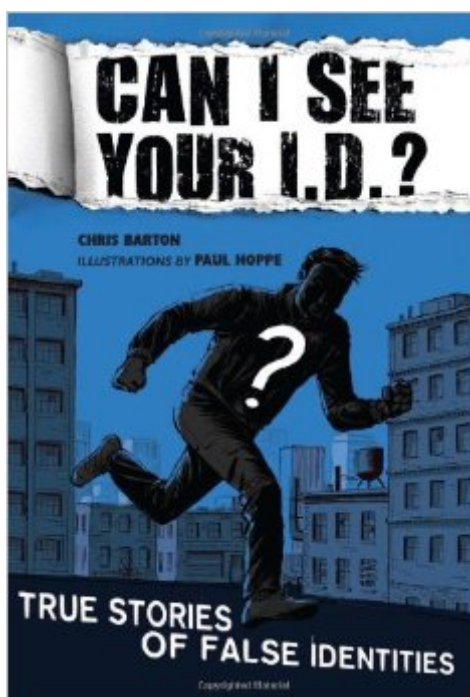


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# Can I See Your I.D.?: True Stories Of False Identities



## Synopsis

True crime, desperation, fraud, and adventure: From the impoverished young woman who enchanted nineteenth-century British society as a faux Asian princess, to the sixteen-year-old boy who "stole" a subway train in 1993, to the lonely but clever Frank Abagnale of *Catch Me if You Can* fame, these ten vignettes offer riveting insight into mind-blowing masquerades. Graphic panels draw you into the exploits of these pretenders, and meticulously researched details keep you on the edge of your seat. Each scene is presented in the second person, a unique point of view that literally places you inside the faker's mind. With motivations that include survival, delusion, and plain, old-fashioned greed, the psychology of deception has never been so fascinating or so close at hand.

## Book Information

Lexile Measure: 980L (What's this?)

Hardcover: 144 pages

Publisher: Dial Books (April 14, 2011)

Language: English

ISBN-10: 0803733100

ISBN-13: 978-0803733107

Product Dimensions: 6.1 x 0.6 x 9.4 inches

Shipping Weight: 12 ounces (View shipping rates and policies)

Average Customer Review: 4.1 out of 5 stars Â Â See all reviews Â (16 customer reviews)

Best Sellers Rank: #621,974 in Books (See Top 100 in Books) #68 in Â Books > Children's Books > Education & Reference > Law & Crime #104 in Â Books > Teens > Education & Reference > Social Science > Psychology #736 in Â Books > Teens > Biographies

Age Range: 12 and up

Grade Level: 7 and up

## Customer Reviews

I wanted to get my hands on this book for two reasons. First, Chris Barton wrote it. (Duh.) Second, I'd read somewhere the entire collection of thematically-linked true stories was written in the second person; this I had to read. For those of you who haven't thought about narrative mode in a while, the second person refers to the use of the personal pronoun "you." As in: "You are a fibber. A confabulator. Mary Baker, you're a liar." Those are the opening lines from Barton's profile of Mary Baker, who spent a couple crazy weeks in the summer of 1817 impersonating an exotic Asian

princess. Her story is interesting in its own right, but because of the Barton's choice to tell it in the second person, and to bundle it with ten additional short biographies of pretenders, readers are treated to something unexpected: front row seats in her interrogation. And in the end, this is what struck me most about this book. Barton's use of second person is a huge part of why it works so well, even though his is a somewhat unorthodox use of the form. Typically, a nonfiction writer will use second person to pull a reader into a piece, hoping she will see herself as the "you." That is exactly why I used second person in CITIZEN SCIENTISTS, my book on kids and nature study. I wanted to invite readers into the experiences I was writing about: "Butterfly eyes can detect movement, so when you sneak up on your monarch, net raised high over your head, be sure to move slowly. Do not point. Do not let your shadow fall on the butterfly. Breathe quietly." The reader is there with me in the meadow, catching butterflies. And if the form has worked the way I intended, she will be breathing quietly, waiting to see what happens next.

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