with their impoverished students—largely because they don't understand the hidden rules of poverty. In the same way, poor children misconnect with school because they don't understand the hidden rules of middle-class life.

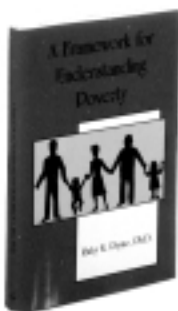
Ruby Payne, a former teacher and principal who has been a member of all three of the economic cultures of our time (poor, middle-class, and wealthy) compassionately and dispassionately describes the hidden rules and knowledge of each. I think it's useful not just for educators, but for anyone who has to deal with people of different backgrounds. Having read it, I feel a lot more confident about dealing with people as people, not as representatives of their social class.

Especially noteworthy is the "Could you survive?" quiz on page 53. For example, can you keep your clothes from being stolen at the laundromat, or entertain friends with stories? (That's essential knowledge for the world of the poor.) Can you get a library card or use a credit card? (Essential for middle-class life.) Can you ensure loyalty from a household staff, or build a wall of privacy and inaccessibility around you? (Essential knowledge for wealth.) Every class assumes that their knowledge is known by everyone, which is one reason they assume that people in other classes don't "get it." I also appreciate the telling point about upward mobility in America: It's possible for anyone to shift classes, but only at the price of leaving behind your existing personal relationships. One sign of A Framework's value is the way that educators who grew up in poverty, from a variety of ethnic backgrounds, embrace this book.

—Art Kleiner



The mother is always at the center, though she may have multiple sexual relations.



A Framework for Understanding Poverty

Ruby K. Payne
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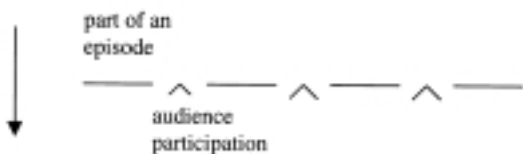
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Story Structure



THE FORMAL-REGISTER STORY STRUCTURE STARTS AT THE BEGINNING OF THE STORY AND GOES TO THE END IN A CHRONOLOGICAL OR ACCEPTED NARRATIVE PATTERN. THE MOST IMPORTANT PART OF THE STORY IS THE PLOT.



THE CASUAL-REGISTER STORY STRUCTURE BEGINS WITH THE END OF THE STORY FIRST OR THE PART WITH THE GREATEST EMOTIONAL INTENSITY. THE STORY IS TOLD IN VIGNETTES, WITH AUDIENCE PARTICIPATION IN BETWEEN. THE STORY ENDS WITH A COMMENT ABOUT THE CHARACTER AND HIS/HER VALUE. THE MOST IMPORTANT PART OF THE STORY IS THE CHARACTERIZATION.

The current American policy is to try to stop proliferation while simultaneously continuing to hold on to its nuclear arsenal indefinitely. But these objectives are contradictory. The current policy is a way of avoiding choice—a policy without traction in the world as it really is. —Jonathan Schell, "The Folly of Arms Control"

Twenty-first-century America is one of the most litigious societies the world has ever known. Civil lawsuits in American courts are used to resolve an ever-expanding list of conflicts. But new forms of litigation can have powerful and wide-ranging consequences, both intended and unforeseen. This is especially obvious in one area long thought outside the power of domestic courts: foreign policy. Increasing numbers of individuals, including torture and terrorism victims, Holocaust survivors, and denizens of the dwindling Amazon rain forest, are now using lawsuits to defend their rights under international law. —Anne-Marie