

HOLT McDOUGAL LITERATURE

**Reader/Writer
Notebook
High School**



HOLT McDOUGAL
a division of Houghton Mifflin Harcourt

How To Use Your



Reader/Writer Notebook

You've been in school long enough to know that you can't write in your textbooks. But, many times, you need to capture your thoughts about what you are reading or write your ideas down on paper. This *Reader/Writer Notebook* is a place where you do just that.

In this notebook, you'll find space to do the following:

- Take reading and writing interest surveys
- Keep a list of all the things you read this year
- Think about and respond to what you are reading in *Holt McDougal Literature*
- Write your first drafts for all the writing you'll do this year
- Record the vocabulary you learn (or hope to learn!) this year
- Find tips for reading and writing

Cover

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Have you ever had a great idea and wanted to write about it? These pages give you space to put your ideas on paper.

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You can take notes on whatever you want on these pages, but this section also provides plenty of space to work on your Writing Workshops first drafts and the Your Turn activities in your textbook.

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Word Parts and Academic Vocabulary 182

This handy reference lists all the word parts and academic vocabulary found in your textbook.

Vocabulary Graphic Organizers 194

These eight graphic organizers demonstrate ways to learn the meanings of words and make the words your own.

Reading Matters 202

School is not the only place where you'll need to understand what you read. This resource provides you with strategies for "real world" reading.

Test Smarts 214

Want to be a better test taker? Here you'll learn strategies that will help you ace your next test.

Reading *Into Action*

by Kylene Beers

No matter where you live, no matter what you do, reading matters. Whether you are reading books, textbooks, e-mail messages, Web pages, e-books, comic books, employment forms, magazines, novels, short stories, notes from your friends, or weather warnings scrolling across the bottom of the television screen, reading matters.

These four pages, along with all the information in your textbook, are designed to help you with your reading. Here you'll find specific reading strategies that will help you better comprehend what you read. Use these strategies with the selections in your textbook. Then try the strategies as you read other texts. The more you think about the topics covered in these four pages and practice what's suggested here, the better reader you'll be. That's important because, after all, reading matters.

Starting Out: Before Reading

Interestingly, understanding what you are reading begins before you actually begin reading the text! Comprehending what you're reading requires that you connect the topic of the text to what you already know about that subject. So, before you begin reading, you need to begin thinking about the topic so that your brain can begin making connections. Do this by focusing on the following checklist:

BEFORE READING CHECKLIST

Pilots go through a checklist before they begin flying. You too should use a checklist to make sure you are ready to read.

Titles

1. What's the title?
2. What predictions about content can I make from the title?
3. What predictions can I make from the subheadings or chapter titles?

Vocabulary

4. Is there a list of vocabulary words or key terms that I need to look over before I begin to read?
5. Did I divide the vocabulary words into words I know, words I've heard, words I don't know at all?

Special Features

6. What do the maps, charts, illustrations, or timelines tell me?
7. Did I review the information found in the section openers?
8. Can I state my purpose for reading this section? What am I supposed to be learning?



Moving Through: During Reading

Skilled readers do more than let their eyes move over the words; instead, they are constantly thinking as they read. They are not only keeping up with basic information like what's happening now, but they are asking themselves questions that let them visualize the scene and clarify confusing parts of a text.

Skilled Readers Construct Meaning During Reading By....

Visualizing Can I picture this in my mind?
What words help me create that picture?

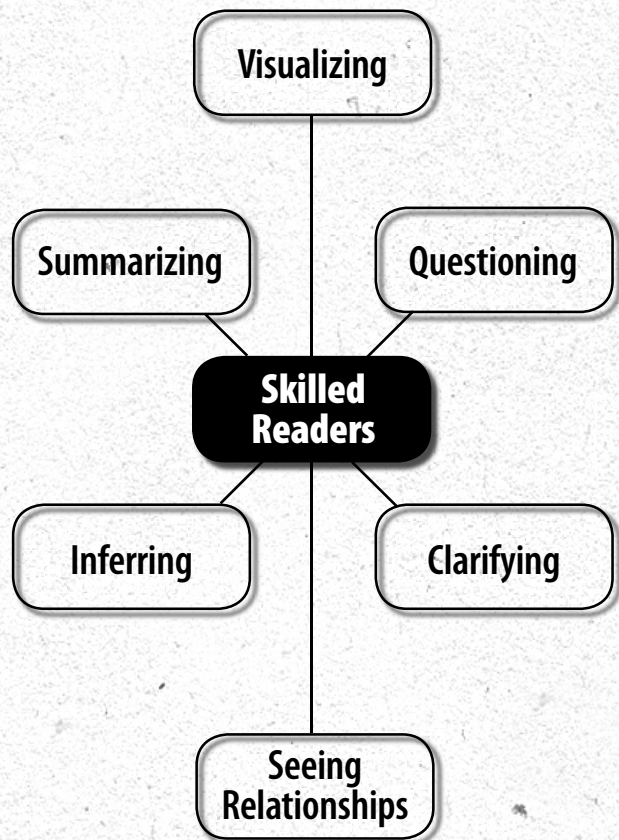
Questioning What part has confused me?
What names or terms do I need to review?
Can I put events in the right time order?

Clarifying Should I reread? Read on? Can I point to where I'm confused? Can I explain what is confusing me? Should I look again at graphics? Would looking up a word in a dictionary help? Should I ask for some help?

Seeing Relationships Do I understand the causes or effects of this event?

Inferring What are the big ideas? What conclusions can I make on my own?

Summarizing Can I discuss what I've just read in my own words?



Constructing Meaning When the Text Is Tough

No matter how skilled you are at reading, there will be times when you think what you are reading is too hard. Giving up is one strategy for dealing with this situation, but it's not the best strategy! Instead, when the text is tough, try the following things:

Read a portion of it aloud to yourself. Just like it's hard to figure out what's happening on a television show when the volume is turned down, it's sometimes hard to figure out what's happening in the text when you can't hear. Turn up the volume by reading aloud.

Reread. If your friend says something you just don't believe, you respond with a "What!?" and your friend repeats it. That repetition helps you. When you reread a portion of a text, you've given yourself another chance to figure it out.

Read on. Sometimes the best idea is to keep on reading. As you move through the text you'll get additional information that sometimes clarifies what was confusing.

Talk through portions with a friend. Sharing your ideas about what's happening gives you a chance to revise your own understanding.

Look back to the Before Reading page of the selection. There's information there that will certainly help you make sense of the text.

Stop and summarize what's been happening so far. Then read another small section and summarize that. You might be trying to read too much at one time.

See if you can picture the action in your mind And when you can't picture what's happening, spend some time rereading those parts.

Connecting the Dots: After Reading

Even though you've finished reading a selection, you're not finished with the thinking! Skilled readers know that to both understand and remember a text, they need to ask themselves about what they've read, summarize the events, and try to connect what they've learned to what they already know.

Once Finished Reading, Skilled Readers Make Sure They Can...

1. Identify the theme or main idea.
2. Summarize what they've been reading.
3. Identify questions they'd like to ask to know more.
4. Point out parts that are confusing.
5. List important facts, dates, or events.
6. Connect what's happened in the text to another text, to themselves, or to something in the world.

Myself as a Reader Survey

At the beginning of the school year, fill out the first column of this survey. At the end of the year, fill out the second column. Then compare your responses from both columns to see if you are reading any differently or your opinions have changed.

	<i>Beginning of the Year</i>	<i>End of the Year</i>
What do you like to read?		
What do you not like to read?		
The best place for me to read is...		
The best time for me to read is...		
The worst conditions for me to read with comprehension are...		
On average, the number of minutes I spend reading per day is...		
If I would characterize my friends as readers, I would say...		
One book I read but think no one should read is...		
I learn about new books from...		
For me, reading is...		

Writing Into Action

by Carol Jago

What Do Skilled Writers Know and Do?

Writing well doesn't just happen. Though it may sometimes seem to be the case, you aren't born a good or poor writer. You work at becoming a writer who is able to adapt your writing for particular audiences and specific purposes. If an electrician came to fix the microwave with nothing more than a hammer, I'll bet you would be worried. If a plumber arrived with only a flashlight, you would have little confidence for his success with unplugging the drain. The finest sander in the world won't do the job when a screwdriver is required. To be effective, workers need to have many tools at their disposal. So do writers.

Using this notebook will help you develop a range of tools for writing well. It offers opportunities to explore your ideas freely and to choose from among these ideas the material that is worth revising and editing. Don't become frustrated if what you produce at first seems like rubbish. Often it is! Trust that with work you can spin that straw into gold.

Tips for Success

Find and Capture Your Ideas Writing in this notebook will also allow you to save the informal pieces you write in response to the stories, plays, poems, photographs, and artwork in the Student Edition. Some of these responses will be the seeds for longer, more developed pieces of writing. Write honestly, trying to capture what you really think on paper. As you write, ask yourself:

- What does this passage or image remind me of?
- What does it mean to me?
- What does it say or suggest about the world?

Your tentative and exploratory answers to such questions are the seeds of ideas that begin to germinate. This kind of writing is designed to get your thinking on paper quickly. You may surprise yourself as you write, coming up with insights you didn't know you possessed. Be open to these surprises by writing fast and often. Ignore your inner critic when he (or she) tells you that what you've written is no good. In its present state, your writing probably is not as good as it can be, but amidst the loose, rambling, repetitive entries may be an excellent kernel of an idea that—with work—could be developed into a thesis for the best essay you have ever written.

Learning from Professional Writers The writing you do in this notebook will also help you learn more about the tools professional writers employ. As you read, notice their leads, their ways of developing characters, their development of an argument, their use of tension as they build a plot, the ways they organize their writing, their use of dialogue, and the point of view from which they present their thinking. Start to collect what you notice in your *Reader/Writer Notebook*. You may want to experiment in your own writing with these techniques from professional writers.

On occasion you might try imitating an author's style or structure. This kind of exercise can help you understand how the published piece works from the inside out. Don't worry at this point about not being original. Your *Reader/Writer Notebook* is a place where you can safely model the work of others. Think of it as a kind of laboratory for experimenting with new ways of communicating ideas and describing experience.

WRITING INTO ACTION

Revise Your Writing Revision makes your writing stronger. Katherine Paterson, the author of *Bridge to Terabithia*, says, “I love revision. Where else can you turn spilled milk into ice cream?” While you may never come to love revising, it is not possible to write well without investing time and effort in revision.

Getting constructive feedback will help you figure out where to begin revising. The following methods can help you see your draft through another reader’s eyes:

- 1) Gather one to three students to listen to your writing.
- 2) Give each person a sticky note and tell them you’d like feedback on:
 - a. What you did well: words or phrases that stuck with them, ways you organized the piece in a sensible way, a compelling lead that pulled them in, an ending that surprised them, and so on.
 - b. Questions that came to mind as you were reading your writing to them
 - c. A suggestion based on something you told them you need help with
- 3) Read the piece of writing to these students.
- 4) Ask them to tell you verbally what they wrote on the sticky notes, starting with what you did well, then their questions, and then a suggestion.
- 5) Gather their sticky notes to remind you of what they said as you begin to revise.

Evaluate What You’ve Written In addition to getting feedback from classmates, you might consider the following questions as you reread and rethink your draft:

- 1) Is the lead compelling enough to hook a reader and to give direction to the piece? Can the reader tell where he or she is going in the writing based on your lead?
- 2) Is the tone of the draft appropriate for the audience? Is the piece free from slang and conversational expressions (except where intentionally used for effect)?
- 3) What kinds of sentences are you using with intent: long and complex sentences to express complex ideas, or short and clipped ones, to emphasize important points or moments of tension?

- 4) Are the ideas in the piece fully developed with engaging examples and/or supporting evidence?
- 5) Does the piece of writing achieve its purpose: to explain, to persuade, to describe, to summarize, to narrate, or to analyze?
- 6) What kinds of sentences are you using with intent: long and rambling ones that might get a reader lost or meandering through your writing, or short and clipped ones, that might put emphasis on strong points or moments of breathless tension?

Edit for Conventions of Language With all the work you put into writing and revising your essay, it is important to make sure that errors don’t detract from your final product. Mistakes matter. You will be judged for correctness just as much as for your content. When editing, or proofreading, your essay, search for errors and correct them. Some of your mistakes may be simple careless errors like omitting or repeating a word. Most writers have particular mistakes that they know they make often and learn to constantly look out for them.

Reflect on Your Process as a Writer To learn from your writing experience, it helps to think about the process you employed to get from ideas to final product. Answer for yourself the following questions:

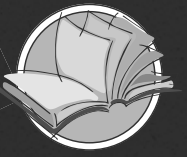
- How did I come up with the idea?
- What and who helped me develop my idea?
- What problems did I encounter as I wrote?
- How did I solve the problems?
- What did I learn from writers in this book about writing that I tried in my own writing? How well did I succeed at using those ideas?
- What makes this an effective piece of writing?
- What could I do next time to make this kind of writing even stronger?

Remember, writing is hard work. But it’s worth the effort. Your words—your thoughts, your opinions, your beliefs—might actually nudge someone else’s thinking and change the world.

Myself as a Writer Survey

Directions: Rate the importance of each statement twice. For the first rating, circle the number that represents what you believe. For the second rating, put a checkmark by what you actually do.

A. How important do you believe each of the following is? (circle) B. How often do you do each? (check)	Scale of Importance				
	Not at all	Not very	No Opinion	Some-what	Extremely
Write something I choose to write each day	1	2	3	4	5
Complete the writing assignments my teachers give	1	2	3	4	5
Keep a reflection log of things I'm writing	1	2	3	4	5
Write down ideas about things I want to write	1	2	3	4	5
Keep a list of interesting phrases or words that I want to use in my writing	1	2	3	4	5
Use my friends as peer editors for things I write	1	2	3	4	5
Keep a portfolio of my writing	1	2	3	4	5
Meet with my teacher on a regular basis to talk about what I'm writing	1	2	3	4	5
Use what I'm reading as a model for how I might write	1	2	3	4	5
Do my writing and revising on a computer	1	2	3	4	5
Talk to my teacher if I'm having trouble with what I'm writing	1	2	3	4	5
Try writing in a lot of different styles— such as poetry, stories, essays, reports, and editorials	1	2	3	4	5



Reading and Vocabulary

Reader
Writer
Reader
Writer

Note that you should date when you begin and end the reading. Also, jot some quick notes to remind you of your initial response to the reading. They might be as general as “loved this author” or as specific as notes on each chapter. Finally, the last column is a place to make connections. So, if what you read reminds you of another story or something that’s happened in the world or to yourself, you could mention it there.

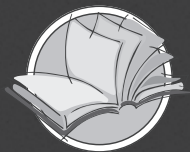
10

[illegible]

*Reading this
reminds me of...*

12

[illegible]



SELECTION NOTES

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Author:

Page numbers:

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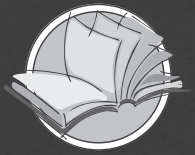
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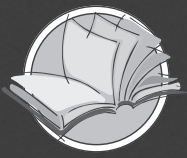


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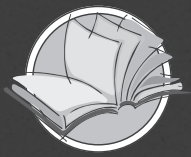
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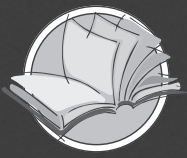


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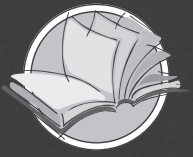
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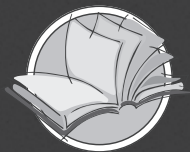


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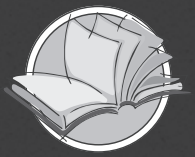
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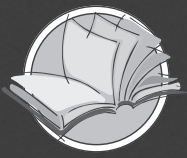


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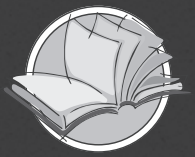
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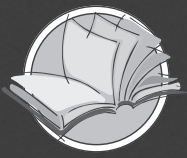


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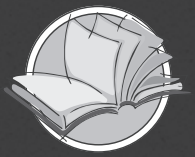
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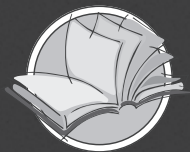


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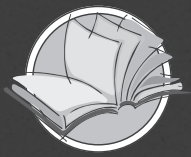
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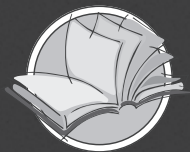


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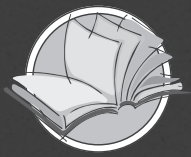
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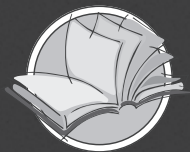


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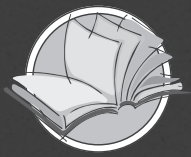
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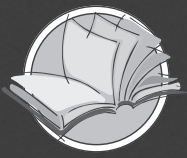


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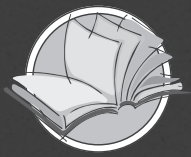
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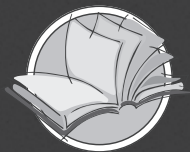


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SELECTION NOTES

Title:

Author:

Page numbers:

**The Big
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**Reading
Skill or
Strategy**

Analyzing Visuals

Language Coach

Other Notes

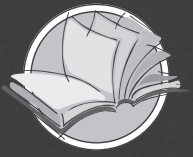
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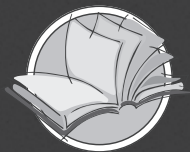


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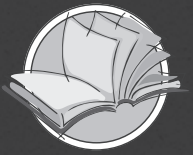
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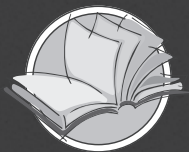


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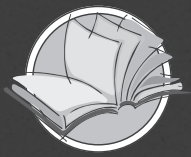
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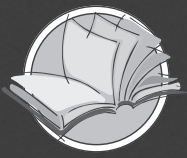


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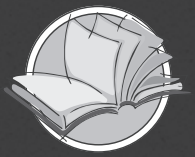
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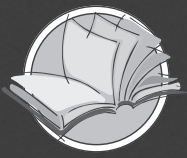


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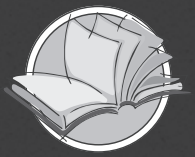
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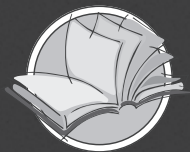


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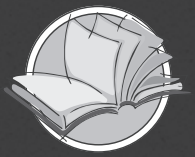
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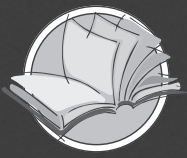


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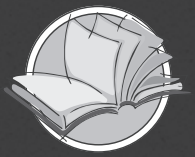
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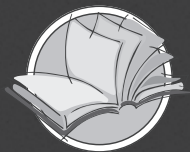


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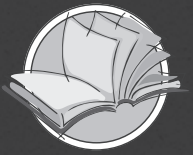
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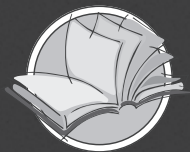


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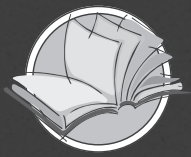
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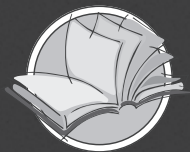


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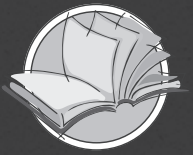
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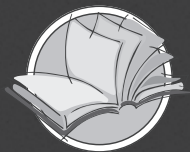


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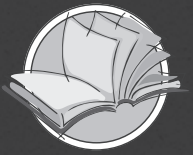
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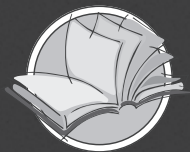


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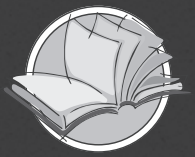
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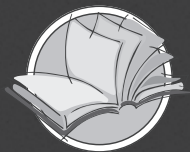


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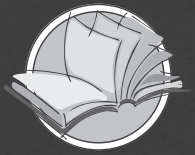
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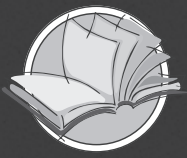


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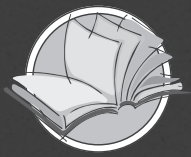
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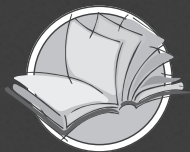


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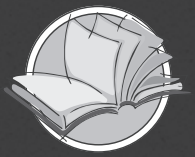
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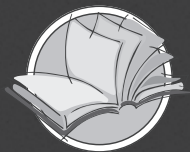


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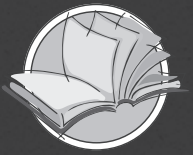
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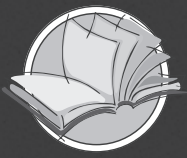


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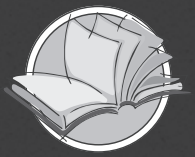
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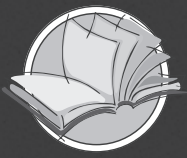


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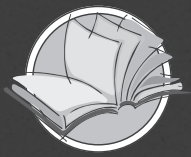
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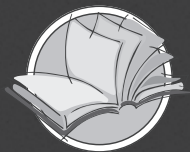


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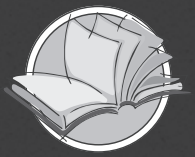
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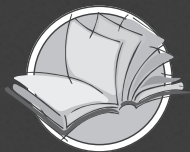


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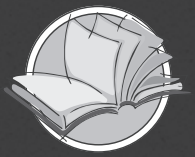
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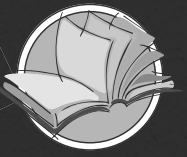
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Writing

Reader

Writer

Reader

Writer

What I want to write

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IDEAS FOR WRITING

Ideas

What I want to write

What I want to write

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My Notes and Drafts

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are some small, dark specks scattered across the surface, which appear to be dust or minor imperfections on the paper itself. The lighting is even, and the overall appearance is that of a clean, unused piece of stationery.

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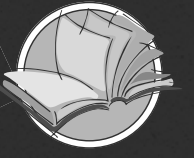
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MY NOTES AND DRAFTS



Resources

Reader
Writer
Reader
Writer

Word Parts

Most English words can be broken into smaller units called word parts. The three types of word parts are roots, prefixes, and suffixes. Knowing the meanings of these word parts can help you determine the meanings of many unfamiliar words.

Roots The *root* is the main part of a word. It carries the word's meaning, and it is the part to which prefixes and suffixes are added.

Commonly Used Roots

Roots	Meanings	Examples
–act–	do	action, react
–biblio–, –bibli–	book	bibliography, biblical
–chron–	time	chronology, chronic
–fac–	make	manufacture, factory
–log–, –logue–, –logy–	study, word	logo, biology
–magni–	large	magnitude, magnify
–mal–	bad	malpractice, dismal
–mot–	move	motion, promote
–ped–	foot	pedal, quadruped
–phon–	sound	telephone, phonograph
–sym–, –syn–	with, together	sympathy, syndrome

Prefixes A *prefix* is a word part that is added before a root.

Commonly Used Prefixes

Prefixes	Meanings	Examples
de–	away from, off, down	decode, defend, defuse
dia–	through, across, between	dialogue, diameter
hemi–	half	hemicycle, hemisphere
inter–	between, among	interact, interstate
mis–	badly, not, wrongly	mislead, mistake
non–	not	nonfiction, nonstop
over–	above, excessive	overthrow, overtime
post–	after, following	postdated, postwar
pre–	before	prepare, preview
re–	back, backward, again	replay, return, reverse
sub–, suf–, sum–, sup–, sus–	under, beneath	subplot, suffocate, summon, support, suspend
trans–	across, beyond	translate, transport
un–	not, reverse of	uneven, unspoken

Suffixes A *suffix* is a word part that is added after a root. Adding or changing a suffix will often change both a word's meaning and its part of speech, as in teach/teacher. Teach is a verb. Teacher is a noun.

Commonly Used Suffixes

Suffixes	Meanings	Examples
-ate	to become, to cause	concentrate, vaccinate
-dom	state, condition	freedom, wisdom
-en	made of, to become	sharpen, wooden
-fy	to make, to cause	magnify, terrify
-hood	state, condition	neighborhood, sisterhood
-ible	able, likely	collectible, visible
-ish	tending to be, like	childish, smallish
-ity	state, condition	activity, flexibility
-ize	to make, to cause to be	dramatize, legalize
-ment	result, act of	appointment, payment
-ness	quality, state	darkness, sadness
-ous	charac- terized by	generous, joyous
-tion	act of, state	flirtation, protection

Academic Vocabulary in English & Spanish

GRADE 9		
accurate (ăk'yər-īt) <i>adj.</i>	(BkQyEr-Gt) <i>adj.</i> correct; free from errors	
preciso <i>adj.</i>	correcto; sin errores	
analyze (ăn'ə-līz') <i>v.</i>	to separate or break into parts and examine	
analizar <i>v.</i>	separar o dividir en partes y examinar	
appreciate (ə-prē'shē-āt') <i>v.</i>	to think highly of; to recognize favorably the quality or value of	
apreciar <i>v.</i>	tener una buena opinión de algo o alguien; reconocer de manera favorable la calidad o el valor de algo o alguien	
aspect (ăs'pĕkt) <i>n.</i>	a quality, part, or element	
aspecto <i>sust.</i>	cualidad, parte o elemento	
attribute (ăt'rə-byōōt') <i>n.</i>	a quality thought of as a natural part of someone or something	
atributo <i>sust.</i>	cualidad considerada como parte natural de alguien o algo	
circumstance (sūr'kem-stāns') <i>n.</i>	a happening, event, or fact occurring near or in company with another	
circunstancia <i>sust.</i>	suceso, evento o hecho que ocurre cerca de otro o junto a otro	
cite (sīt) <i>v.</i>	to refer to as example or proof	
citar <i>v.</i>	hacer referencia a un ejemplo o prueba	
coherent (kō-hīr'ənt) <i>adj.</i>	to refer to as example or proof	
coherente <i>adj.</i>	hacer referencia a un ejemplo o prueba	
complex (kəm-plĕks') <i>adj.</i>	made up of two or more parts; hard to understand or analyze	
complejo <i>adj.</i>	compuesto por dos o más partes; difícil de comprender o analizar	
conclude (kən-kōōd') <i>v.</i>	to decide or infer by reasoning	
concluir <i>v.</i>	decidir o inferir por medio del razonamiento	
context (kōn'tĕkst') <i>n.</i>	the words that surround a particular word or passage and make the meaning of that word or passage clear; the circumstances in which an event occurs	
contexto <i>sust.</i>	palabras que rodean una palabra o un pasaje en particular y aclaran el significado de esa palabra o pasaje; circunstancias en las que ocurre un evento	
contrast (kən-trăst') <i>v.</i>	to show differences	
contrastar <i>v.</i>	mostrar las diferencias	
contribute (kən-trīb'yōōt) <i>v.</i>	to provide or give ideas, knowledge, material goods, etc.	
contribuir <i>v.</i>	dar u ofrecer ideas, conocimientos, bienes materiales, etc.	
demonstrate (dĕm'ən-strāt') <i>v.</i>	to show clearly and purposefully	
demostrar <i>v.</i>	mostrar en forma clara y con determinación	
device (dī-vīs') <i>n.</i>	a thing created; a mechanical invention or creation	
dispositivo <i>sust.</i>	algo creado; invento o creación mecánica	
differentiate (dīf'ə-rĕn'shē-āt') <i>v.</i>	to perceive or create a difference between	
diferenciar <i>v.</i>	percibir o crear una diferencia	
distinct (dī-stīngkt') <i>adj.</i>	separate or different; defined clearly	
distinto <i>adj.</i>	individual o diferente; definido con claridad	
element (ĕl'ə-mĕnt) <i>n.</i>	one necessary or basic part of a whole	
elemento <i>sust.</i>	parte necesaria o básica de un todo	

emphasis (ĕm'fə-sĭs) <i>n.</i>	special stress on something—a word, phrase, idea, etc.—to make it stand out
énfasis <i>sust.</i>	hincapié que se hace en algo (palabra, frase, idea, etc.) para destacarlo
environment (ĕn-vĭ'rən-mənt) <i>n.</i>	surroundings; the land, water, climate, plants, and animals of an area
ambiente <i>sust.</i>	entorno; tierra, agua, clima, plantas y animales de un área
evaluate (ĭ-văĭ'yōō-āt') <i>v.</i>	to find out the value or worth of something; to judge or examine
evaluar <i>v.</i>	hallar el valor o el precio; juzgar o examinar
evident (ĕv'ĭ-dənt) <i>adj.</i>	obvious, easy to see or understand
evidente <i>adj.</i>	obvio, fácil de ver o comprender
factor (făk'tər) <i>n.</i>	elements or conditions that make something what it is or create a result
factor <i>sust.</i>	elementos o condiciones que hacen que algo exista o produzca un resultado
ideology (ĭ'dē-ōĭ'ə-jē) <i>n.</i>	the beliefs or way of thinking—especially political, economic, or social beliefs and ways of thinking—of an individual or group of people
ideología <i>sust.</i>	creencias o maneras de pensar, especialmente políticas, económicas o sociales, de una persona o un grupo de personas
implicit (ĭm-plĭs'ĭt) <i>adj.</i>	not plainly obvious or exhibited; suggested or implied
implícito <i>adj.</i>	que no es obvio o se muestra; sugerido o tácito
incorporate (ĭn-kōr'pə-rāt') <i>v.</i>	to join or combine into a single whole
incorporar <i>v.</i>	unir o combinar en un todo

indicate (ĭn'dĭ-kāt') <i>v.</i>	to point out or show
indicar <i>v.</i>	señalar o mostrar
infer (ĭn-fŭr') <i>v.</i>	to decide based on evidence or knowledge; to draw a conclusion
inferir <i>v.</i>	decidir a partir de pruebas o del conocimiento; sacar una conclusión
interact (ĭn'tər-ăkt') <i>v.</i>	to act or work with someone or something; to act with one another
interactuar <i>v.</i>	actuar o trabajar con alguien o algo; actuar en forma conjunta
interpret (ĭn-tŭr'prət) <i>v.</i>	to explain the meaning of or translate
interpretar <i>v.</i>	explicar el significado o traducir
investigate (ĭn-vĕs'tĭ-gāt') <i>v.</i>	to search carefully, as to acquire or verify facts
investigar <i>v.</i>	buscar en detalle para obtener o verificar datos
monitor (mōn'ĭ-tər) <i>v.</i>	to check in on, watch, regulate
supervisar <i>v.</i>	controlar, observar, regular
perceive (pər-sĕv') <i>v.</i>	to observe or become aware of
percibir <i>v.</i>	observar o tomar conciencia de algo
perspective (pər-spĕk'tĭv) <i>n.</i>	point of view or mental view
perspectiva <i>sust.</i>	punto de vista u opinión
predominant (prĭ-dăm'ə-nənt) <i>adj.</i>	the most frequent or the most important
predominante <i>adj.</i>	el más frecuente o el más importante
primary (prĭ'mĕr-ē) <i>adj.</i>	highest in rank or first in importance
primario <i>adj.</i>	de categoría superior o primero en importancia
relevant (rĕl'ə-vənt) <i>adj.</i>	related or pertinent to the matter at hand
relevante <i>adj.</i>	relacionado con el tema en cuestión o pertinente

reveal (rĭ-vēl') <i>v.</i>	to show, make known, or expose
revelar <i>v.</i>	mostrar, dar a conocer o exponer
sequence (sē'kwəns) <i>n.</i>	the chronological, causal, or logical order in which one thing follows another
secuencia <i>sust.</i>	orden cronológico, causal o lógico en el que una cosa sigue a otra
significant (sĭg-nĭf'ĭ-kənt) <i>adj.</i>	having meaning; important
significativo <i>adj.</i>	que tiene sentido; importante
source (sōrs) <i>n.</i>	a book, document, person, etc., that supplies information
fuelle <i>sust.</i>	libro, documento, persona, etc., que proporciona información
specific (spĭ-sĭf'ĭk) <i>adj.</i>	definite; of a special sort
específico <i>adj.</i>	definitivo; de una clase en especial
structure (strŭk'chər) <i>n.</i>	something constructed or built, such as a building
estructura <i>sust.</i>	algo que se construye, como un edificio
synthesize (sĭn'thĭ-sĭz') <i>v.</i>	to combine separate elements into a whole
sintetizar <i>v.</i>	combinar elementos individuales para formar un todo
technique (tĕk-nĕk') <i>n.</i>	a method of procedure or a manner of doing something
técnica <i>sust.</i>	método para proceder o manera de hacer algo
tradition (trə-dĭsh'ən) <i>n.</i>	a practice passed down from generation to generation
tradición <i>sust.</i>	práctica que se transmite de generación en generación
undertake (ŭn'dər-tāk') <i>v.</i>	to take on a task or assume a responsibility
asumir <i>v.</i>	aceptar una tarea o contraer una responsabilidad
unique (yŭō-nĕk') <i>adj.</i>	the only one; having no equal
único <i>adj.</i>	exclusivo; sin igual

vary (vār'ē) <i>v.</i>	to modify or alter; to change the characteristics of something
variar <i>v.</i>	modificar o alterar; cambiar las características de algo

GRADE 10	
acknowledge (ăk-nŏ' l' ĭj) <i>v.</i>	to recognize and admit that something is true or accurate
reconocer <i>v.</i>	admitir y aceptar que algo es verdadero o exacto
affect (ə-fĕkt') <i>v.</i>	to influence; to create an effect upon
afectar <i>v.</i>	influir; crear un efecto
alter (ôl'tər) <i>v.</i>	to change or modify some details
alterar <i>v.</i>	cambiar o modificar algunos detalles
author (ô'thər) <i>n.</i>	a writer; a creator of something
autor <i>sust.</i>	escritor; creador de algo
authoritative (ə-thŏr'ĭ-tā'tĭv) <i>adj.</i>	backed by evidence and showing deep knowledge
fidedigno <i>adj.</i>	que se sostiene con pruebas y que demuestra un conocimiento profundo
cite (sĭt) <i>v.</i>	to quote from some source such as a book, internet article, or speech
citar <i>v.</i>	mencionar parte de una fuente, como un libro, un artículo de Internet o un discurso
clarify (klār'ə fĭ') <i>v.</i>	to make clear or easier to understand
aclarar <i>v.</i>	hacer que algo sea más claro o fácil de comprender
communicate (kə myŭō'nĭ kāt') <i>v.</i>	to share or exchange information or ideas
comunicar <i>v.</i>	compartir o intercambiar información o ideas
community (kə myŭō'nĭ tē) <i>n.</i>	a group of individuals with a common interest or characteristic
comunidad <i>sust.</i>	grupo de personas con intereses o características en común

compile (kəm-pīl') <i>v.</i> compilar <i>v.</i>	to gather things together to form a whole reunir cosas para formar un todo
consequent (kōn'sī kwe'nt') <i>adj.</i> consiguiente <i>adj.</i>	following as an effect or result que sigue como efecto o resultado
contemporary (kən-te'm'pə-rē'ē) <i>adj.</i> contemporáneo <i>adj.</i>	current; modern actual; moderno
controversy (kōn'trə vûr'sē) <i>n.</i> controversia <i>sust.</i>	a debate or quarrel over opposing opinions debate o discusión con respecto a opiniones opuestas
convince (kən vīns') <i>v.</i> convencer <i>v.</i>	to overcome any doubts with argument or persuasion superar las dudas por medio de argumentos o persuasiones
crucial (krōō'shəl) <i>adj.</i> crucial <i>adj.</i>	extremely important; critical sumamente importante; crítico
culture (kŭl'chər) <i>n.</i> cultura <i>sust.</i>	the attitudes, behavior, or customs that characterize a group; the particular group having such attitudes, behavior, or customs actitudes, conductas o costumbres que caracterizan a un grupo; grupo particular que tiene esas actitudes, conductas o costumbres
debates (dī-bātz') <i>n.</i> debates <i>sust.</i>	public discussions involving opposing points discusiones públicas sobre puntos opuestos
definite (dē'f'ə nīt) <i>adj.</i> definitivo <i>adj.</i>	certain; unquestionable seguro; incuestionable
document (dōk'yə mənt) <i>n.</i> documento <i>sust.</i>	something printed or written that provides a record; something that provides evidence algo impreso o escrito que sirve como registro; algo que proporciona pruebas

drama (drä'mə) <i>n.</i> drama <i>sust.</i>	literature in which plot and characters are developed through dialogue and action literatura en la que la trama y los personajes se desarrollan mediante el diálogo y la acción
dynamic (dī nām'ik) <i>adj.</i> dinámico <i>adj.</i>	energetic; changing; in motion enérgico; cambiante; en movimiento
encounter (ēn-koun'tər) <i>n.</i> encuentro <i>sust.</i>	an unexpected meeting reunión inesperada
emerge (i' mûrjP) <i>v.</i> surgir <i>v.</i>	to develop; to become something new desarrollarse; convertirse en algo nuevo
establish (ĩ stā'b' lĩsh) <i>v.</i> establecer <i>v.</i>	to make stable or firm hacer que algo esté estable o firme
feature (fē'chər) <i>n.</i> rasgo <i>sust.</i>	a special quality or characteristic of something cualidad o característica especial de algo
globe (glōb) <i>n.</i> globo <i>sust.</i>	a round, ball-shaped model of the earth; the earth modelo redondo y con forma de pelota de la Tierra; la Tierra
goal (gōl) <i>n.</i> meta <i>sust.</i>	an aim, purpose, or specific result one tries to achieve fin, propósito o resultado específico que se busca alcanzar
identify (ī-dēn'tə-fī') <i>v.</i> identificar <i>v.</i>	to find or name the characteristics, nature, or qualities of someone or something hallar o nombrar las características, la naturaleza o las cualidades de alguien o algo
individual (ĩn'də-vīj'ōō-əl) <i>adj.</i> individual <i>adj.</i>	existing as a single, separate thing or being que existe como cosa o ser único o singular
initial (ĩ-nĩsh'əl) <i>adj.</i> inicial <i>adj.</i>	occurring at the beginning que ocurre al principio

inquiry (ʔn-kwīr'ē) <i>n.</i> averiguación <i>sust.</i>	a close examination in search for information evaluación exhaustiva para buscar información
issue (ʔsh'ōō) <i>n.</i> cuestión <i>sust.</i>	a concern or problem asunto o problema
layer (lā'ēr) <i>n.</i> capa <i>sust.</i>	a single thickness, fold, or level veta, pliegue o nivel individual
motive (mō'tīv) <i>n.</i> motivo <i>sust.</i>	incentive; inner drive or desire that causes someone to act incentivo; impulso o deseo interno que hace que una persona actúe
objective (əb-jē'k'tīv) <i>n.</i> objetivo <i>sust.</i>	something worked toward or striven for finalidad del trabajo o el esfuerzo
precise (prī-sīs') <i>adj.</i> preciso <i>adj.</i>	exact; accurately defined or stated exacto; definido o expuesto con precisión
relevant (rē'l'ə-vənt) <i>adj.</i> relevante <i>adj.</i>	pertaining to a matter at hand; significance relacionado con un tema; importante
role (rōl) <i>n.</i> papel <i>sust.</i>	a character played by an actor in a performance; a function or part assumed in a process personaje que representa un actor en una obra; función o posición que se asume en un proceso
seek (sēk) <i>v.</i> buscar <i>v.</i>	to look for or try to find rastrear o intentar hallar
shift (shĭft) <i>v.</i> correr <i>v.</i>	to change course; to move or transfer cambiar el curso; mover o transferir
statistic (stə-tīs'tĭk) <i>n.</i> style (stīl) <i>n.</i>	a distinctive or original manner of expression forma de expresión distintiva u original
survive (sər-vīv') <i>v.</i> sobrevivir <i>v.</i>	to live longer than expected; to remain in existence vivir más de lo esperado; conservar la existencia

symbol (sĭm'bəl) <i>n.</i> símbolo <i>sust.</i>	something that represents or suggests another thing algo que representa o sugiere otra cosa
theme (thēm) <i>n.</i> tema <i>sust.</i>	a topic or subject of a discussion or piece of writing materia o asunto de un debate o un escrito
transmit (tra'ns-mĭt') <i>v.</i> transmitir <i>v.</i>	to communicate; to send or hand off to others comunicar; enviar o entregar a otros
undergo (ŭn'dər-gō') <i>v.</i> soportar <i>v.</i>	to endure, go through, or experience sobrellevar, vivir o experimentar
underlie (ŭn'dər-lī') <i>v.</i> subyacer <i>v.</i>	to form the basis or foundation of formar la base o los cimientos de algo
unify (yŭō' nə-fĭ') <i>v.</i> unificar <i>v.</i>	to make into one; to bring together into a unit unir en uno solo; juntar para formar una unidad
vision (vĭzh'en) <i>n.</i> visión <i>sust.</i>	a mental or imaginative image; something seen in a dream or trance imagen mental o intelectual; algo que se ve en un sueño o un trance

GRADE 11	
adequate (ad'ə-kwit) <i>adj.</i> adecuado <i>adj.</i>	enough to meet a need; sufficient bastante para cubrir una necesidad; suficiente
apparent (ə-pär'ənt) <i>adj.</i> aparente <i>adj.</i>	obvious; seeming, especially without deeper examination obvio; visible, especialmente sin necesidad de un examen profundo

complex (käm'pleks) <i>adj.</i>	made up of interconnected parts; hard to understand; complicated
complejo <i>adj.</i>	compuesto por partes interrelacionadas; difícil de comprender; complicado
conclude (kən'klōōd) <i>v.</i>	to arrive at a belief based on evidence, experience, or reasoning; to end
concluir <i>v.</i>	llegar a una creencia a partir de pruebas, experiencias o razonamientos; finalizar
confine (kən-fīn') <i>v.</i>	to keep within bounds; limit
confinar <i>v.</i>	mantener dentro de límites; limitar
conflict (kōn'flīkt) <i>n.</i>	a struggle or clash between people, ideas, or interests. <i>v.</i> (kən-flīkt') to be in opposition; differ
conflicto <i>sust.</i>	lucha o choque entre personas, ideas o intereses; estar en conflicto <i>loc. v.</i> enfren-tarse; diferir
construct (kən-strūkt') <i>v.</i>	create (an argument or a sentence, for example) by systematically arranging ideas or terms; <i>n.</i> (kōn'strūkt) a concept or theory
construir <i>v.</i>	crear (un argumento o una oración, por ejemplo) ordenando ideas o palabras de manera sistemática; construcción <i>sust.</i> concepto o teoría
consult (kən-sūlt') <i>v.</i>	to seek the advice or information of; to exchange views
consultar <i>v.</i>	buscar consejos o información con respecto a algo; intercambiar opiniones
create (krē-āt') <i>v.</i>	to make or cause; to produce through artistic effort
crear <i>v.</i>	hacer o causar; producir mediante un esfuerzo artístico

criteria (krī-tīr'ē-ə) <i>n. pl.</i>	set of standard or rules by which something can be evaluated
criterio <i>sust.</i>	norma o estándar según el cual se puede evaluar algo
despite (dī-spīt') <i>prep.</i>	in spite of; not stopped by
a pesar de <i>loc. conj.</i>	pese a; independiente-mente de
document (dōk'yə-mənt) <i>n.</i>	something, such as a piece of writing, recording or a photograph, that can be used to furnish evidence or information; <i>v.</i> to support (statements in a research paper, for example) with written references or citations
documento <i>sust.</i>	algo, como un escrito, una grabación o una fotografía, que se puede usar para proporcionar pruebas o información; documentar <i>v.</i> respaldar (afirmaciones en un trabajo de investigación, por ejemplo) con referencias o citas escritas
economic (ēk'ə-nōm-īk) <i>adj.</i>	relating to the production and exchange of goods and services; efficient
económico <i>adj.</i>	relacionado con la producción y el intercambio de bienes y servicios; que rinde
element (ēl'ə-mənt) <i>n.</i>	a basic or essential part of something
elemento <i>sust.</i>	parte básica o esencial de algo
emphasis (ēm'fə-sīs) <i>n.</i>	special attention or effort directed toward something; stress on a syllable, word, or words
énfasis <i>sust.</i>	atención o esfuerzo especial dirigido hacia algo; acento que se da a una sílaba, una palabra o varias palabras
establish (ī-stāb'līsh) <i>v.</i>	to set up or cause to happen
establecer <i>v.</i>	organizar algo o causar su existencia

ethnic (ĕth'nĭk) <i>adj.</i>	relating to a group of people sharing a common racial, national, religious, linguistic, or cultural heritage
étnico <i>adj.</i>	relacionado con un grupo de personas que comparten un legado racial, nacional, religioso, lingüístico o cultural común
evolve (ĭ-vŏlv') <i>v.</i> evolucionar <i>v.</i>	to develop gradually desarrollarse en forma gradual
expand (ĭk-spānd') <i>v.</i> extender <i>v.</i>	to enlarge; to express at length or in detail agrandar; expresar en forma extensa o en detalle
expose (ĭk-spŏz') <i>v.</i> exponer <i>v.</i>	to subject to an action, influence, or condition; to make visible; to make known, especially something negative someter a una acción, influencia o condición; hacer visible; dar a conocer, especialmente algo negativo
focus (fŏ'kəs) <i>n.</i> foco <i>sust.</i>	a center of interest; close attention, concentration; <i>v.</i> to direct toward a particular point or purpose centro de interés; atención, concentración; enfocar <i>v.</i> dirigirse hacia un punto o propósito en particular
illustrate (ĭl'ə-strāt) <i>v.</i> ilustrar <i>v.</i>	to clarify, or make clear, with examples aclarar o explicar mediante ejemplos
indicate (ĭn'dĭ-kāt) <i>v.</i> indicar <i>v.</i>	to point out; to signify señalar; significar
interpret (ĭn-tŭr'prĭt) <i>v.</i> interpretar <i>v.</i>	explain the meaning or significance of something explicar el significado o la importancia de algo
investigate (ĭn-vĕs'tĭ-gāt) <i>v.</i> investigar <i>v.</i>	to observe or look at in detail; examine systematically observar o mirar en detalle; examinar de manera sistemática

justify (jŭs'tə-fĭ) <i>v.</i> justificar <i>v.</i>	to show or claim to be just or right; vindicate demostrar o afirmar que algo es justo o correcto; reivindicar
maintain (mān-tān') <i>v.</i> mantener <i>v.</i>	to preserve or keep up; to declare to be true preservar o conservar; declarar que algo es verdadero
objective (əb-jek'tĭv) <i>adj.</i> objetivo <i>adj.</i>	factual; not influenced by bias or emotion; <i>n.</i> purpose or goal justo; no influenciado por parcialidades o emociones; <i>sust.</i> propósito o finalidad
perceive (pər-sēv') <i>v.</i> percibir <i>v.</i>	to become aware of through the senses, especially sight or hearing; to notice; to grasp an understanding tomar conciencia de algo mediante los sentidos, en especial mediante la vista o la audición; notar; comprender una idea
perspective (pər-spĕk'tĭv) <i>n.</i> perspectiva <i>sust.</i>	particular way of looking at something; point of view manera particular de mirar algo; punto de vista
promote (prə-mōt') <i>v.</i> promover <i>v.</i>	to help the growth of, urge the adoption of, or attempt to popularize something ayudar en el crecimiento, fomentar la adopción o intentar popularizar algo
qualitative (kwŏl'ĭ-tā-tĭv) <i>adj.</i> cualitativo <i>adj.</i>	measuring the quality, or essential nature, or something que mide la calidad o naturaleza esencial de algo
reinforce (rē-ĭn-fŏrs') <i>v.</i> reforzar <i>v.</i>	to strengthen something by adding extra support fortalecer algo mediante respaldo adicional
reveal (rĭ-vēl') <i>v.</i> revelar <i>v.</i>	to make known; to show dar a conocer; mostrar

role (rōl) <i>n.</i>	the character or part played by a performer; the expected behavior of an individual in society; a function or position
papel <i>sust.</i>	personaje o rol que representa un actor; conducta que se espera de una persona en la sociedad; función o posición

GRADE 12	
accurate (ăk'yər-ĭt) <i>adj.</i> preciso <i>adj.</i>	exactly matching the facts que concuerda exactamente con los hechos
affect (ə-fĕkt') <i>v. to influence; n.</i> (əf'ekt')	feeling or emotions displayed in facial expression
afectar <i>v. influenciar;</i> afecto <i>sust. sentimiento o emoción</i>	que se manifiesta mediante expresiones faciales
analyze (ăn'ə-līz') <i>v.</i>	to examine something in detail to understand it better
analizar <i>v.</i>	examinar algo en detalle para comprenderlo mejor
approach (ə-prōch') <i>v.</i>	to come near; to begin to deal with or work on; <i>n.</i> a way of doing something
enfocar <i>v. acercarse;</i> enfoque <i>sust.</i>	comenzar a tratar o trabajar en algo; manera de hacer algo
assume (ə-sōōm') <i>v.</i>	to suppose or take for granted; to take on or put on
asumir <i>v.</i>	suponer o dar por sentado; aceptar o encargarse de algo
attribute (ə-trĭb'yōōt) <i>v.</i> <i>n.</i> (ət'rĭ-byōōt')	regard as being caused by something; a characteristic
atribuir <i>v.</i> <i>sust. característica</i>	considerar como causado por algo; atributo
challenge (chăl'ənj) <i>v.</i> <i>n. a call to fight;</i>	to call for a contest or fight; to dare; objection to something or someone
desafiar <i>v.</i>	invitar a competir o pelear; retar;
desafío <i>sust.</i>	invitación a pelear; objeción a algo o alguien

concept (kŏn'sĕpt') <i>n.</i>	general notion or idea about something
concepto <i>sust.</i>	noción o idea general sobre algo
consent (kən-sĕnt') <i>v. n.</i>	to agree to someone's proposal; approval or acceptance of someone's plan
consentir <i>v.</i> consentimiento <i>sust.</i>	aceptar la propuesta de una persona; aprobación o aceptación del plan de una persona
culture (kŭl'chər) <i>n.</i>	all products of human work and thought, including behavioral patterns, arts, beliefs, and institutions; these products as an expression of a particular group, time, or place; a high degree of taste and refinement gained through education or other training
cultura <i>sust.</i>	todos los productos del trabajo y el pensamiento humanos, como los patrones de conducta, las artes, las creencias y las instituciones; estos productos como expresión de un grupo, momento o lugar en particular; nivel elevado de gusto y refinamiento adquirido por medio de la educación u otro tipo de capacitación
dominate (dŏm'ə-nāt') <i>v.</i> dominar <i>v.</i>	to hold a commanding position tener un puesto de autoridad
draft (drăft) <i>n.</i>	any of the stages of development of a plan, document, or picture; <i>v.</i> to write or draw an early version of or plan for something
boceto <i>sust.</i>	cualquiera de las etapas de desarrollo de un plan, documento o pintura;
preparar un boceto <i>loc. v.</i>	escribir o dibujar una primera versión o un plan de algo

environment (ĕn-vī'rən-mənt) <i>n.</i>	surroundings; the physical conditions that influence the growth and survival of organisms; the social circumstances that influence people
ambiente <i>sust.</i>	entorno; condiciones físicas que influyen el crecimiento y la subsistencia de los organismos; circunstancias sociales que influyen a las personas
feature (fē'chər) <i>n.</i>	a prominent or distinctive characteristic;
<i>v.</i>	to give special attention to
rasgo <i>sust.</i>	característica prominente o distintiva
poner de relieve <i>loc. v.</i>	
<i>destacar</i>	
final (fī'nəl) <i>adj.</i>	last; ultimate; unalterable; <i>n.</i> the last in series of contests or exams
final <i>adj.</i>	último; definitivo; irrevocable; <i>sust.</i> el último en una serie de competencias o exámenes
goal (gōl) <i>n.</i>	purpose or aim
meta <i>sust.</i>	propósito u objetivo
hypothesis (hī-pōth'ĭ-sĭs) <i>n.</i>	an assumption made in order to test its possible consequences
hipótesis <i>sust.</i>	suposición que se hace para evaluar sus posibles consecuencias
impact (ĭm'pakt') <i>n.</i>	the effect or impression of one thing on another; <i>v.</i> to have a direct effect on
impacto <i>sust.</i>	efecto o impresión de una cosa sobre otra;
impactar <i>v.</i>	tener un efecto directo sobre algo
label (lā'bəl) <i>n.</i>	a descriptive term, often seen as limiting; <i>v.</i> to identify with a label
rótulo <i>sust.</i>	término descriptivo, a menudo considerado restrictivo;
rotular <i>v.</i>	identificar con un rótulo

method (mĕth'əd) <i>n.</i>	a regular and systematic way of doing something
método <i>sust.</i>	manera habitual y sistemática de hacer algo
monitor (mŏn'ĭ-tər) <i>v.</i>	to keep close watch over; supervise
supervisar <i>v.</i>	vigilar algo de cerca; controlar
parallel (pă'r'ə-lĕl') <i>adj.</i>	having comparable parts, aims, or grammatical structures; <i>n.</i> something that closely resembles something else
paralelo <i>adj.</i>	que tiene partes, objetivos o estructuras gramaticales comparables; <i>sust.</i> algo que se asemeja mucho a otra cosa
phase (fāz) <i>n.</i>	a stage of development
fase <i>sust.</i>	etapa de desarrollo
primary (prĭ'mĕr'ē) <i>adj.</i>	first (in sequence, rank, or importance); essential; immediate
primario <i>adj.</i>	primero (en secuencia, categoría o importancia); esencial; inmediato
resource (rĕ'sôrs', rĕ-sôrs') <i>n.</i>	something that can be used for support or help; anything available for economic development, such as land, labor, or mineral deposits
recurso <i>sust.</i>	algo que se puede usar como apoyo o ayuda; cualquier medio disponible para el desarrollo económico, como la tierra, el trabajo o los yacimientos minerales
respond (rĭ-spŏnd') <i>v.</i>	to reply or react
responder <i>v.</i>	contestar o reaccionar
scheme (skēm) <i>n.</i>	a secret plan; a plot; a chart, diagram, or outline of a system or object
esquema <i>sust.</i>	plan secreto; gráfico; tabla, diagrama o bosquejo de un sistema u objeto

section (sĕk'shən) <i>n.</i>	part of a whole; a discussion group of students taking the same course in a college; <i>v.</i> to separate into parts
sección <i>sust.</i>	parte de un todo; grupo de debate formado por estudiantes que están en un mismo curso en la universidad;
seccionar <i>v.</i>	separar en partes
strategy (străt'ə-jē) <i>n.</i>	a plan of action or policy intended to accomplish a specific goal
estrategia <i>sust.</i>	plan de acción o política dirigidos a alcanzar un objetivo específico
structure (strŭk'chər) <i>n.</i>	arrangement or organization; something constructed, such as a building; <i>v.</i> to give form or order to
estructura <i>sust.</i>	disposición u organización; algo que se construye, como un edificio; estructurar <i>v.</i> dar forma u ordenar algo

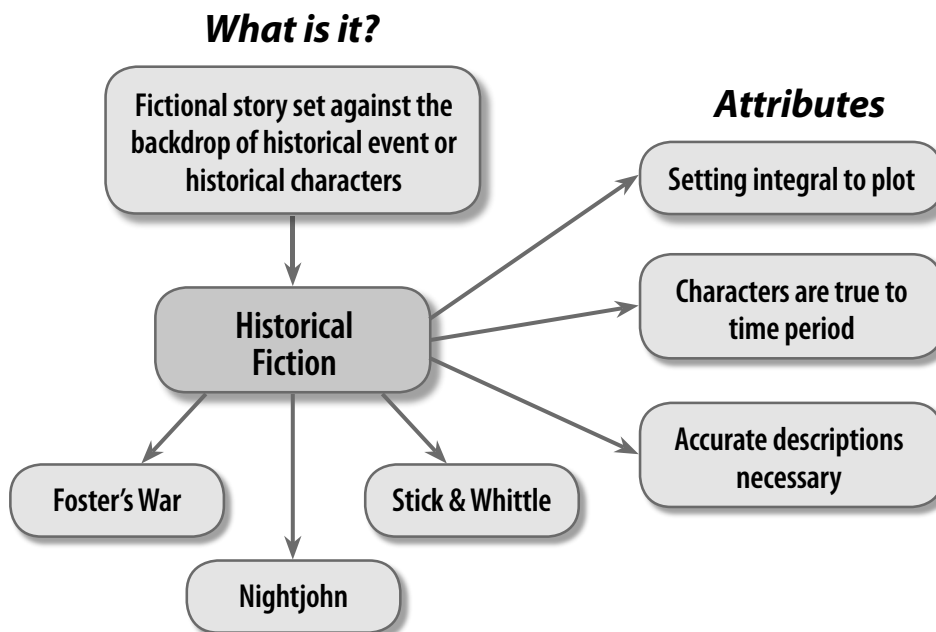
Vocabulary Graphic Organizers

You have probably used a lot of graphic organizers over the years. You have used them to take notes on a story you are reading, to compare two countries or trace a time line in your social studies classroom, and to outline causes and effects or a sequence of events for a writing assignment. You can also use graphic organizers to learn vocabulary words. Here are some of those vocabulary graphic organizers. Look them over and use some of them as you take notes on vocabulary words in this notebook.

Definition Map

A Definition Map is a good organizer to use for an academic term. In your social studies class, academic terms might be words or phrases like “monarch” or “political system.” In your language arts classes, they might be words or phrases like “symbolism” or “character traits.” In a Definition Map, the term you want to remember goes in the center box—in our example, the term is “Historical Fiction.” First you write the definition (What is it?). In the boxes on the right, you identify its attributes (characteristics or features). Finally, in the boxes below the term, you provide examples.

DEFINITION MAP EXAMPLE

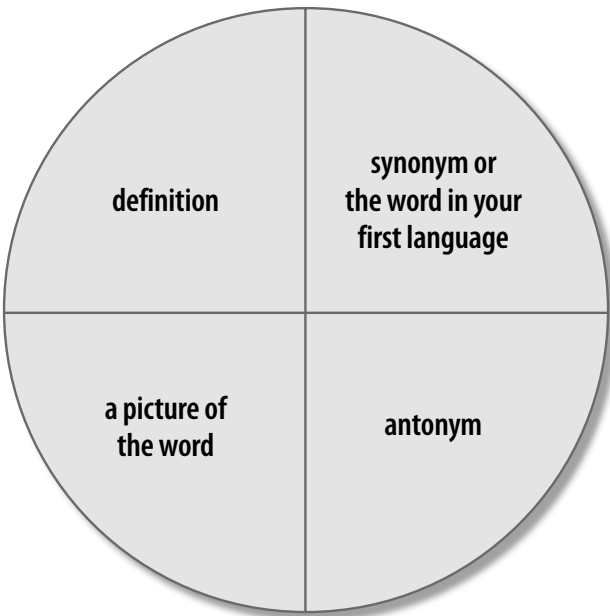


Circle Map

A Circle Map can be used to study and learn any word or term. You start with the word itself, and below the word you create a circle that you divide into four sections. In the top left section, you write the definition. In the top right section, you write a synonym for the word or, if English is your second language, write the word as it is spelled in your first language. In the lower right corner, write an antonym, a word that has the opposite meaning. In the lower left corner, draw some image that will remind you of the meaning of the word. And, finally, write a new sentence using the word.

CIRCLE MAP MODEL

Target Word Goes Here

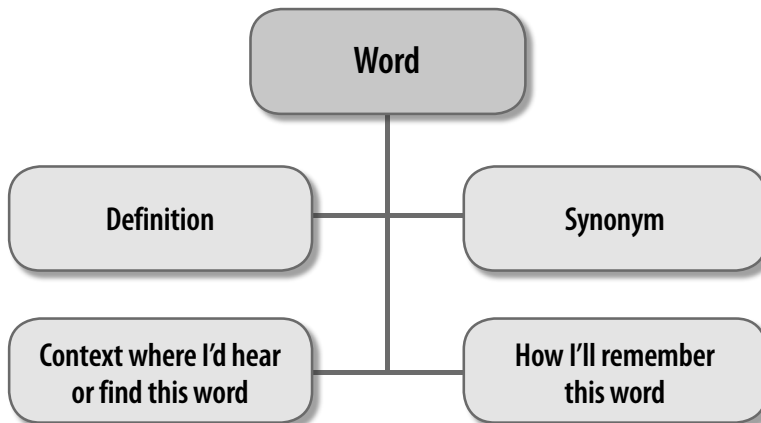


Write the word in a sentence in this box.

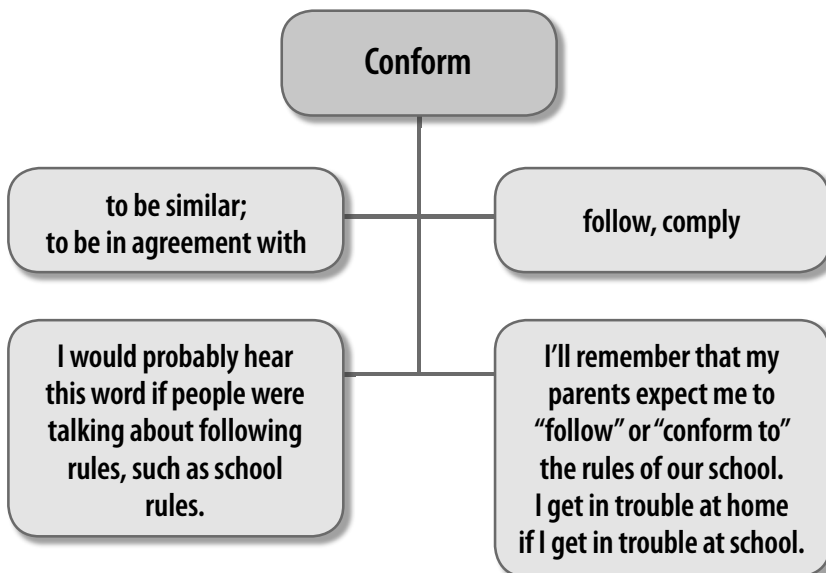
Association Map

An Association Map is a simple graphic organizer that helps you learn the word by making associations between the word and its definition, its synonym, the context in which you might hear it used, and a hint to help you remember it.

ASSOCIATION MAP MODEL



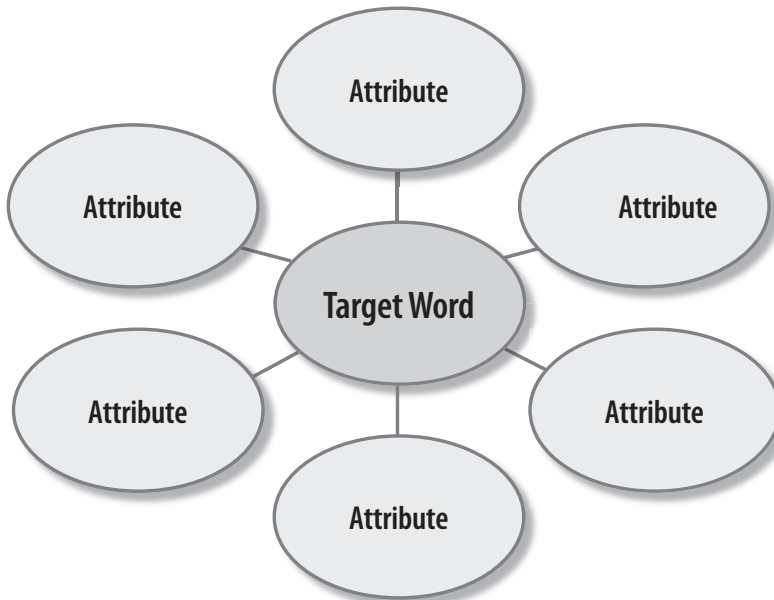
ASSOCIATION MAP EXAMPLE



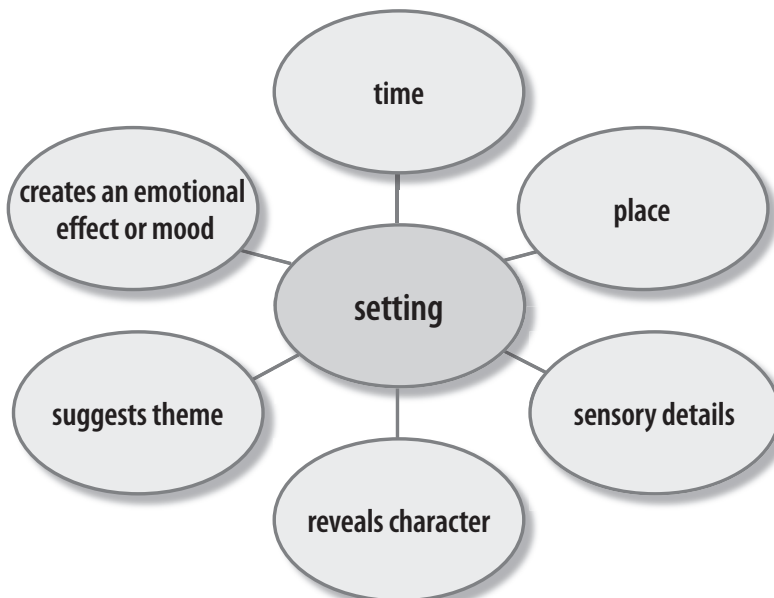
Attribute Map

An Attribute Map follows the format of a graphic organizer that is sometimes called a cluster diagram or a spider map. It will work for any word or term. You simply write the word or term you want to remember in a circle in the middle of the page. Then you draw lines out from that circle to other circles. In each of the other circles you write an attribute of the term. An attribute is a characteristic, or feature, of something else.

ATTRIBUTE MAP MODEL



ATTRIBUTE MAP EXAMPLE

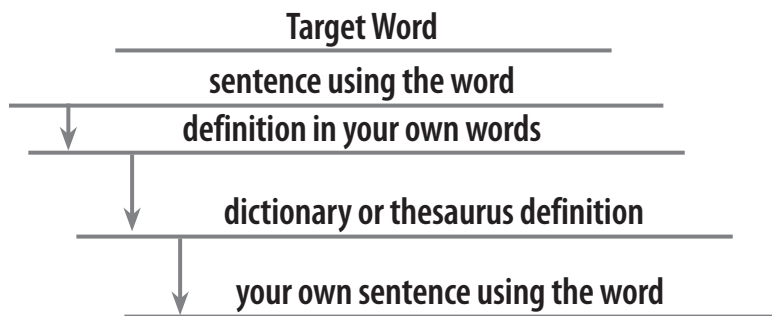


From Context to Context

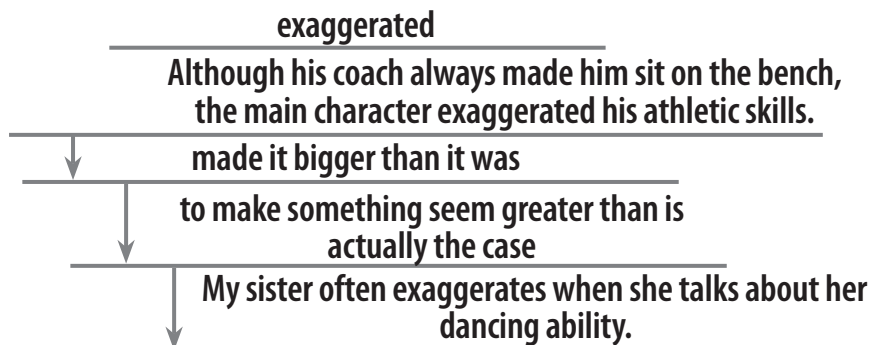
From Context to Context is a graphic organizer in which you keep expanding the contexts of the word, or the surroundings that can show its meaning. By studying the word in its different contexts, you learn the full meaning of the word and make it your own. Follow these steps to create your graphic organizer:

1. On the first line of the graphic organizer, write a sentence that uses the word.
2. On the next line (one level down) use your own words to explain your understanding of the word from the context.
3. On the third line (next level down) write the dictionary or thesaurus definition of the word.
4. Finally, on the last line use the word in a sentence of your own.

FROM CONTEXT TO CONTEXT MODEL



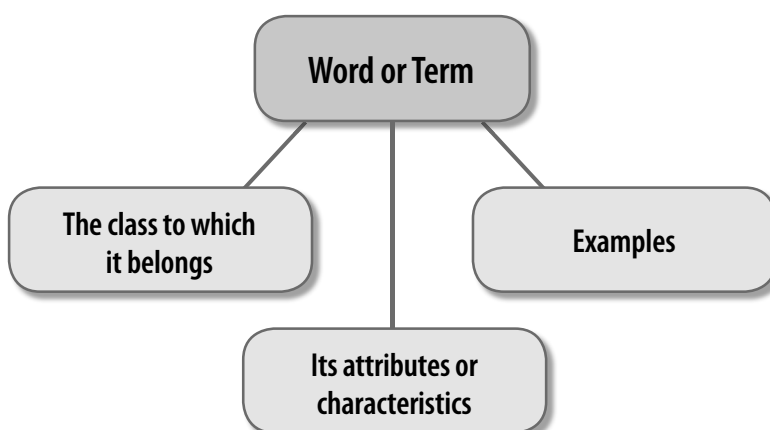
FROM CONTEXT TO CONTEXT EXAMPLE



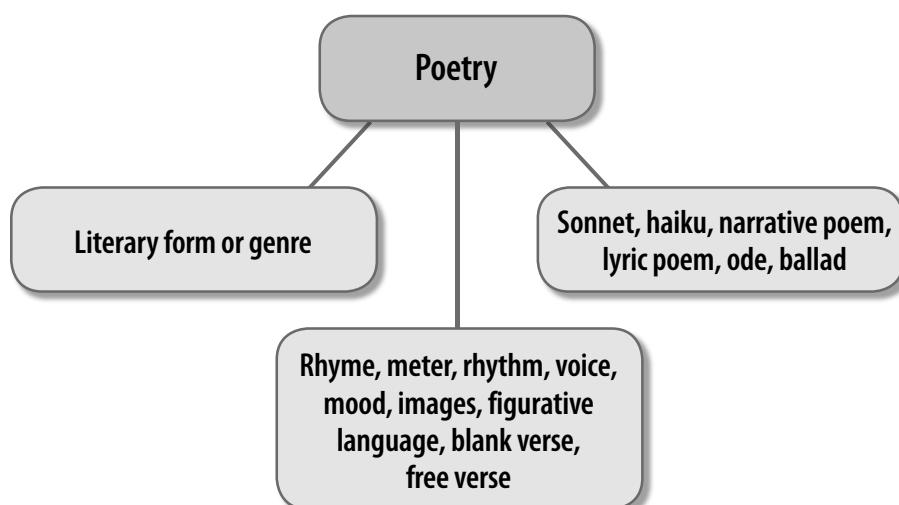
Semantic Map

A Semantic Map is a map of a word or term and its meanings. It can take any shape that makes sense to the person creating the map. In this semantic map, you analyze the word or term you are studying in three ways. First, you identify the class, or group of things your word or term falls into. Then you identify the attributes (characteristics or features) of the word or term. Finally, you identify a number of examples of the concept.

SEMANTIC MAP MODEL



SEMANTIC MAP EXAMPLE



Multi-Word Web or Diagram

A Multi-Word Web or a Multi-Word Diagram is useful when you want to try to learn and remember a number of words at once. For example, when you are reading a chapter in your science or social studies book, you need to try to remember all of the new terms. When you are reading a story or play, you may need to learn a number of new vocabulary words that occur in the selection.

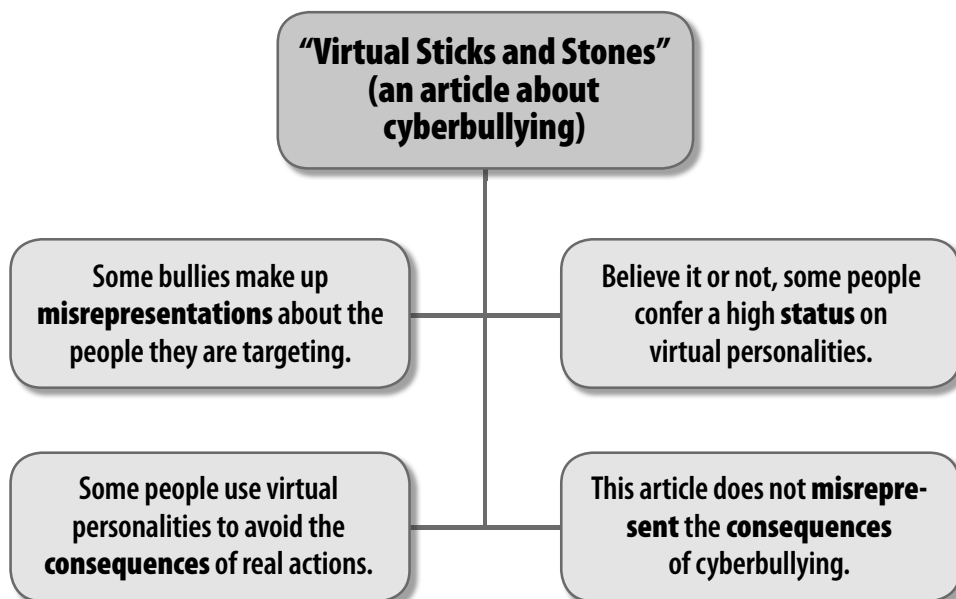
To create a Multi-Word Web or Diagram for the pieces you read in your language arts class, you might start with one of these concepts. For a story, you might start with the name of the story itself, its central character, or its plot, and then create your web or diagram by constructing sentences using the vocabulary words from the selection. For a nonfiction piece, you might start with the title of the essay or the article or with its topic or main idea. Then, in the same way, proceed to construct the web or diagram using the selection vocabulary in related sentences.

SHORT STORY EXAMPLE



For a nonfiction piece, you might start with the title of the essay or the article or with its topic or main idea. Then, in the same way, proceed to construct the web or diagram using the selection vocabulary in related sentences.

INFORMATIVE ARTICLE OR ESSAY EXAMPLE



Reading Matters

by **Kylene Beers**

To succeed or not to succeed—it all starts with reading. If you cannot read the stories and essays in your textbooks or the questions or the tests, then all sorts of negative things begin to happen. That's because no matter where you live, no matter what you do, you are surrounded by print—from textbooks, e-mail messages, and Web pages to how-to instruction manuals and magazines. In a literate society, reading is critical.

The following section is designed to help you with reading. In it you'll find strategies that will help you better comprehend the texts you read. Take some time right now to flip through the pages of this section. You'll see that each lesson is brief—so you can learn a lot in a little bit of time. You can return to this section as often as you need to. Use the strategies suggested here with the selections in this book. Then, try them as you read other texts. The more you think about the topics covered in this section and practice what's suggested here, the better you'll be at reading.

That's important because, after all, **reading matters**.

Improving Your Comprehension

Have you seen the reruns of an old weekly television show called *Lost in Space*? Perhaps you saw the more recent movie version of it? If so, you probably remember the robot that constantly tried to warn the young boy, Will Robinson, when danger was near by waving his robot arms and announcing loudly, "Danger approaching, Will Robinson!" Then Will would look up from whatever he was doing, notice whatever evil was moments away, and take action. But until the robot warned him, Will would ignore all warning signs that danger was at hand.

Wouldn't it be nice if something would warn us as we were about to enter a dangerous area when we were reading—a part of the text that we might not understand? Perhaps our own little robots could pop up in books, saying, "Danger, reader! Misunderstandings approaching!" Then we'd know to slow down, pay attention, and carefully study the text we were reading.

Actually those signs do appear, but not as arm-waving robots in the margins of books. Instead, the signs appear in our minds as we are reading. However, unless we are paying attention, we often read on past them, not noticing the warnings they offer. What we need to do is learn to recognize the danger signs so that like Will Robinson, we will know when to look up and take action.

Danger Sign 1**You cannot remember what you read.**

This happens to all readers occasionally. You read something, and your attention wanders for a moment, but your eyes don't quit moving from word to word. In a few minutes you realize you are several pages beyond the last point where you can remember thinking about what you were reading. Then you know you need to back up and start over.

Forgetting what you have read is a danger sign only if it happens to you frequently. If you constantly complete a reading assignment but don't remember anything that you have been reading, then you probably are in the habit of letting your mind focus on something else while your eyes are focusing on the words. That's a habit you need to break.

Tips for Staying Focused

1. Do not read from the beginning of the assignment to the end without pausing. Set up checkpoints for yourself, either every few pages or every five minutes. At those checkpoints, stop reading and ask yourself some basic questions—"What's happening now? What do I not understand?"
2. As you read, keep paper and pen close by. Take notes as you read, in particular jotting down questions you have about what confuses you, interests you, or perhaps even surprises you.

READING UP CLOSE

Measure Your Attention Quotient Take the following survey to see what your attention quotient is. The lower the score, the less attention you pay to what you are reading.

When I read, I . . .

- A. let my mind wander
 - 1 most of the time
 - 2 sometimes
 - 3 almost never
- B. forget what I am reading
 - 1 most of the time
 - 2 sometimes
 - 3 almost never
- C. get confused and stay confused
 - 1 most of the time
 - 2 sometimes
 - 3 almost never
- D. discover I have turned lots of pages and do not have a clue as to what I have read
 - 1 most of the time
 - 2 sometimes
 - 3 almost never
- E. rarely finish whatever I am supposed to be reading
 - 1 most of the time
 - 2 sometimes
 - 3 almost never

My Attention Quotient is _____ out of 15.

Danger Sign 2

You do not “see” what you are reading.

The ability to visualize—or see in your mind—what you are reading is important for comprehension. To understand how visualizing makes a difference, try this quick test. When you get home, turn on a television to a program you enjoy. Then, turn your back to the television set. How long will you keep “watching” the program that way? Probably not long. Why not? Because it would be boring if you couldn’t see what was happening. The same is true of reading: If you can’t see in your mind what is happening on the page, then you probably will tune out quickly. You can improve your ability to visualize a text by practicing the following strategies:

1. Read a few sentences; then, pause, and describe what is happening on the page. Forcing yourself to describe the scene will take some time at first, but it will help in the long run.

2. On a sheet of paper or a stick-on note, make a graphic representation of what is happening as you are reading. For instance, if two characters are talking, draw two stick figures with arrows pointing between them to show yourself that they are talking.

3. Discuss a scene or a part of a chapter with a partner. Talk about what you “saw” as you were reading.

4. Read aloud. If you are having trouble visualizing the text, it might be because you aren’t really “hearing” it. Try reading a portion of your text aloud, using good expression and phrasing. As you hear the words, you may find it easier to see the scenes.

READING UP CLOSE

Visualizing What You Read Read this scene from the story “Where Have You Gone, Charming Billy?” by Tim O’Brien and discuss what you see and what you can visualize.

“The platoon of twenty-six soldiers moved slowly in the dark, single file, not talking.

One by one, like sheep in a dream, they passed through the hedgerow, crossed quietly over a meadow, and came down to the rice paddy. There they stopped. Their leader knelt down, motioning with his hand, and one by one the other soldiers squatted in the shadows, vanishing in the primitive stealth of warfare. For a long time they did not move. Except for the sounds of their breathing, the twenty-six men were very quiet. . . .”

Danger Sign 3

You constantly answer “I don’t know” to questions at the end of reading selections.

If you consistently do not know the answers to questions about what you have been reading, then you probably would benefit from the following strategies: Think-Aloud, Retelling, Re-reading and Rewording, Somebody Wanted But So, GIST, and Key Words.

Think-Aloud

Comprehension problems do not appear only after you finish reading. Confusion occurs **as you read**. Therefore, don’t wait until you complete your reading assignment to try to understand the text; instead, work on comprehending while reading by becoming an active reader.

Active readers *predict, connect, clarify, question, and visualize* as they read. If you do not do those things, then you need to pause while you read to

- make predictions
- make connections
- clarify in your own thoughts what you are reading
- question what you do not understand
- visualize the text and observe key details

Use the Think-Aloud strategy to practice your active-reading skills. Read a selection of text aloud to a partner. As you read, pause to make comments and ask questions. Your partner’s job is to tally your comments and classify each according to the list above.

READING UP CLOSE

One Student’s Think-Aloud Here is one student’s Think-Aloud for “Everyday Use,” by Alice Walker:

“What in the world is this talking about when it says they made the yard so wavy? How do you make a yard wavy?” (**Question**)

“Okay, I get it. It’s not a grass yard, but like clay and sand.” (**Clarification**)

“Maggie and Dee remind me of my two sisters. My older sister thinks she is so much better than the other one.” (**Connection**)

“I can just imagine what Dee and her boyfriend look like with their bright clothes and long hair.” (**Visualization**)

Retelling

While the Think-Aloud strategy keeps you focused as you read, the Retelling strategy helps you *after* reading. Read the tips for retelling on this page, and then practice retelling small portions of your reading assignments. You might ask a friend to listen to you retell what you have read, or you might record yourself as you retell a selection.

Retelling Prompts for Fiction

1. State what text you are retelling.
2. Give characters' names, and explain who they are.
3. Sequence the events using words like first, second, third, then, later, next, and last.
4. Identify the conflict in the story.
5. Explain the resolution of the conflict.
6. Tell what you enjoyed or did not enjoy about the text.

Retelling Prompts for Informational Texts

State what text you are retelling, and identify the structure of the text.

- If the structure is a **sequence** (the water cycle), use words like *first, second, third, then, later, afterwards, following that, before, and last*.
- If the structure is **comparison and contrast** (the differences between soccer and football), use words or phrases such as *by comparison, by contrast, on the other hand, yet, but, however, nevertheless, conversely, then again, or in opposition*.
- If showing cause-and-effect relationships, use words like *reason, motive, basis, and grounds* to discuss causes, and use words like *outcome, consequence, result, and product* to discuss effects.

READING UP CLOSE

Evaluate Your Retelling Listen to your retelling, and ask yourself:

1. Does my retelling make sense?
2. Does it have enough information?
3. Is the information in the correct order?
4. Could a drawing or a diagram help my retelling?
5. If someone listening to my retelling hadn't read the text, what would that person visualize?
6. To improve my next retelling, should I focus on characters, sequence of events, amount of detail, or general conclusions?

Re-reading and Rewording

The best way to improve your comprehension is simply to re-read. The first time you read something, you get the basic idea of the text. The next time you read it, you revise your understanding. Try thinking of your first reading as a draft—just like the first draft of an essay. As you revise your essay, you are improving your writing. As you revise your reading, you are improving your comprehension.

Sometimes, as you re-read, you find some specific sentences or even passages that you just do not understand. When that's the case, you need to spend some time closely studying those sentences. One effective way to tackle tough text is to reword it:

1. On a sheet of paper, write the sentences that are confusing you.
2. Leave a few blank lines between each line you write.
3. Then, choose the difficult words, and replace them in the space above.
4. While you wouldn't want to reword every line of a text, this is a powerful way to help you understand key sentences.

READING UP CLOSE

One Student's Rewording After a tenth grade student read "*The Masque of the Red Death*," by Edgar Allen Poe, she copied a few sentences she didn't understand. After re-reading them, she reworded them, using a thesaurus and a dictionary. Later she explained that "rewording helps me understand what the author is trying to say."

1. They ^{decided} ~~resolved~~ to leave ^{ways} ~~means~~ neither of ^{entrance or exit} ~~ingress or egress~~ to the sudden ^{urges} ~~impulses~~ of ^{desperation or unrest} ~~despair or of frenzy~~ from within.
2. The figure was tall and ^{thin} ~~gaunt~~, and ^{covered} ~~shrouded~~ from head to foot in the ^{clothing} ~~habiliments~~ of the grave.

Somebody Wanted But So

Understanding a long piece of text is easier if you can summarize chunks of it. If you are reading a narrative, or a story, then use a strategy called Somebody Wanted But So (SWBS) to help you write a summary of what you are reading. SWBS is a powerful way to think about the characters in a story and note what each did, what conflict each faced, and what the resolution was. As you write an SWBS statement for different characters in the same story, you are forcing yourself to rethink the story from different points of view. By analyzing point of view in this way, you get a better understanding of the impact of the author's choice of narrator.

Here are the steps for writing SWBS statements:

1. Write the words *Somebody*, *Wanted*, *But*, and *So* across four columns.
2. In the "Somebody" column, write a character's name.
3. Then, in the "Wanted" column, write what that character wanted to do.
4. Next, in the "But" column, explain what happened that kept the character from doing what he or she wanted.
5. Finally, in the "So" column, explain the eventual outcome.
6. If you are making an SWBS chart for a long story or novel, you will need to write several statements at different points in the story.

READING UP CLOSE

One Student's SWBS Chart Here is a student's SWBS chart for the story "Through the Tunnel" by Doris Lessing. The student has written an SWBS statement for the character called Jerry up to where he gets swimming goggles.

Somebody	Wanted	But	So
Jerry	<i>wanted</i> to swim through the rock,	<i>but</i> he couldn't hold his breath long,	<i>so</i> he has to practice.

GIST

If summarizing the information in expository, or informational, texts is difficult, try a strategy called GIST.

Steps for GIST

1. Divide the text you want to summarize into three or four sections.
2. Read the first section.
3. Draw twenty blank lines on a sheet of paper.
4. Write a summary of the first section of text using exactly twenty words—one word for each blank.
5. Read the next section of text. In your next set of twenty blanks, write a new summary statement that combines your first summary with whatever you want to add from this second section of text. It is important to note that even though you now have two chunks of text to cover, you still have only twenty blanks to fill, not forty.
6. Repeat this one or two more times, depending on how much more text you have. When you are finished, you will have a twenty-word statement that gives you the gist, or overall idea, of what the entire text is about.

READING UP CLOSE

One Student's GIST After reading the *Encyclopedia Britannica* article "Vision Quest," a student wrote the following GIST statements:

GIST 1 (*first paragraph*)

To reach adulthood, boys in some American Indian tribes underwent a vision quest—a solitary vigil of prayer and fasting.

GIST 2 (*for paragraphs 1 and 2*)

During their vision quest initiation rites, American Indian boys prayed and fasted until they received a significant sign or vision.

GIST 3 (*complete article*)

Vision quests of prayer and fasting are important to American Indian adults as well as to boys undergoing initiation rites.

Key Words

Sometimes you do not want to write a summary or outline of what you have been reading. Instead, you just want to jot down some key words to remind yourself about a specific topic. To keep your key words organized, create an alphabetical chart like the one in the following example. You can use your computer to make this chart or just grab a pencil and notebook paper. Once your chart is drawn, all you have to do is decide what information to include.

For instance, one student used her Key Word chart while reading the story “Two Kinds” by Amy Tan. She put “Mother” in bold at the top of the page and “Jing-mei” in italic. As she read the story and thought of words to describe each character, she put those key character-description words in the correct box in the correct typeface. So, she wrote “**demanding**” in bold (because she thinks that word describes Mother) in the C–D box. She wrote “*angry*” in italics (because this word is for Jing-mei) in the A–B box. This completed Key Word chart could serve as a starting point for writing a comparison-contrast essay.

You can also use a Key Word chart in history class. For example, when reading a chapter on World War II, you could a chart like this to keep up with countries (Allies written in italics, Axis in bold), military leaders, and major battles.

READING UP CLOSE

One Student’s Key Word Chart Here is a student’s partially completed Key Word chart for “Two Kinds” by Amy Tan:

Mother			<i>Jing-mei</i>		
A-B <i>angry</i>	C-D demanding	E-F	G-H	I-J	K-L
M-N	O-P	Q-R	S-T	U-V-W	X-Y-Z

Improving Your Reading Rate

If your reading concerns are more about getting through the words than figuring out the meaning, then this part of Reading Matters is for you.

If you think you are a slow reader, then reading can seem overwhelming. But you can change your **reading rate**—the pace at which you read. All you have to do is practice. The point is not to read so fast that you just rush over words—the I’mgoingtoreadsfastthatallthewordsruntogether approach. Instead, the goal is to find a pace that keeps you moving comfortably through the pages. Why is it important to establish a good reading rate? Check out the math in the box below to see why your silent reading rate counts.

Math Problem!

If you read 40 words per minute (WPM) and there are 400 words on a page, then how long will it take you to read 1 page? 5 pages? 10 pages? How long will it take if you read 80 WPM? 100 WPM? 200 WPM?

As you figure out the problem, you see that it takes 100 minutes to read 10 pages at the slowest pace and only 20 minutes at the fastest pace. See the chart below for all the times.

	1 page @ 400 words/page	5 pages @ 400 words/page	10 pages @ 400 words/page
40 WPM	10 minutes	50 minutes	100 minutes
80 WPM	5 minutes	25 minutes	50 minutes
100 WPM	4 minutes	20 minutes	40 minutes
200 WPM	2 minutes	10 minutes	20 minutes

Reading Rate and Homework

Now, assume that with literature homework, science homework, and social studies homework, you have 40 pages to read in one night. If you are reading at 40 WPM, you are spending over 6 *hours* just reading the information; but at 100 WPM, you would spend only about 2 hours and 45 minutes. And at 200 WPM, you would finish in 1 hour and 20 minutes.

READING UP CLOSE

Tips on Varying Your Reading Rate

- Increasing your rate does not matter if your comprehension goes down.
- Do not rush to read fast if that means understanding less.
- Remember that your rate will vary as your purpose for reading varies. You will read more slowly when you are studying for a test than when you are skimming a text.

Figuring Out Your Reading Rate

To determine your silent-reading rate, you will need three things: a watch or clock with a second hand, a book, and someone who will watch the time for you. Then, follow these steps:

1. Have your friend time you as you begin reading to yourself.
2. Read at your normal rate. Do not speed just because you are being timed.
3. Stop when your friend tells you one minute is up.
4. Count the number of words you read in that minute. Write down that number.
5. Repeat this process several more times, using different passages.
6. Then, add the number of words together, and divide by the number of times you timed yourself. That is your average rate.

READING RATE

One Students Example

1 st minute	180 words
2 nd minute	215 words
3 rd minute	+ 190 words
<hr/>	
585 words ÷ 3 = 195 WPM	

Your Turn

1 st minute	_____ words
2 nd minute	_____ words
3 rd minute	+ _____ words
<hr/>	
_____ words ÷ 3 = _____ WPM	

Reading Rate Reminders

You can improve your reading rate by using the following strategies:

1. **Make sure you are not reading just one word at a time with a pause between each word.** Practice phrasing words in your mind as you read. For instance, look at the sample sentences, and pause only where you see the slash marks. One slash (/) means pause a bit. Two slashes (//) mean pause a bit longer.

Jack and Jill/ went up the hill/ to fetch a pail of water.// Jack fell down/ and broke his crown/ and Jill came tumbling after.//

Now, read them again, pausing after each word.

Jack/ and/ Jill/ went/ up/ the/ hill/ to/ fetch/ a/ pail/ of/ water.// Jack/ fell/ down/ and/ broke/ his/ crown/ and/ Jill/ came/ tumbling/ after.//

Do you hear the difference? Word-at-a-time reading is much slower than phrase reading. If you are reading one word at a time, you will want to practice reading by phrases. You can hear good phrasing by listening to a book on tape.

2. **Make sure you are not sounding out each word.** At this point in school, you need to be able to recognize whole words and save the sounding-out strategy for words you have not seen before. In other words, you ought to be able to read *material* as “material” and not “ma-ter-i-al,” but you might need to move more slowly through *metacognition* so that you read that word as “met-a-cog-ni-tion.”
3. **Make sure when you are reading silently that you really are reading silently.** Do not move your lips or read aloud very softly when reading. These habits slow you down. Remember that, if you need to slow down (for instance, when the information you are reading is confusing you), reading aloud to yourself is a smart thing to do. But generally, silent reading means reading silently!
4. **Do not use your finger to point to words as you read.** If you find that you always use your finger to point to words as you read (instead of just occasionally, when you are really concentrating), then you are probably reading one word at a time. Instead, use a bookmark to help yourself stay on the right line, and practice your phrase reading.
5. **As you practice your fluency, remember that the single best way to improve your reading rate is simply to read more!** You will not get better at what you never do. Also, always remember that your rate will vary as your purpose for reading varies. So, time yourself, determine your reading rate, start reading more, and remember these dos and don'ts. Soon you will find that reading too slowly is not a problem anymore.

Test Smarts

by Flo Ota De Lange and Sheri Henderson

Strategies for Taking a Multiple-Choice Test

Whatever you choose to do in the future, a high school diploma can open doors for you. It is a basic requirement for many, many jobs as well as for getting into college. But to get that diploma, you'll have to pass a lot of tests—pop quizzes in class, midterm exams, finals, your state's standardized tests required for graduation, and the SAT or ACT if you are thinking about college.

Taking tests doesn't have to be the scary nightmare many students make it out to be. With some preparation you will do just fine. The first thing you have to do, of course, is study. Yes, study, study, study! Read all your assignments at least once, and make sure you have mastered the skills being taught.

Even when you know all the material, however, you might not do well on a test if you get nervous or are not familiar with the kinds of questions being asked. This section will give you some strategies that will help you approach your tests with confidence—and let your abilities shine through.

Stay Calm

It is test time. You have studied the material, and you know your stuff, but you're still nervous. That's OK. A little nervousness will help you focus, but so will a calm body. Take a few deep breaths—five slow counts in, five slow counts out. Now you are ready to begin the test.

Track Your Time

First, take a few minutes to estimate how much time you have for each question. Then, set checkpoints for yourself—the number of questions that should be completed at a quarter of the time, half of the time, and so on. That way you can **pace yourself** throughout the test. If you are behind, you can speed up. If you're ahead, you can—and should—slow down.

Master the Directions

Read the directions carefully to be sure you know exactly what to do and how to do it. If you are supposed to fill in an oval, fill it in cleanly and carefully. Do not make a checkmark in it or scribble outside the lines. Be careful also to match the number of the question to the number on the answer sheet. Do just what the directions say to do.

Study the Questions

Read each question once, twice, three times—until you are certain you know what the question is asking. Watch for words like not and except; they tell you to look for choices that are false, different, or opposite in some way.

Anticipate Answers

Once you are sure you understand the question, **anticipate the answer**. Then, read the choices. If the answer you gave is there, it is probably correct. To be sure, though, check out each choice. If you don't know the answer, eliminate any choices you think are wrong. Then, make an educated—not a wild—guess about the choices that remain. Be careful to **avoid distracters**, answers that are true but don't fit the question.

Don't Give Up

If you are having a hard time with a test, take a deep breath and **keep on going**. On most tests the questions do not get more difficult as you go, and an easier question is probably coming up soon. Remember: The last question on a test is worth just as many points as the first, so give it your all—all the way to the end.

Types of Test Questions

You will feel a lot more confident taking a test if you are familiar with the kinds of questions given. The following pages describe and give examples of the different types of multiple-choice questions you will find on many of your tests. Tips on how to approach the questions are also included.

Reading Comprehension Questions

Reading comprehension questions seek to determine not only whether you have gotten the facts straight but also how well you can think critically about what you have read. You have to make accurate **inferences** and **predictions** as well as determine the author's attitude, purpose, and meaning.

The readings and the questions may be long and complicated or short and easy. Pay attention to the purpose of the question, and you will have a good chance of selecting the correct answer.

Following the informational reading below, you will find examples of some of the most common types of reading comprehension questions.

READING COMPREHENSION

DIRECTIONS: Read the following selection. Then, choose the best answer for each question that follows.

E-Music Appreciation

There you are, back in the time when the usual way of packaging music albums was on long-playing vinyl records. Sharing a song discovery with a friend meant either having that friend over to your house or schlepping your new album over to the friend's house. And as for moving your album collection—it meant getting specially constructed packing boxes from a local moving-van company and preparing yourself to do a lot of hefting. Then the advent of audio on compact discs cut the size and weight of one's music collection by some 75 percent and relieved a lot of aching backs. But what's that your friend just tossed you? Her music collection on a one-ounce hard drive? Well, well, well. Talk about downsizing.

How did a person's music collection make the trip from pounds-heavy long-playing vinyl records to a one-ounce hard drive? Before 1987, compact-disc-quality sound files were so big and cumbersome and computer modems and processors were so slo-o-o-ow that the idea of downloading and uploading music files on a PC seemed an impossibility, something outside the realm of the practical. Then, in 1987, a German engineering firm devised a compression standard known as mpeg-1 Audio Layer 3—a standard that in the vernacular would be known as MP3.

What the MP3 standard accomplished was the compression of a digital audio file from, say, the size of a one-hundred-page book to the size of a ten-page book. So compressed, an audio file could now be cost effectively stored and carried on computers, and just as important, it could be played without significant loss in sound quality. How to play an MP3 music file?

MP3 audio files had significant software problems when it came to playability. The few players available were not user friendly and lacked several of the features of home stereo hardware.

What now? Enter one Justin Frankel, a teenager who wanted a better player. For months, Justin Frankel wrote code twelve hours a day. When his mother suggested he spend some time outdoors, he observed that outdoors was "overrated." And when he had completed his code-writing marathon, Justin Frankel had fulfilled his longtime dream of having compact-disc-quality music on his personal computer.

Did the software he wrote have the features people wanted? Frankel uploaded his freeware onto his Web site. He had forty thousand visitors a day during his first month. In the following seventeen months his MP3-player software had been downloaded fifteen million times. Talk about building a better mousetrap.

FACTUAL-RECALL QUESTIONS ask you to do a close reading to find **details** or **facts** straight from the selection. Search carefully. The words may not be identical, but the answer will be there.

1. The article provides the most information on —
A e-mail
B technology
C personal computers
D e-music

Answer: The correct answer is **D**. Although choices **A**, **B**, and **C** are all mentioned, the most information is about e-music.

2. Which of the following is *not* discussed in this article?
A Vinyl records
B Audiocassettes
C Justin Frankel
D MP3

Answer: Did you spot the word *not*? The correct answer is **B**. This is a detail, or close-reading, question. Audiocassettes are not mentioned in this selection; choices **A**, **B**, and **C** are all discussed in the selection.

INFERENCE QUESTIONS ask you to connect **clues**. You read between the lines to make an **educated guess**. An inference question sometimes requires you to apply what you already know.

3. Based on this selection, which of the following is the most important characteristic of a successful software programmer?
A Self-motivation
B Love of music
C Scattered interests
D Desire to keep things as they are

Answer: This question requires a careful reading. The correct answer is **A**. Frankel had to be highly self-motivated to sit in his room writing code for month after month with no guarantee of success. Choice **B** is consistent with Frankel's interest in music, but it is not a characteristic that is essential for a computer programmer. **C** is incorrect because it suggests an inability to focus on one thing—not true of Frankel. **D** is incorrect because this is certainly not one of Frankel's goals or a goal of anyone creating new computer software.

MAIN-IDEA QUESTIONS ask you to state the selection's **main idea** or **draw a conclusion**. Sometimes a main-idea question asks you to choose the **best title** for a selection.

4. The main idea of this article is —
A clever inventions can make life more fun
B music is big business
C the popularity of personal computers has grown as they have become smaller, faster, and less expensive
D big sound and small size have fueled the explosion of MP3 onto the music scene

Answer: **D** is the correct answer because it makes a statement that reflects the entire selection. **A** and **B** are way too broad and reflect only part of the selection—if at all. **C** is a true statement but doesn't have anything to do with this article.

EVALUATION QUESTIONS ask you to use your own knowledge and life experience to give an **opinion** about the selection. Sometimes an evaluation question asks about the writer's purpose or style of writing.

5. The factual information in this article seems to be —
- A** reliable because it mentions facts and dates that can be checked in other sources
 - B** reliable because the writer is a well-known expert on e-music
 - C** unreliable because the writer is clearly biased against e-music
 - D** unreliable because the tone is informal and somewhat humorous

Answer: **A is the correct answer** to this tough question. **B** is incorrect but could trick you because we do not know who wrote this selection; the writer isn't identified. **C** is incorrect because the article contains no evidence of the writer's bias against e-music. **D** has a **distracter** designed to make you think. The tone of the article is informal and somewhat humorous, but that would not necessarily make the information unreliable.

Vocabulary Questions

Vocabulary questions test your understanding of word meanings—both in and out of context. Some are simple and some are tricky. Read each question carefully.

After the excerpt from a novel above, you will find examples of some of the most common types of vocabulary questions.

VOCABULARY

DIRECTIONS: Read the following novel excerpt about a cat named Stripey that lives on a small ship anchored offshore. Then, choose the best answer for each question.

Through years of attempting to lick herself clean, for she had never quite lost her self-respect, Stripey had become as thickly coated with mud inside as out. She was in a perpetual process of readjustment, not only to tides and seasons, but to the rats she encountered on the wharf. Up to a certain size, that is to say the size attained by rats at a few weeks old, she caught and ate them, and, with a sure instinct for authority, brought in their tails to lay them at the feet of Martha. Any rats in excess of this size chased Stripey. The resulting uncertainty as to whether she was coming or going had made her, to some extent, mentally unstable.

—from *Offshore* by Penelope Fitzgerald

DEFINITION OR SYNONYM QUESTIONS

are the simplest type of vocabulary question. They ask for a definition or synonym of a word. There are no clues to help you. You are expected to know the word's meaning.

6. Instinct means —
- A** respect
 - B** hatred
 - C** relating to cats
 - D** inborn tendency

Answer: **D is the correct answer.** You just plain have to know the word's meaning.

CONTEXT-CLUE QUESTIONS ask you to define an unfamiliar word. You will find clues to the word's meaning in the sentence in which the word appears or in the sentences immediately before or after it. You choose the answer that best defines the underlined word.

7. "She was in a perpetual process of readjustment, not only to tides and seasons, but to the rats she encountered on the wharf."

Perpetual means —

- A important
- B humorous
- C continual
- D immediate

Answer: C is the correct answer. The context clues ("tides and seasons" that are continually changing and "rats" that are always around) indicate that Stripey is continually having to readjust. **A** is incorrect but may at first seem like a possible answer. It does not fit the full context of change over time. **B** is incorrect. Mention of rats in the sentence is clearly not humorous. **D** is incorrect. The mention of tides and seasons indicates something that happens over time and not just immediately.

MULTIPLE-MEANING QUESTIONS ask you to recognize which meaning of a familiar word is the one being used in a sentence. You choose the sentence that uses the underlined word in the same way it is used in the original sentence.

8. Stripey moved in a kind of crawl.
- A Fia moved that the meeting be adjourned.
 - B Sean's family moved to Los Angeles from Chicago.
 - C Carla moved quickly to send the fly ball to the infield.
 - D The movie's ending moved her to tears.

Answer: The correct answer is C. Stripey is not (A) putting an idea up for a vote, (B) changing where she lives, or (D) tugging at people's heart-strings. You need a sentence using *moved* in a way that involves motion or changing position, which is choice C.

SENTENCE-COMPLETION OR FILL-IN-THE-BLANK QUESTIONS ask you to use the appropriate vocabulary word to complete a sentence. Sometimes questions have two blanks, but these aren't any harder than one-blank questions. The trick is to find the choice that fits both blanks correctly. As a short-cut, determine which choices contain a word that fits the first blank. Then, consider only those choices when filling in the second blank. Be sure to notice words that indicate similarity (*and, because*) or difference (*but, although, though*).

9. The paragraph about Stripey is _____, but it is also _____.
- A funny, comic
 - B sad, somber
 - C autobiographical, funny
 - D comic, ironic

Answer: First, eliminate choices that will not work in the first blank. Answer C will not work in the first blank: The passage is not autobiographical. Then, review the possibilities for the second blank in the remaining choices—A, B, and D. The question includes *but*, a word that indicates a difference, so you know that the choices must be different in some way. Since the two words in choices A and B are synonyms, **the correct answer is D: comic, ironic.**

ANALOGY QUESTIONS ask you to recognize the relationship between a pair of words and to identify a second pair of words that has the same relationship. An analogy question is written in this form: A : B :: C : D, which can be read as “A is to B as C is to D.”

The tricky part of these questions is figuring out the relationship. There are many types of relationships, including the following ones:

- **degree** (*pink : red :: beige : brown*)
- **size** (*hummingbird : ostrich :: house cat : tiger*)
- **part to whole** (*leg : lion :: fin : fish*)
- **cause and effect** (*cold : shiver :: hot : sweat*)
- **synonyms** (*happy : cheery :: sad : glum*)
- **antonyms** (*happy : sad :: nice : mean*)

Once you figure out the relationship between the first pair of words, try expressing it as a sentence—for example, *A leg is a part of a lion*. Then, from the choices pick the pair of words that has the same relationship—for example, *A fin is a part of a fish*. (For more about analogies, see pages 39–40.)

10. Stripecy : cat ::

- A** rats : wharf
- B** Martha : character
- C** mud : season
- D** Martha : rat

Answer: The correct answer is **B**. Try turning the incomplete analogy into a sentence, as in, *Stripecy is the name of a cat*. Now, try out each answer in the same sentence: *Rats are the name of a wharf? Martha is the name of a character? Mud is the name of a season? Martha is the name of a rat?* Only one answer, **B**, fits this sentence.

Multiple-Choice Writing Questions

Multiple-choice writing questions are designed to test your knowledge of **standard written English**. To answer them, you will need to know the rules of punctuation, such as when and how to use commas, quotation marks, end marks, italics, and so on. You will also need to know some basic rules of grammar: active versus passive voice, subject-verb agreement, correct verb tense, correct sentence structure, correct diction, parallel construction in sentences and paragraphs, to name a few. Here are the three most common types of multiple-choice writing questions:

IDENTIFYING-SENTENCE-ERRORS QUESTIONS

ask you to look at underlined sections of a sentence and choose the section that includes an error. You are not expected to correct the error.

- 11.** A widely distributed memo from a telegraph company in 1876 reportedly stated, “This ‘telephone’ has too many
- A** **B**
- short-comings to be seriously considered as a means of communication. The
- C**
- device is inherently of no value to us.” No error.
- D** **E**

Answer: The correct answer is **E**. Sentences with no error may be the hardest to figure out because you keep looking for an error. But this answer is sometimes used, so look carefully, and then trust yourself when you find nothing wrong.

IMPROVING-SENTENCES QUESTIONS

may ask you to choose the correct version of an underlined section:

12. A big record company is said to have rejected the Beatles in 1962, stating as a reason “we don’t like their sound, and guitar music is on the way out.”
- A stating as a reason, “we
 - B stating as a reason, “We
 - C stating as a reason, We
 - D stating as a reason “We

Answer: B is the correct answer. A direct quotation that is a sentence begins with a capital letter and is enclosed in quotation marks. A comma follows the introductory part of the sentence—right before the quotation begins.

13. The head of a major movie studio, he said in 1927, “Who wants to hear actors talk?”
- A The head of a major movie studio, said in 1927, “Who
 - B The head of a major movie studio said in 1927, Who
 - C The head of a major movie studio said in 1927, “Who
 - D The Head of a major movie studio said in 1927, “Who

Answer: C is the correct answer. You have to read the choices very carefully to see that **A** is wrong because of the comma before *said*. **B** is incorrect because there is no quotation mark before *Who*, and **D** is incorrect because the word **head** should not be capitalized.

IMPROVING-THE-PARAGRAPH

QUESTIONS are preceded by a paragraph. You may be asked to pick a choice that combines or rewrites portions of sentences. You may be asked to decide which sentences could be added or removed from the paragraph. You may be asked which sentence could be used to strengthen the writer’s argument, or you could be asked to pick a thesis statement for the paragraph.

IMPROVE THE PARAGRAPH

DIRECTIONS: Re-read the last paragraph of the informational reading “E-Music Appreciation” on page 216. Then, choose the best answer for each question based on that paragraph.

14. Which is the best way to combine the second and third sentences in the last paragraph of “E-Music Appreciation” without omitting important information?
- A In the first month of having uploaded his freeware for distribution from his Web site, Frankel was getting forty thousand visitors a day.
 - B Frankel had more than thirty thousand visitors a day when his software was distributed on the Internet.
 - C In the first month, Frankel was swamped with visitors.
 - D Frankel’s Web site had more than forty thousand visitors a day, and he distributed his software, which was free, from his Web site.

Answer: A is the best answer. All of the choices are punctuated correctly. You are looking for the sentence that contains all of the important information and says it smoothly without repetition. **B** leaves out important information (in the first month) and gets the number of visitors wrong. **C** uses the vague word *swamped* without giving any idea of how many visitors the Web site had. **D** contains the appropriate information, but it’s awkwardly worded.

Strategies for Taking Writing Tests

Writing a Response to Literature

On a test, you may be asked to respond in writing to an autobiographical narrative. To do so effectively, you must draw conclusions that show your understanding of the ideas in the text as well as the author's purpose and style. Follow the steps below. The sample responses provided are based on the prompt to the right.

PROMPT

In the autobiographical narrative "By Any Other Name," Indian students are given English names. In an essay, analyze the effect the English had on Indian students' identities, and note the author's point about this episode in her life.

STEP 1 First, read the prompt carefully; then, read the selection. Decide what tasks the prompt calls for, and get an overview of the selection.

The essay relates experiences the author had while attending an English school in India. I have to explain what effect the English doing things like changing students' names had on the Indian students' identities and what the author's point is.

STEP 2 Choose a topic, and identify your main points. Skim the selection to identify and support the main points you will make.

My topic is assigned in this case. My main points will be that the writer felt that "Cynthia" (her English name) was not herself but a separate person, that there was pressure on the Indian students to change their culture as well as their names, and that despite those changes, the English people were still prejudiced against the Indian students.

STEP 3 Develop a thesis for your essay. Your thesis will sum up your main points and draw a conclusion about your topic.

My thesis will be: The teachers tried to make the Indian students more "English" by changing their names and their culture, but nothing could change the teachers' prejudice against the Indian students.

STEP 4 Gather support for your thesis. Choose details and examples that will provide strong support, and elaborate on those details and examples by drawing on your own knowledge and experience.

Along with other support, I'll explain that the girl with the braids became like the English students, but she clearly missed her own identity and culture.

STEP 5 Write your essay. Arrange your ideas to show how they relate to each other and to your thesis. As you draft your essay, maintain a serious, objective tone, vary your sentence types, and use precise language. Revise your essay to grab readers' interest from the very beginning. Finally, proofread carefully.

Writing a Response to Expository Text

Sometimes, you read an informative selection and immediately forget the important ideas. However, when you are asked to *respond* to expository text, you not only remember the ideas but draw conclusions based on them, developing a deeper understanding of the selection. To write a response to expository text, follow the steps below.

PROMPT

In the informative Web site article, “An Ancient Enemy Gets Tougher,” the writer uses an informal tone, including contractions and slang. Write an essay in which you analyze this tone and the content of the article to determine the writer’s intended audience. Support your points with relevant examples.

STEP 1 First, read the prompt carefully; then, read the selection. Decide what tasks the prompt calls for, and get an overview of the selection.

I need to read looking for clues about the audience for this article.

STEP 2 Decide on your general answer, and identify your main supporting points. Skim the selection to identify the main points you will make to support your answer to the prompt.

This article seems to be written for kids, based on the word choice and overall sentence style. The content is fairly simple, too—it doesn’t get into scientific detail but just explains the big concept.

STEP 3 Develop a thesis statement for your essay. Your thesis statement will sum up your main points and draw a conclusion about your topic.

My thesis statement will be: The article’s sentence style, tone, and content make it clear that it was written for an audience of younger readers.

STEP 4 Gather support for your thesis.

Choose details and examples that will provide strong support, and elaborate on those details and examples by drawing on your own knowledge and experience.

Word choices like “the little guy that packs a TB wallop,” the use of simple sentences and lots of questions, and not explaining things like exactly how TB affects the body’s functions are all evidence supporting my thesis. My experience in reading about diseases in my biology textbook tells me there’s more to explain and a more adult way to explain it than what is shown here.

STEP 5 Write your essay. Begin with an introduction that grabs attention and clearly states your thesis. Using examples from the text, explain your conclusions about the piece. End by restating your thesis. Finally, proof-read and correct any errors in grammar, usage, and mechanics.

Writing a Biographical Narrative

A **biographical narrative** shares true events experienced by a person, describing not only *what* happened, but also *how* and *why* these events occurred. If you are asked to write a biographical narrative for a test, follow the steps below. The sample responses provided are based on the prompt.

PROMPT

Choose an older person who has been a positive influence on your life. Relate an incident from that person's life that involved you, and explain why you think this event was important.

STEP 1 Carefully read the prompt, and choose a subject. You must address all parts of the prompt in your narrative.

I'll write about my grandfather because he is important to me and we do lots of things together.

STEP 2 Choose an incident to relate, and identify its parts. Outline in sequence the smaller events that make up your chosen experience.

I'll describe the time my grandfather came to talk to my middle school social studies class about growing up in Laos.

1. He was looking forward to speaking to the class.
2. I had to tell him the English words for a couple of things, and he mispronounced some words.
3. One kid laughed at him, but the rest of the class was more respectful.
4. After class he went and talked to the boy who laughed, and they became friends.

STEP 3 Identify important details about the people, events, and setting. Details should be relevant and specific to bring the incident to life.

I'll describe my grandfather's appearance and the way he talked, the classroom, and the sound of the boy's laughter. I'll also explain how the boy's tone and facial expressions changed as he and my grandfather talked.

STEP 4 Draw a conclusion based on the events. Decide why the incident is significant; this conclusion will be the basis for your narrative's thesis.

This incident is important because I got to see my grandfather confront and eliminate prejudice in a kind and courageous way.

STEP 5 Write a draft of your biographical narrative. Include an introduction to provide context for readers. Revise your draft to use a consistent tone and point of view and appropriate pacing. Then, proofread and correct any errors in grammar, usage, and mechanics.

Writing an Expository Composition

The purpose of an **expository composition** is to inform readers. You must clearly explain ideas new to your audience, anticipating their questions, misunderstandings, and biases about the topic. Follow these steps to write an expository composition for a test. The sample responses provided below are based on the prompt.

PROMPT

Consider a hobby or extracurricular activity in which you participate. Explain the essential information—for example, rules, definitions, or techniques—to help a reader unfamiliar with this activity to understand it.

STEP 1 Carefully read the prompt, and choose a topic. Make sure you address all parts of the prompt and choose a topic you know well.

I need to explain the important information about an activity. I'll write about the video productions we do in the school media club.

STEP 2 Divide the topic into parts. Outline the main categories of information you will provide about your topic.

The essential information is about the equipment we use, the techniques we use in creating a production, and the planning process. My body paragraphs will cover those three parts.

STEP 3 Brainstorm details about each part of the topic you have identified. Details should keep readers interested and answer the 5W-How? questions (*Who? What? Where? When? Why? How?*).

I'll focus on the details that most people do not know, such as how certain effects are achieved and everything that goes into planning and creating our daily school newscast.

STEP 4 Synthesize your ideas to plan a thesis and conclusion. Decide what point the information about your topic makes. Draft a thesis sentence based on this point, and plan to drive that point home in your conclusion.

I want to emphasize that a lot more goes into creating a video production than most people realize. That will be my thesis. I'll restate that idea in my conclusion while pointing out that despite all the work, video production is really fun and rewarding.

STEP 5 Write a draft of your expository composition. Grab readers' attention from the beginning, and keep them interested by doing more than stringing together obvious information about your topic. Instead, point out more intriguing ideas and explain how they support your thesis. Revise your draft to use an authoritative voice and to make clear connections between ideas. Then, proofread to correct any errors in grammar, usage, and mechanics.

Writing a Persuasive Composition

Often on tests you will be asked to write a **persuasive composition** on an assigned topic. Although you might think you have little to say about an issue you didn't choose, you can explore your ideas to develop a convincing argument using the strategy below. The sample responses provided are based on the prompt.

PROMPT

Imagine that your school district is debating whether to hold athletics practices only during the school day or only after school. Choose a position on this issue, and write a letter to the school board in which you support that position.

STEP 1 Carefully read the prompt, and identify your point of view.

The options are to hold practices only during the school day or only after school. If practices are held only after school, students who ride the bus and students who have jobs or other responsibilities won't be able to participate. I think practices should be during the school day so everyone has a chance to participate.

STEP 2 Identify reasons and evidence in favor of your position. Brainstorm a variety of reasons and evidence based on your knowledge and experience. Choose only the strongest support to use in your essay.

1. After-school practices might exclude good athletes. My friend Paloma is a great runner but has to take care of her little brother after school.
2. It might keep students from developing their skills. I tried volleyball just for fun and wound up getting good at it and learning teamwork.
3. It might discourage students from exercising. Studies show that people who don't exercise have more health problems than people who do.

STEP 3 Draft a thesis statement, and arrange ideas in order of importance.

My thesis statement will preview the order of my reasons: After-school practices would deny some students the opportunity to participate in athletics, preventing them from discovering their skills, shortchanging our teams, and most important, endangering the health of our student body.

STEP 4 Consider and address a possible counterargument. Decide why a reader might oppose your position on the issue, and plan a response to that reason.

Some people might say that practicing after school will allow more time for developing skills, but if athletics is a class, athletes can have "homework" to practice those skills.

STEP 5 Draft your essay. Use a respectful and serious tone to show readers you mean business. Develop your reasons in the order you have chosen, and conclude by addressing a counterargument and restating your opinion. Finally, check that your spelling, punctuation, grammar, and usage are correct.