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Reading any text—short story, poem, magazine article, newspaper, Web page—requires the use of special strategies. For example, you might plot events in a short story on a diagram, while you may use text features to spot main ideas in a magazine article. You also need to identify patterns of organization in the text. Using such strategies can help you read different texts with ease and also help you understand what you're reading.



Included in this handbook:
TEKS 3, 4, 5, 6, 8, 9C, 10A, 10B, 11A,
11B, 12B, RC-12(A)

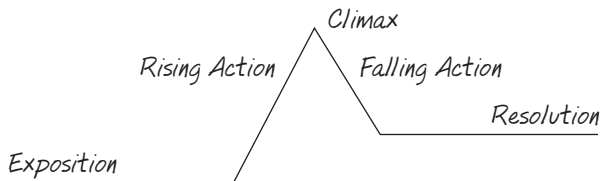
1 Reading Literary Texts

Literary texts include short stories, novels, poems, and dramas. Literary texts can also be biographies, autobiographies, and essays. To appreciate and analyze literary texts, you will need to understand the characteristics of each type of text.

1.1 READING A SHORT STORY

Strategies for Reading

- Read the title. As you read the story, you may notice that the title has a special meaning.
- Keep track of events as they happen. Plot the events on a diagram like this one.



- From the details the writer provides, **visualize** the characters. **Predict** what they might do next.
- Look for specific adjectives that help you visualize the **setting**—the time and place in which events occur.
- Note **cause-and-effect relationships** and how these affect the **conflict**.

1.2 READING A POEM

Strategies for Reading

- Notice the **form** of the poem, or the arrangement of its lines and stanzas on the page.
- Read the poem aloud a few times. Listen for and note the **rhymes** and **rhythms**.
- **Visualize** the images and comparisons.
- **Connect** with the poem by asking yourself what message the poet is trying to send.
- Create a word web or another **graphic organizer** to record your reactions and questions.



1.3 READING A PLAY

Strategies for Reading

- Read the stage directions to help you **visualize** the setting and characters.
- **Question** what the title means and why the playwright chose it.
- Identify the main conflict (struggle or problem) in the play. To **clarify** the conflict, make a chart that shows what the conflict is and how it is resolved.
- **Evaluate** the characters. What do they want? How do they change during the play? You may want to make a chart that lists each character's name, appearance, and traits.

1.4 READING LITERARY NONFICTION

Strategies for Reading

- If you are reading a biography, an autobiography, or another type of biographical writing, such as a diary or memoir, use a family tree to keep track of the people mentioned.
- When reading an essay, **analyze** and **evaluate** the writer's ideas and reasoning. Does the writer present a thesis statement? use sound logic? adequately support opinions with facts and other evidence?
- For all types of nonfiction, be aware of the **author's purpose**, and note any personal **bias** of the writer that might influence the presentation of information.

2 Reading Informational Texts: Text Features

An **informational text** is writing that provides factual information. Informational materials, such as chapters in textbooks and articles in magazines, encyclopedias, and newspapers, usually contain elements that help the reader recognize their purposes, organizations, and key ideas. These elements are known as **text features**.

2.1 UNDERSTANDING TEXT FEATURES

Text features are design elements of a text that indicate its organizational structure or otherwise make its key ideas and information understandable. Text features include titles, headings, subheadings, boldface type, bulleted and numbered lists, and graphic aids, such as charts, graphs, illustrations, art, and photographs. Notice how the text features help you find key information on the textbook page shown.

- A** The **title** identifies the topic.
- B** A **subheading** indicates the start of a new topic or section and identifies the focus of that section.
- C** **Boldface type** is used to make key terms obvious.
- D** A **bulleted list** shows items of equal importance.
- E** **Graphic aids**, such as illustrations, art, photographs, charts, graphs, diagrams, maps, and timelines, often clarify ideas in the text.

PRACTICE AND APPLY

1. “The Romantic Movement” is a subheading under the title “Revolutions in the Arts.” What does the heading suggest about the romantic movement?
2. What are two key terms associated with the romantic movement? How do you know?
3. What does the bulleted list explain? Is it an effective text organizer as used on this page? Explain why or why not.

A **Revolutions in the Arts**

MAIN IDEA	WHY IT MATTERS NOW
Artistic and intellectual movements both reflected and fueled changes in Europe during the 1800s.	Romanticism and realism continue to dominate the novels, dramas, and films produced today.

SETTING THE STAGE European countries passed through severe political troubles during the 1800s. At the same time, two separate artistic and intellectual movements divided the century in half. Thinkers and artists focused on ideas of freedom, the rights of individuals, and an idealistic view of history during the first half of the century. After the great revolutions of 1848, political focus shifted to men who practiced realpolitik. Similarly, intellectuals and artists expressed a “realistic” view of the world. In their view of the world, the rich pursued their selfish interests while ordinary people struggled and suffered.

B **The Romantic Movement**

C At the beginning of the 18th century, the Enlightenment idea of reason gradually gave way to another major movement, romanticism. **Romanticism** was a movement in art and ideas. It showed deep interest both in nature and in the thoughts and feelings of the individual. In many ways, romantic thinkers and writers reacted against the ideals of the Enlightenment. Romantics rejected the rigidly ordered world of the middle-class. They turned from reason to emotion, from society to nature. **Nationalism** also fired the romantic imagination. For example, a fighter for freedom in Greece, Lord Byron also ranked as one of the leading romantic poets of the time.

D **The Ideas of Romanticism** Emotion, sometimes wild emotion, was a key element of romanticism. Nevertheless, romanticism went beyond feelings. Romantics expressed a wide range of ideas and attitudes. In general, romantic thinkers and artists

- emphasized inner feelings, emotions, imagination
- focused on the mysterious and the supernatural; also, on the odd, exotic, and grotesque or horrifying
- loved the beauties of untamed nature
- idealized the past as a simpler and nobler time
- glorified heroes and heroic actions
- cherished folk traditions, music, and stories
- valued the common people and the individual
- promoted radical change and democracy

E **Graphic Aid** A painting of a woman in a white dress standing in a forest, holding a bouquet of flowers. The painting is titled “The Old Woman in the Wood” by Jakob and Wilhelm Grimm.

Background The Grimm brothers also collected tales from other countries: England, Scotland, Ireland, Spain, the Netherlands, Scandinavia, and Bohemia.

Think About It A. Analyzing Causes What ideas of romanticism would inspire nationalism?

Nationalist Revolutions Sweep the West 619

2.2 USING TEXT FEATURES

You can use text features to locate information, to help you understand it, and to categorize it. Just use the following strategies when you encounter informational text.

Strategies for Reading

- Scan the title, headings, and subheadings to get an idea of the main concepts and the way the text is organized.
- Before you begin reading the text more thoroughly, read any questions that appear at the end of a lesson or chapter. Doing this will help you set a purpose for your reading.
- Turn subheadings into questions. Then use the text below the subheadings to answer the questions. Your answers will be a summary of the text.
- Take notes by turning headings and subheadings into main ideas. You might use a chart like the following.

Revolutions in the Arts		Main Heading
The Romantic Movement	Notes: 1. Romanticism showed interest in nature and the individual. 2. Nationalism was also a theme; some poets were also freedom fighters.	Subheading

2.3 TURNING TEXT HEADINGS INTO OUTLINE ENTRIES

You can also use text features to take notes in outline form. The following outline shows how one student used text headings from the sample page on page R3. Study the outline and use the strategies that follow to create an outline based on text features.

I. Revolutions in the Arts	Main Heading Roman-numeral entry
A. The Romantic Movement	Subheading capital-letter entry
1. Romanticism showed interest in nature and the individual.	
2. Nationalism was also a theme; some poets were also freedom fighters.	Detail number entry

Strategies for Using Text Headings

- Preview the headings and subheadings in the text to get an idea of what different kinds there are and what their positions might be in an outline.
- Be consistent. Note that subheadings that are the same size and color should be used consistently in Roman-numeral or capital-letter entries in the outline. If you decide that a chapter heading should appear with a Roman numeral, then that's the level at which all other chapter headings should appear.
- Write the headings and subheadings that you will use as your Roman-numeral and capital-letter entries first. As you read, fill in numbered details from the text under the headings and subheadings in your outline.

PRACTICE AND APPLY

Find a suitable chapter in one of your textbooks, then, using its text features, take notes on the chapter in outline form.

Preview the subheadings in the text to get an idea of the different kinds. Write the headings and subheadings you are using as your Roman-numeral and capital-letter entries first. Then fill in the details.

2.4 GRAPHIC AIDS

Information is communicated not only with words but also with graphic aids. **Graphic aids** are visual representations of verbal statements. They can be charts, webs, diagrams, graphs, photographs, or other visual representations of information. Graphic aids usually make complex information easier to understand. For that reason, graphic aids are often used to organize, simplify, and summarize information for easy reference.

Graphs

Graphs are used to illustrate statistical information. A **graph** is a drawing that shows the relative values of numerical quantities. Different kinds of graphs are used to show different numerical relationships.

Strategies for Reading

- A** Read the title.
- B** Find out what is being represented or measured.
- C** In a circle graph, compare the sizes of the parts.
- D** In a line graph, study the slant of the line. The steeper the line, the faster the rate of change.
- E** In a bar graph, compare the lengths of the bars.

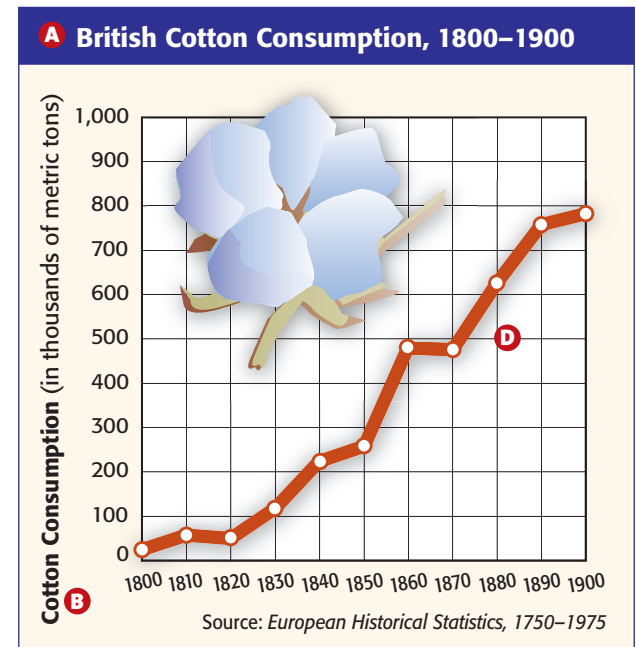
A **circle graph**, or **pie graph**, shows the relationships of parts to a whole. The entire circle equals 100 percent. The parts of the circle represent percentages of the whole.

MODEL: CIRCLE GRAPH



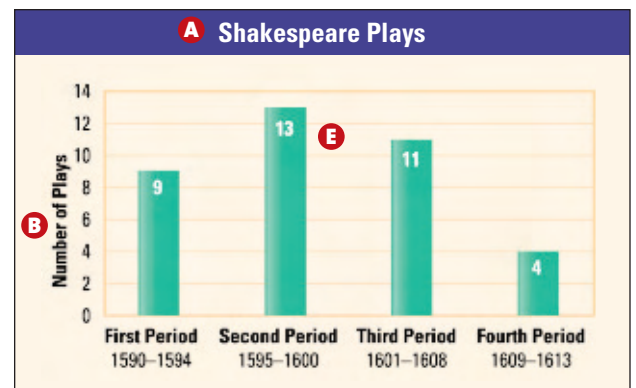
Line graphs show changes in numerical quantities over time and are effective in presenting trends, such as unemployment rates, production and consumption rates, and the like. A line graph is made on a grid. Here, the vertical axis indicates the amount of cotton consumption, and the horizontal axis shows years. Points on the graph indicate data. The lines that connect the points indicate the trends or patterns.

MODEL: LINE GRAPH



In a **bar graph**, vertical or horizontal bars are used to show or compare categories of information. The lengths of the bars typically correspond to quantities.

MODEL: BAR GRAPH



WATCH OUT! Evaluate carefully the information presented in graphs. For example, circle graphs show major factors and differences well but tend to minimize smaller factors and differences.

Diagrams

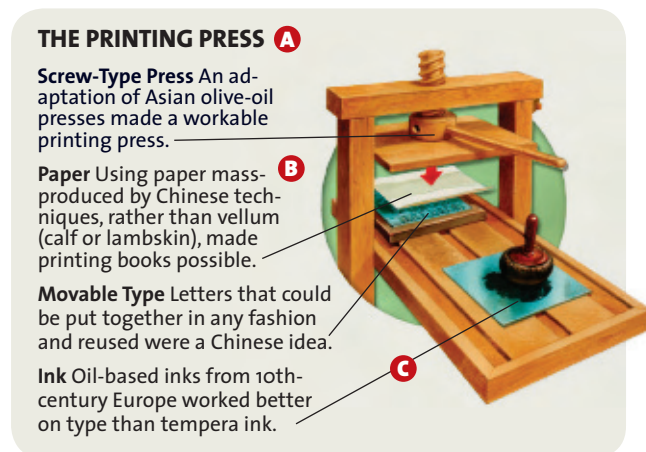
A **diagram** is a drawing that shows how something works or how its parts relate to one another.

A **picture diagram** is a picture or drawing of the subject being discussed.

Strategies for Reading

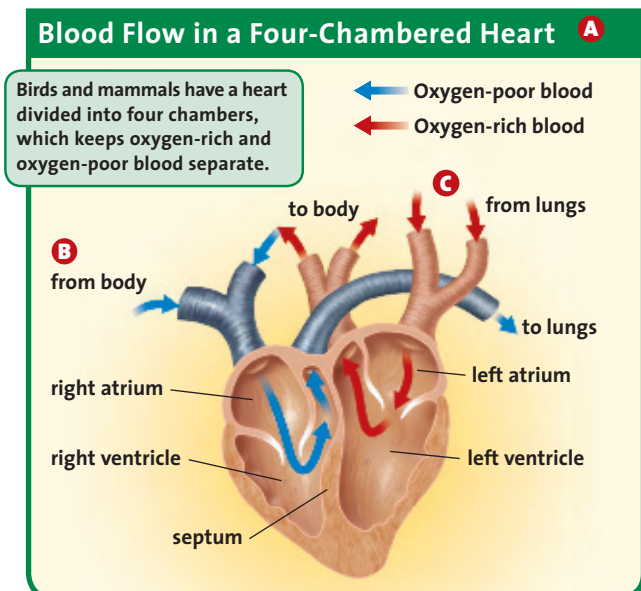
- A** Read the title.
- B** Read each label and look at the part it identifies.
- C** Follow any arrows or numbers that show the order of steps in a process, and read any captions.

MODEL: PICTURE DIAGRAM



In a **schematic diagram**, lines, symbols, and words are used to help readers visualize processes or objects they wouldn't normally be able to see.

MODEL: SCHEMATIC DIAGRAM



Charts and Tables

A **chart** presents information, shows a process, or makes comparisons, usually in rows or columns. A **table** is a specific type of chart that presents a collection of facts in rows and columns and shows how the facts relate to one another.

Strategies for Reading

- A** Read the title to learn what information the chart or table covers.
- B** Study column headings and row labels to determine the categories of information presented.
- C** Look down columns and across rows to find specific information.

MODEL: CHART

A The Development of England and France	
England	France B
<ul style="list-style-type: none"> William the Conqueror, duke of Normandy, invades England in 1066. Henry II (ruled 1154–1189) introduces use of the jury in English courts. Under pressure from his nobles, King John agrees to Magna Carta in 1215. Edward I calls Model Parliament in 1295. 	<ul style="list-style-type: none"> Hugh Capet establishes Capetian Dynasty in 987, which rules until 1328. Philip II (ruled 1180–1223) increases the territory of France. Louis IX (ruled 1226–1270) strengthens France's central government. Philip IV (ruled 1285–1314) adds Third Estate to Estates-General.

MODEL: TABLE

Forms of Imperialism A		
Form	B Definition	Example
Colony	A country or a territory governed internally by a foreign power	Somaliland in East Africa was a French colony.
Protectorate	A country or a territory that has its own internal government but is under the control of an outside power	Britain established a protectorate over the Niger River delta.
Sphere of Influence	An area in which an outside power claims exclusive investment or trading privileges	Liberia was under the sphere of influence of the United States.
Economic Imperialism	The control of an independent but less-developed country by private business interests rather than other governments	The Dole Fruit company controlled the pineapple trade in Hawaii.

Maps

A **map** visually represents a geographic region, such as a state or a country. It provides information about areas through lines, colors, shapes, and symbols. There are different kinds of maps.

- **Political maps** show political features, such as national borders, states and capitols, and population demographics.
- **Physical maps** show the landforms in areas.
- **Road or travel maps** show streets, roads, and highways.
- **Thematic maps** show information on a specific topic, such as climate, natural resources, movements of people, or major battles in a war.

Strategies for Reading

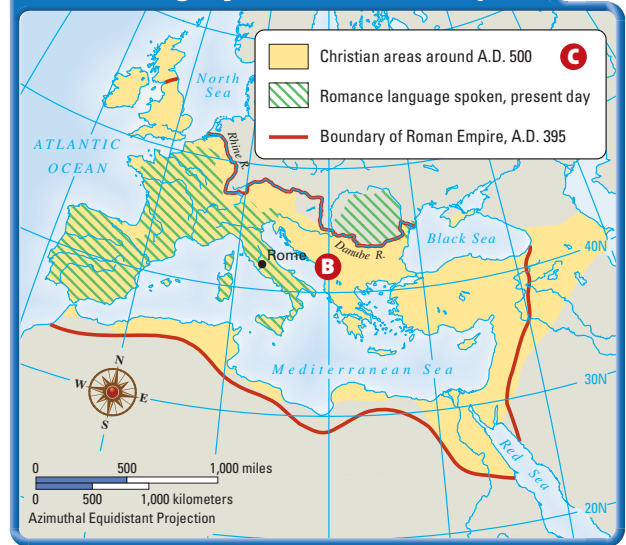
- A** Read the title to find out what kind of map it is.
- B** Read the labels to get an overall sense of what the map shows.
- C** Look at the **key** or **legend** to find out what the symbols and colors on the map stand for.
- D** If there is a smaller **locator map**, or inset map that shows the geographic context of the main map, use it to understand the geographical relationship of the map's subject and the surrounding area.

MODEL: POLITICAL MAP



MODEL: THEMATIC MAP

Cultural Legacy of the Roman Empire



PRACTICE AND APPLY

Use the graphic aids on pages R5–R7 to answer the following questions:

1. According to the circle graph, in what genre did Shakespeare write most prolifically?
2. According to the line graph, how many metric tons of cotton were used in 1860?
3. According to the bar graph, in what artistic period was Shakespeare least prolific?
4. Where is the paper inserted in the printing press, according to the diagram?
5. According to the schematic diagram, blood from the lungs enters which chamber first? From which chamber does oxygen-rich blood exit to the body?
6. According to the chart, in what year and by whom was agreement reached on the Magna Carta?
7. Refer to the table to find the form of imperialism in which an interest is controlled by business rather than government.
8. Use the key with the political map to determine which countries were part of the Balkans in 1914.
9. According to the thematic map, did the Roman Empire extend north of the Rhine River in continental Europe?

3 Reading Informational Texts: Patterns of Organization

Reading any type of writing is easier once you recognize how it is organized. Writers usually arrange ideas and information in ways that best help readers see how they are related. There are several common patterns of organization:

- order of importance
- chronological order
- cause-effect organization
- compare-and-contrast organization

3.1 ORDER OF IMPORTANCE

Order of importance is a pattern of organization in which information is arranged by its degree of importance. The information is often arranged in one of two ways: from **most important to least important** or from **least important to most important**. In the first way, the most important quality, characteristic, or fact is presented at the beginning of the text, and the remaining details are presented in an order ending with the least significant. The second pattern is the reverse: the text builds from the less important elements to the most important one at the conclusion. Order of importance is frequently used in persuasive writing.

Strategies for Reading

- To identify order of importance in a piece of writing, skim the text to see if it moves from items of greater importance to items of lesser importance, or the reverse.
- Next, read the text carefully. Look for words and phrases such as *first*, *second*, *mainly*, *more important*, *less important*, *least important*, and *most important*. These indicate the relative importance of the ideas and information.
- Identify the topic of the text and what aspect of it is being discussed—its complexity, size, effectiveness, varieties, and so on. Note what the most important fact or idea seems to be.
- If you are having difficulty understanding the topic, try asking *who*, *what*, *when*, *where*, *why*, and *how* about the ideas or events.

Notice the order of importance of the ideas in the following model.

Subject

Words showing order of importance

MODEL

British Parliament has **three divisions of responsibility**—making laws, approving taxation, and monitoring actions of the government. Of the three, it is generally agreed that the first, making laws, is the **most important**.

The process of making laws begins with an idea in the form of a “bill.” A bill is introduced to Parliament during the event of a *first reading*. Next, a *second reading* will be granted, after which members of Parliament vote to approve the bill “in principle,” which means the bill will be *sent upstairs* to be reviewed by a smaller group of members called the “standing committee.” Standing committee members regard the bill in detail, debating and amending as they see fit. Finally, the bill is returned to the floor for a final *third reading*, where it is usually not contested. This process must be completed in both houses of Parliament (House of Commons and House of Lords).

Also of **high importance** is the function of approving taxation. Parliament is charged with the onerous task of ensuring the government has adequate income. Proposing change in taxation law is the duty of one person—the Chancellor of the Exchequer. The process begins with a budget speech given by the chancellor, and ends when the Commons approves and publishes the bill’s details in a finance bill, which is then instituted.

Lastly, the duty of monitoring the government, while a critical measure of checks and balances, is, if only subjectively, of slightly **lesser importance** than the functions of lawmaking and taxation. Yet, the first hour of each business day in the Commons is devoted to question time, in which members may question ministers on any matters relating to government or lawmaking.

Each of the three primary functions of Parliament relies on several factors. The process is complex, to say the least. Despite degree of importance, without each facet the government would not run smoothly as a whole.

PRACTICE AND APPLY

Read each paragraph, and then do the following:

1. Identify whether the order is from most important to least important or from least important to most important.
2. Identify key words and phrases that helped you figure out the order.
3. What is the main idea of this passage? How does its organization help convey that idea?

3.2 CHRONOLOGICAL ORDER

Chronological order is the arrangement of events in their order of occurrence. This type of organization is used in fictional narratives, historical writing, biographies, and autobiographies. To indicate the order of events, writers use words such as *before*, *after*, *next*, and *later* and words and phrases that identify specific times of day, days of the week, and dates, such as *the next morning*, *Tuesday*, and *on July 4, 1776*.

Strategies for Reading

- Look in the text for headings and subheadings that may indicate a chronological pattern of organization. For example, subheadings such as “The Pretext for War” and “The Aftermath of the War” clearly suggest the text is arranged according to time periods.
- Look for words and phrases that identify times, such as *in a year*, *three hours earlier*, *in 1871*, and *the next day*.
- Look for words that signal order, such as *first*, *afterward*, *then*, *during*, and *finally*, to see how events or steps are related.
- Note that a paragraph or passage in which ideas and information are arranged chronologically will have several words or phrases that indicate time order, not just one.
- Ask yourself: Are the events in the paragraph or passage presented in time order?

Notice the words and phrases that signal time order in the following model.

MODEL

Henry VIII

Born in 1491, Henry VIII was crowned king of England when he was 18 years old. He was a devout Catholic, but his politics soon clashed with his religion.

Henry's father had become king after a long civil war. Henry was afraid that a similar war might start if he died without a son to take over the throne. The history of England during his reign became the bloody story of his need for a son.

Henry and his wife Catherine of Aragon had one living child—a daughter, Mary, born in 1516. However, a woman had never successfully claimed the English throne. By 1529, Catherine was 44 and Henry was convinced that she would have no more children. He wanted to divorce her and marry a younger woman, but Church law did not permit divorce. Henry asked the pope to annul his marriage—in other words, declare that it had never existed. The pope refused.

Henry then decided to take matters into his own hands. Later in 1529, he asked Parliament to pass laws to end the pope's power in England. Four years later, he secretly married Anne Boleyn, and Parliament voted to make his divorce from his first wife legal. But Henry was not satisfied and wanted to break completely with the pope. In 1534, Parliament passed the Act of Supremacy, which made the king the official head of the Church of England.

Although Henry had turned the country inside out in his attempt to have a son, Anne Boleyn gave birth to a daughter. Following the birth, Henry had Anne imprisoned in the Tower of London. In 1536, he had her beheaded.

Henry did not get his wish for a son until his third wife, Jane Seymour, gave birth to Edward. Jane died in childbirth. In 1540, Henry married his fourth wife but quickly divorced her to marry his fifth wife, Catherine Howard. However, the king soon found out that Catherine had had affairs before their marriage, and consequently, he had her beheaded in 1542. Henry's sixth wife survived her husband, who died in 1547 at the age of 56.

Event

Time phrases

Order words and phrases

PRACTICE AND APPLY

Refer to the preceding model to do the following:

1. List at least six of the order and time words used in the model. Do not include those that have been identified for you.
2. Draw a timeline beginning with Henry's birth in 1491 and ending with his death in 1547. Include each event mentioned in the model.

3.3 CAUSE-EFFECT ORGANIZATION

Cause-effect organization is a pattern of organization that establishes causal relationships between events, ideas, and trends. Cause-effect relationships may be directly stated or merely implied by the order in which the information is presented. Writers often use the cause-effect pattern in historical and scientific writing. Cause-effect relationships may take several forms.

One cause with one effect

Cause ► Effect

One cause with multiple effects

Cause ► Effect
► Effect

Multiple causes with a single effect

Cause ►
Cause ► Effect

A chain of causes and effects

Cause ► Effect (Cause) ► Effect

Strategies for Reading

- Look for headings and subheadings that indicate or suggest a cause-effect pattern of organization, such as “How the Printing Press Changed the World.”
- To find the effect or effects, read to answer the question, What happened?
- To find the cause or causes, read to answer the question, Why did it happen?
- Look for words and phrases that help you identify specific relationships between events, such as *because, since, so, had the effect of, led to, as a result, resulted in, for that reason, due to, therefore, if... then, and consequently*.
- Evaluate each cause-effect relationship. Do not assume that because one event happened before another, the first event caused the second event.
- Use graphic organizers like the diagrams shown to record cause-effect relationships as you read.

Notice the words that signal causes and effects in the following model.

MODEL

A Turning Point in England's History

The Norman invasion of 1066 turned the tide of English history. In October of 1066, William the Conqueror, the duke of Normandy, successfully invaded England and defeated Harold—who had a claim to the throne—at the Battle of Hastings. Known as the Norman Conquest, William's sound defeat of the Anglo-Saxon forces ushered in the Anglo-Norman age and brought changes to England that altered its course forever.

One significant change occurred in the language. **With the influx of the Norman people**, the Latin-based Anglo-Norman language was introduced and began to replace the Germanic Anglo-Saxon speech of England. **The language soon became dominant and remained so for nearly 300 years.** Its influence is still felt today, as it is the basis of today's English language.

Another **result of** William's rule was the disappearance of English aristocracy. The ruling class was all but

Causes

Effect that in turn becomes a cause

Signal words and phrases

obliterated after Normans seized control of the Church of England. And, at the behest of William, formerly English-held lands were confiscated. As king, William was in the favorable position of having this lavish expanse of confiscated land, and he parceled it out generously to his supporters.

One thing the new “landowners” didn’t alter, but instead dramatically improved upon, was the organizational system of territories. The Anglo-Saxons developed a centralized shire (or county) system in which small areas of land were run by “shire reeves,” or sheriffs. The success of the system eventually led to the first organized census. Census taking soon resulted in the implementation of an effective system of taxation. And taxation, of course, led to growing revenue, power, and solvency for the kingdom.

In addition to affecting language and land ownership and introducing taxation, Norman rule also began a long-standing rivalry between France and England, of which there is still evidence today.

PRACTICE AND APPLY

Refer to the preceding model to do the following:

- 1. Create a graphic organizer using the “one cause with multiple effects” pattern on page R10 to list and illustrate the cause-and-effect relationships described in the model.
- 2. List the chain of causes and effects in the second to last paragraph.
- 3. List words and phrases the writer uses to signal cause and effect throughout the model.

3.4 COMPARE-AND-CONTRAST ORGANIZATION

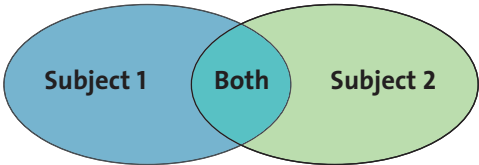
Compare-and-contrast organization is a pattern of organization that serves as a framework for examining similarities and differences in two or more subjects. A writer may use this pattern of organization to analyze two or more subjects, such as characters or literary periods, in terms of their important points or characteristics. These points or characteristics are called points of comparison. The compare-and-contrast pattern of organization may be developed in either of two ways.

Point-by-point organization—The writer discusses one point of comparison for each subject, then goes on to the next point.

Subject-by-subject organization—The writer covers all points of comparison for one subject and then all points of comparison for the next subject.

Strategies for Reading

- Look in the text for headings, subheadings, and sentences that may suggest a compare-and-contrast pattern of organization, such as “*The Spectator* and *The Tatler*: Two Classic British Periodicals.” These will help you identify where similarities and differences are addressed.
- To find similarities, look for words and phrases such as *like*, *similarly*, *both*, *also*, and *in the same way*.
- To find differences, look for words and phrases such as *unlike*, *but*, *on the other hand*, *in contrast*, and *however*.
- Use a graphic organizer, such as a Venn diagram or a compare-and-contrast chart, to record points of comparison and similarities and differences.



	Subject 1	Subject 2
Point 1		
Point 2		
Point 3		

Read the following models. As you read, use the signal words and phrases to identify the similarities and differences between the subjects and how the details

MODEL 1

Raleigh's Response to Marlowe

During the Renaissance, many poets expressed their thoughts and feelings in a type of poem called a pastoral. Pastorals paint a romantic picture of shepherds and their lives in the country. Many pastorals are about love.

One pastoral written by Christopher Marlowe, "The Passionate Shepherd to His Love," became very famous in 16th-century England. In fact, it became so famous that many poets wrote responses to it. One of these responses was Sir Walter Raleigh's pastoral "The Nymph's Reply to the Shepherd." These two poems have both similarities and differences.

Both poems are pastorals. They are set in the country and deal with love. They also have similar structures. Each has six stanzas with four lines. In each stanza, lines one and two rhyme, and lines three and four rhyme. The poems even repeat the same rhyming words—*move* and *love*.

However, the two poems evoke very different moods. "The Passionate Shepherd to His Love" creates a very romantic scene. The shepherd talks about the beauty of nature—lush valleys, tumbling waterfalls, and singing birds. He offers his love colorful, sweet-smelling flowers, soft wool dresses, and jewels. It's almost too good to be true.

"The Nymph's Reply to the Shepherd," however, is not at all romantic. The nymph doesn't focus on the beauty of the world, but rather on the passage of time, which destroys that beauty. She points out that "flowers do fade" and "rocks grow cold," and that love "is fancy's spring, but sorrow's fall." She mocks the love-struck shepherd in Marlowe's poem and concludes that love is more or less a silly waste of time.

Though the two poems are similar in form, they are very different in content.

Subjects

Comparison words

Contrast words and phrases

MODEL 2

Shelley and Heine: Contemporary Poets

The English romantic poet Percy Bysshe Shelley and the German romantic poet Heinrich Heine lived during the same age and were both passionate about social change. Yet no two people could have had more distinct beginnings.

Percy Bysshe Shelley (1792–1822) was born into an aristocratic and wealthy family in Sussex, England, and sent away to boarding school at the age of ten. As an adolescent, Shelley rejected the institutions of "normal" society. As a young man, he traveled to Scotland and Ireland, distributing pamphlets and raging against political injustice. When his scandalous writing and behavior drew criticism, he began to view himself as an outcast and left England for Italy, where he lived out his life. During his later years, he produced some of his best-known work.

In contrast to Shelley, German poet Heinrich Heine (1797–1856) was born to working-class Jewish parents. For financial reasons, he was sent to live with an uncle who eventually put Heinrich through university. Heine became concerned about political and social injustice and explored ideas ranging from forms of socialism to Marxist communism. Like Shelley, Heine endured political disgrace due to his liberal sympathies, and he fled to Paris. When he returned to Germany to spread his adopted French revolutionary ideas, German authorities permanently banned him and his written work from the country.

Though both Heine and Shelley came from very different social backgrounds, they shared a rebellious attitude toward society.

Subjects

Contrast words and phrases

Comparison words

PRACTICE AND APPLY

For each model presented here, create a compare-and-contrast chart. In your chart, list the points of comparison in each model, and identify the similarities or differences between each model's subjects.

4 Reading Informational Texts: Formats

Magazines, newspapers, Web pages, and consumer, public, and workplace documents are all examples of informational materials. To understand and analyze informational texts, pay attention to text features and patterns of organization.

4.1 READING A MAGAZINE ARTICLE

Because people often skim magazines for topics of interest, magazine publishers use devices to attract attention to articles and to highlight key information.

Strategies for Reading

- A** Read the **title** and other **headings** to find out more about the article's topic and organization.
- B** Notice whether or not the article has a **byline**, a line naming the author, and make note of the date and source.
- C** Examine **illustrations, photos**, or other **graphic aids** that visually convey or illustrate additional information, or information from the text.
- D** Notice any **pull quotes**, or quotations that a publisher has pulled out of the text and displayed to get your attention.

PRACTICE AND APPLY

1. According to the title, what is the main topic of this article?
2. Why might this pull quote grab a reader's attention?
3. How does the picture help you understand the article?
4. Outline the main ideas of this article.

HISTORY

A Queen's Life

Royal Wives in Renaissance England

B by Marianne Brown

The wives of Renaissance kings enjoyed privileges that other women could only dream of. In addition to their more obvious perks—jewels and other luxuries, hundreds of servants—queens often wielded considerable power and influence at court. Yet they could not escape the prevailing view that women were inferior to men. Even a powerful queen was subordinate to her husband, who made all the important family decisions.

In royal households, marriage partners were chosen to increase the king's power at home or create alliances with foreign rulers. A wedding was not a private affair but a matter of great importance to the nation. Kings and queens were often betrothed to each other in childhood, and their marriage negotiations generally took years to complete. For example, Catherine of Aragon, the daughter of Spanish rulers Ferdinand II and Isabella I, was betrothed to Arthur, the son of Henry VII, when she was only three years old.

Most queens came from abroad, so marriage meant being separated forever from family and homeland. After a long and dangerous journey,



Catherine of Aragon was the first wife of Henry VIII.

the young woman would meet her spouse for the first time and be placed in the care of complete strangers. Catherine of Aragon traveled for more than three months before reaching England when she was almost 16. Six months after their wedding, her husband Arthur died, and soon after she was betrothed to his brother, the future Henry VIII. Catherine finally became Henry's wife and Queen of England when Henry took the throne in 1509, eight years after her departure from Spain.

“Even a powerful queen was subordinate to her husband.”

A queen's most important responsibility was to bear male heirs. Failure to do so could have grave consequences for the royal family—and sometimes for the nation. Only one of Catherine's children lived past infancy, a daughter named Mary. Frustrated by his lack of a male heir, Henry eventually annulled his marriage, a decision that led to England's separation from the Roman Catholic Church.

4.2 READING A PUBLIC DOCUMENT

Public documents are documents that are written for the public to provide information that is of public interest or concern. These documents are often free. They may be federal, state, or local government documents. They might be speeches or historical documents. They may even be laws, posted warnings, signs, or rules and regulations. The following is a public document that lists parking rules and regulations for a university.

Strategies for Reading

- A** Look at the **title** on the page to discover what the text is about.
- B** Note the **source** of the document.
- C** Sometimes, as in the model shown here, the majority of information is presented in a table. Carefully read the headings of **rows** or **columns** in the table, as well as the corresponding information.
- D** Pay attention to **notes** and to **asterisks (*)** and their accompanying footnotes. These will help clarify exceptions or exemptions to the rules, or add additional detail.

PRACTICE AND APPLY

Reread the parking policy document and answer the following questions:

- 1. Describe key points of the university's parking lottery.
- 2. Where must the sticker be displayed on the vehicle?
- 3. If students need to accommodate the parking needs of family or friends on the weekends, where should they go to make these arrangements?
- 4. What is the size of the scooters allowed to park on campus sidewalks?
- 5. What is the consequence for unpaid parking fines after 30 days?

RULES AND REGULATIONS



MOUNTAIN UNIVERSITY

A Parking Policies, Procedures, and Guidelines

All parking is general; there are no reserved or assigned spaces. Due to limited space in our lots, we regret we cannot provide general parking for every student's vehicle. Parking policies are as follows.

Parking Lottery	An annual lottery is held by the Office of Public Safety to allocate 237 parking stickers. University seniors will enter first, followed by juniors, then sophomores. First-year students are not permitted to enter the lottery or have a vehicle on campus.
Sticker Display	All stickers and decals must be displayed in the rear window, lower right side. Vehicles without stickers will be ticketed.
Commuter Parking	Commuter students coming from Danton or beyond must purchase parking stickers (\$5) and, with the sticker displayed, may park in the Greenwood lot, Field Study Garage, or Stadium lot.
Weekend Guests	Unless special arrangements have been made,* family and other student guests may use yellow-lined parking spaces in all campus lots on weekends, from 5 P.M. Friday to 7 A.M. Monday.
Motorized Bike Parking	Motorized bikes or scooters under 50cc are allowed to park on campus sidewalks M–F from 7 A.M. to 9:00 P.M., and should be securely locked. Larger scooters and motorcycles must have a parking sticker and use designated lots.
Violations	Vehicles found in violation of these policies will be issued citations of \$20, payable in the Student Union. After 30 days, unpaid parking tickets will result in revoked library privileges and the withholding of transcripts and final grades.

D * Special arrangements must be made in the Campus Building, where the student must obtain a temporary decal.

B

MOUNTAIN UNIVERSITY

511 University Circle

Range, CO 80695

4.3 READING A CONSUMER DOCUMENT

Consumer documents are materials that accompany goods and services. Consumer documents provide information about the use, care, and assembly of products, or contain key information used to evaluate the services of an institution, such as a school or travel service. Some common consumer documents are warranties, manuals, instructions, and guides to services, agencies, and institutions. The following is a page from a guide that features information on colleges across the United States.

Strategies for Reading

- A** Read **title** and **headings** to identify the purpose of the document.
- B** Find **name**, **address**, and **contact information** to ensure that you have the appropriate guide for your purposes.
- C** Notice any **icons** or **symbols** and check the key for their meanings. These can relay important information about costs, locations, and services.
- D** Study any **subheadings** and the **text** that follows them. This text will offer more in-depth consumer data to help in your evaluation.

PRACTICE AND APPLY

Refer to the college guide to answer the following questions:

- According to the icon, what kind of campus does Mountain University have?
- What does the computer icon indicate?
- Does Mountain University welcome international students? Where is this information found?
- What types of on-campus housing does Mountain University offer?
- Is this document easy to read and understand? Explain why or why not.

GUIDE TO COLLEGES

COLORADO



CONTACT: **B**
 511 University Circle
 Range, CO 80695
 (303) 555-8179
 www.mountainu.edu
 or e-mail admission@mntu.edu



Mountain University Features & Facts

- Public, four-year university
- 4,232 undergraduates
- 2,196 women, 2,036 men
- 70% of applicants admitted
- Mid 50% SAT 1050; Mid 50% ACT 23
- Financial aid available

D *Mission Statement:* The mission of Mountain University is to provide educational opportunities that assist students with clarification and pursuance of educational and professional goals. The university is committed to fostering a vital learning environment with equal opportunity for all students, regardless of race, political or religious affiliation, or country or state of origin.

Student Life: 67% of undergraduates are from Colorado. Others are from 34 states and 19 foreign countries. The average age of freshman is 18 and the average age of all undergraduates is 20. About 8% do not continue beyond their first year.

Housing: 60% of students can be accommodated in on-campus housing, which includes single-sex and coed dormitories. On-campus housing is guaranteed for all four years. 45% of students live on campus.

C

KEY TO SYMBOLS

- | | |
|-------------------------|-----------------|
| e-application available | suburban campus |
| inexpensive | urban campus |
| moderately expensive | rural campus |
| very expensive | |

4.4 READING AN APPLICATION

Applications are forms that are used to gather information from someone who is applying for a position, admission, services, a license, or membership. These documents often include a brief set of instructions such as mailing information, questions to be answered, and boxes or blanks to fill in with information you provide.

Strategies for Reading

- A** Read the **title** of the form to make sure it is the correct form for you.
- B** Look for **boldfaced, italicized, and underlined words**. These may signal **important information** such as **due dates, required materials, or fees**.
- C** Some applications, such as a college application, require attachments. Be sure to submit any additional required materials, enclosing them with your application.
- D** Note any **terms**, or conditions that you must agree to, and the place for your **signature**, usually located at the end of the application. In order for your application to be valid and complete, you will have to agree to the terms listed. Agreement is indicated by signing the document.

PRACTICE AND APPLY

Refer to the application to answer the following questions:

1. Can a student who is planning to enter Mountain University in the spring term use this form? Why or why not?
2. Describe what is required in applying for a scholarship.
3. What materials need to be submitted in addition to the fee and application?
4. According to the application, what could make you ineligible for admission to Mountain University?
5. Using the “Guide to Colleges” on page R15, verify that the address for Mountain University is accurate.



A APPLICATION FOR UNDERGRADUATE ADMISSION

APPLICATION INSTRUCTIONS **B**
This application is for students who will enter Mountain University in the fall of the current year. Send completed applications by regular or overnight mail to:

Mountain University Office of Undergraduate Admissions
511 University Circle
Range, CO 80695
(303) 555-8179

PLEASE NOTE: Your admissions application *must be received by April 1* if you wish to apply for the Mountain University merit scholarships. A separate scholarship application is also required.

Complete the Mountain University admissions application form (including your essay). There is a *\$25 nonrefundable application fee* payable to Mountain University.

Arrange to have official transcripts sent to the Undergraduate Office. Your most recent high school transcript and your ACT or SAT test results are *required*.

Submit two letters of recommendation from an instructor or other individual who is qualified to comment on your college potential.

Please type the application or complete it in blue or black ink.

AUTOBIOGRAPHICAL INFORMATION

Social Security Number _____ – _____ – _____
Last Name _____ First Name _____
Mailing Address _____
City _____ State _____ Zip _____
Phone Number (____) _____
Date of Birth: Month _____ Day _____ Year _____

PERSONAL STATEMENT **C**

Please submit an original personal statement of 1,500 words or less describing what your goals are in the coming year, the next five years, and the next ten years.

D
I understand that providing false information may make me ineligible for admission to Mountain University. I agree to abide by the regulations of Mountain University as set forth in its current catalog and other official publications. I attest that all information I have supplied in this application and accompanying documentation is true and valid.

Applicant’s Signature _____
Date Submitted _____

4.5 READING A WORKPLACE DOCUMENT

Workplace documents are materials that are produced or used within a workplace, usually to aid in the functioning of a business. These documents include meeting minutes, sales reports, company policy statements, organizational charts, and operating procedures. Workplace documents also include memos, business letters, job applications, and résumés.

Strategies for Reading

- A** Read a workplace document slowly and carefully, as it may contain **details** that should not be overlooked.
- B** Notice the contact information for the creator of the document. You will need this information to contact someone if you need to clear up anything that you don't understand.
- C** Note whether there are additional materials for you to consider and if a response is required.

PRACTICE AND APPLY

Refer to both workplace documents to answer the following questions:

1. Why is this letter from Tang Lao considered a workplace document?
2. According to the details in Tang Lao's letter, what action is he requesting of Dean Ripple?
3. What text features does the memo writer use to get his message across clearly?
4. What actions is Ms. Marion expected to take?
5. Verify that the university address is correct by comparing it to the address provided on the application on page R16.

BUSINESS LETTER

B Tang Lao
4311 North Central Place
Freehaven, CO 1234
(720) 555-1454

June 11, 2008 **A**

Dr. Harmon Ripple, Dean of the College of Sciences
Mountain University
511 University Circle
Range, CO 80695

Dear Dean Ripple,
In a recent conversation with your administrative assistant, Litha Marion, I was asked to contact you directly in pursuance of a faculty position with your university. I have recently moved to Colorado from Minnesota.

I am originally from Cambodia and was sponsored to come to Minnesota in 1976. I attended the University of Minnesota Twin Cities campus, and graduated with honors from the post-graduate program in the College of Biological Sciences.

I wish to share my knowledge and experience with students at your school. Attached, you will find my application and résumé of academic and teaching experience. Thank you for considering me for this position. **C**

Sincerely,
Tang Lao

MEMO

To: Litha Marion
From: Dean Ripple
Re: Hiring new faculty
Date: June 20, 2008

Litha, we have considered Tang Lao's application, résumé, and credentials, and are honored to welcome him to a faculty position at Mountain College. Please draft a letter of congratulations to inform him of our decision, and include the following:

- B**
 - welcome packet
 - invitation to new faculty meeting
 - university guidelines and policies manual
 - class schedule and descriptions

Thank you.

4.6 READING ELECTRONIC TEXT

Electronic text is any text that is in a form that a computer can store and display on a screen. Electronic text can be part of Web pages, CD-ROMs, search engines, and documents that you create with your computer software. Like books, Web pages often provide aids for finding information. However, each Web page is designed differently, and information is not in the same location on each page. It is important to know the functions of different parts of a Web page so that you can easily find the information you want.

Strategies for Reading

- A** Look at the **title** of a page to determine what topics it covers.
- B** For an online source, such as a Web page or a search engine, note the **Web address**, known as a **URL** (Uniform Resource Locator) in case you need to return to the page later or cite it as a source.
- C** Look for the **menu options**, or navigation options that allow you to navigate through the site's main categories and pages. These options are **links** to other pages providing more in-depth information on the topic listed.
- D** Read **introductory text** to get a sense of the site's subject matter and purpose.
- E** Use **hyperlinks** to get to other pages. Hyperlinks may lead to pages listed in the menu options or to other Web sites related in subject matter. Hyperlinks are often highlighted or underlined in a contrasting color.
- F** Look for **graphic aids**, such as photos, illustrations, or animation, that will provide you with more information about the site's topic(s).

WEB PAGE

The screenshot shows a web browser window displaying the website 'http://www.katherinemansfield.com/mansfield'. The browser's address bar is labeled with a red 'B'. The website has a blue header with navigation links: 'STOP', 'REFRESH', 'PRINT', and 'BOOKMARKS'. Below the header, the site title is 'KATHERINE MANSFIELD BIRTHPLACE TE PUAKITANGA', followed by a search bar labeled with a red 'A'. The main content area features a large image of Katherine Mansfield, with a red 'C' next to it. To the left of the main content is a sidebar with a list of links: 'Home', 'Katherine Mansfield: 1888 - 1923', 'Mansfield: Her Writing', 'Significance as a Writer', 'Contact Us', 'Sitemap', 'Advanced search', 'Join the Society', 'Terms of Use', and 'Image credits'. A red 'E' is placed next to the 'Significance as a Writer' link. The main content area has a red 'D' next to the 'Katherine Mansfield: 1888 - 1923' heading. Below this heading is a section titled 'A Biography' with a red 'F' next to it. The biography text describes Katherine Mansfield's birth and early life. To the right of the biography is a small image of Katherine Mansfield, with a red 'F' next to it. Below the image is a quote from her notebook: 'I ought to make a good author. I certainly have the ambition and the ideas, but have I the power to carry it through. Yes.' Below the quote is a red 'F' next to it. At the bottom of the page, there is a section titled 'Katherine Mansfield as a girl, with her brother and sisters.' with a red 'F' next to it. Below this section is a red 'F' next to it.

PRACTICE AND APPLY

Refer to the Web page on this page to answer the following questions:

1. What is the topic of this site?
2. If you were looking for information on Mansfield's writing, which links or hyperlinks would you use?
3. Who has produced this Web site?
4. Verify the information on Katherine Mansfield presented on this Web page by consulting a reference source, such as an encyclopedia, or a government document.

5 Reading Persuasive Texts

5.1 ANALYZING AN ARGUMENT

An **argument** expresses a position on an issue or problem and supports it with reasons and evidence. Being able to analyze and evaluate arguments will help you distinguish between claims you should accept and those you should not. A sound argument should appeal strictly to reason. However, arguments are often used in texts that also contain other types of persuasive devices. An argument includes the following elements:

- A **claim** is the writer's position on an issue or problem.
- **Support** is any material that serves to prove a claim. In an argument, support usually consists of reasons and evidence.
- **Reasons** are declarations made to justify an action, decision, or belief—for example, "You should sleep on a good mattress in order to *avoid spinal problems*."
- **Evidence** consists of the specific references, quotations, facts, examples, and opinions that support a claim. Evidence may also consist of statistics, reports of personal experience, or the views of experts.
- A **counterargument** is an argument made to oppose another argument. A good argument anticipates the opposition's objections and provides counterarguments to disprove or answer them.

Claim	Winston Churchill's contribution to victory in World War II was significant.
Reason	Churchill's strong leadership and persuasive rhetoric raised the morale of British citizens and soldiers.
Evidence	British citizens and soldiers never let London fall to the Germans, and British soldiers played a key role in the defeat of Germany.
Counterargument	His ideas seemed impractical and he was unpopular with much of England, but he succeeded in leading Britain to victory.

PRACTICE AND APPLY

Use a chart like the one shown to identify the claim, reasons, evidence, and counterargument in the following article.

Should Soft Drinks Be Banned from Schools?

A new substance has joined the list of those banned on school grounds: soft drinks. As the number of obese teenagers rises, there is a growing movement to limit the products of empty calories that are available in school vending machines. Los Angeles has banned the sale of soft drinks on the district's high school and elementary campuses. Other districts are debating whether to implement similar policies. Activists who favor the soda ban say schools must make a choice between student health and vending machine revenues.

Advocates of banning sodas point out that a typical can of soda has at least 10 teaspoons of sugar. Its 140 calories contain no vitamins, minerals, fiber, or other nutritional value. Poor eating habits contribute to teenage obesity. Dr. Jonathan E. Fielding, director of public health for Los Angeles County, describes obesity as a fast-growing, chronic disease that is "entirely preventable."

However, not everyone agrees that carbonated soft drinks are a hazard to students' health. A Georgetown University study found no link between obesity and the soda consumption of 12- to 16-year-olds. Surgeon General David Satcher, while concerned about unhealthy eating habits, considers lack of physical activity another important cause of excess weight.

Some schools are responding to the problem by expanding instead of restricting students' choices. A pilot program that offered Metro Detroit students a choice of pop or flavored milk was so successful that the district installed 80 more milk machines. . . . Other schools offer students a selection of juice-based drinks.

Stakes on both sides of the question are high: student health versus the \$750 million that students put into school vending machines each year. The evidence currently available does not prove that the availability of soda pop in school vending machines causes obesity. Until that evidence is provided, I believe banning pop is an extreme solution. Instead, schools should keep both students and the budget healthy by offering both soft drinks and healthier alternatives.

5.2 RECOGNIZING PERSUASIVE TECHNIQUES

Persuasive texts typically rely on more than just the logical appeal of an argument to be convincing. They also rely on ethical and emotional appeals, as well as other **persuasive techniques**—devices that can sway you to adopt a position or take an action.

The chart shown here explains several of these techniques. Learn to recognize them, and you will be less likely to be influenced by them.

Persuasive Technique	Example
Appeals by Association	
Bandwagon Appeal Suggests that a person should believe or do something because “everyone else” does	Don’t be the last person on earth to use High Speed TurboWhip for your Internet needs.
Testimonial Relies on endorsements from well-known people or satisfied customers	Seven top chefs from Sonoma County recommend Fivar Cutlery—why not feature it at your next dinner party?
Snob Appeal Taps into people’s desire to be special or part of an elite group	Diamondshire Hotels provide luxurious accommodations in a premier setting.
Transfer Connects a product, candidate, or cause with a positive emotion or idea	Volunteer with Elderly Help and go home happy—you’ve touched the life of someone special.
Appeal to Loyalty Relies on people’s affiliation with a particular group	Buy a bumper sticker from the Skooner Seahawks today and show your true team spirit!
Emotional Appeals	
Appeals to Pity, Fear, or Vanity Use strong feelings, rather than facts, to persuade	Help! Bear Habitat needs refurbishing. Without your donation, polar bears at Cityside Zoo risk deadly heat stroke.
Word Choice	
Glittering Generality Makes a generalization that includes a word or phrase with positive connotations, such as <i>freedom</i> or <i>action-packed</i> , to promote a product or idea.	Elect E. Willmington and preserve dignity and honor.

PRACTICE AND APPLY

Identify the persuasive techniques used in the model.

Our city high schools are failing, and they need your help. Half of this city’s freshmen drop out before their senior prom. Inner-city students need quality education and well-trained teachers. Your signature on our petition can make it happen and will show your loyalty to our city. Our petition demands re-evaluation of the city’s fiscal priorities and a promise that more funds will be allocated for teachers next year. Sign our petition and you’ll be in good company. Respected elected officials such as Alderman Donna Jones and County Clerk Tony Fitzharmon support this effort 100 percent. By signing, you will be on the frontline of a most important battle—the battle for the minds of our youth.

5.3 ANALYZING LOGIC AND REASONING

When you evaluate the credibility of an argument, you need to look closely at the writer’s logic and reasoning. To do this, it is helpful to identify the type of reasoning the writer is using.

The Inductive Mode of Reasoning

When a writer leads from specific evidence to a general principle or generalization, that writer is using **inductive reasoning** to make **inferences**, or logical assumptions, and draw conclusions from them. Here is an example of inductive reasoning.

The Inductive Mode of Reasoning

SPECIFIC FACTS

Fact 1 *Oliver Twist* is about the hard life of a young orphan boy.

Fact 2 *Great Expectations* is about a poor young man who is given money to become a gentleman.

Fact 3 *David Copperfield* is about a young man’s growth into adulthood.

GENERALIZATION

One of Charles Dickens’s main themes is that of a young person matures, often under challenging circumstances, into adulthood.

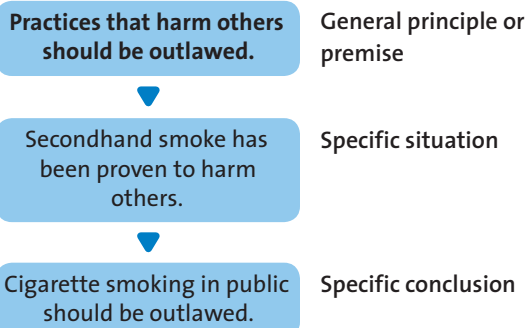
Strategies for Determining the Soundness of Inductive Arguments

Ask yourself the following questions to evaluate an inductive argument:

- **Is the evidence valid and does it provide sufficient support for the conclusion?** Inaccurate facts lead to inaccurate conclusions. Make sure all facts are accurate.
- **Does the conclusion follow logically from the evidence?** Make sure the writer has used sound reasons—those that can be proved—as a basis for the conclusion and has avoided logical fallacies, such as circular reasoning and oversimplification.
- **Is the evidence drawn from a large enough sample?** Even though there are only three facts listed above, the sample is large enough to support the claim. By qualifying the generalization with words such as *sometimes*, *some*, or *many*, the writer indicates that the generalization is limited to a specific group.

The Deductive Mode of Reasoning

When a writer arrives at a conclusion by applying a general principle to a specific situation, the writer is using **deductive reasoning** to make inferences and draw conclusions. Here's an example.



Strategies for Determining the Soundness of Deductive Arguments

Ask yourself the following questions to evaluate a deductive argument:

- **Is the general principle stated, or is it implied?** Note that writers often use deductive reasoning in an argument without stating the general principle. They assume readers will understand the principle. You need to identify the writer's implicit assumptions.
- **Is the general principle sound?** Don't assume the general principle is sound. Ask yourself whether it is really true based on the evidence.
- **Is the conclusion valid?** To be valid, a conclusion in a deductive argument must follow logically from the general principle and the specific situation.

The following chart shows two conclusions drawn from the same general principle.

General Principle: All members of the soccer fan club wore red yesterday to support their team.	
Accurate Deduction	Inaccurate Deduction
Aida is a member of the soccer fan club; therefore, Aida wore red yesterday.	Clyde wore red yesterday; therefore Clyde is a member of the soccer fan club.

The inference that Clyde must be a member of the soccer fan club because he wore red lead to an inaccurate conclusion; Clyde may have chosen red for another reason.

PRACTICE AND APPLY

Identify the mode of reasoning used in this passage. Determine whether the argument is sound and valid.

Some literary critics believe that numerous works attributed to William Shakespeare may actually have been written by other authors of the time.

Edward de Vere was the 17th earl of Oxford and a contemporary of William Shakespeare's. He was a nobleman in Queen Elizabeth I's court, highly educated and very well traveled. Although de Vere was a writer in his early years, no literary manuscripts exist from later in his life. He seemed to have mysteriously stopped writing.

Sir Francis Bacon, also a contemporary of Shakespeare's, wrote prolifically throughout his life. Experts note that his correspondences, memoirs, and notebooks express "coincidences" and parallels with the life of the Bard.

Another writer close to Shakespeare was poet and dramatist Christopher Marlowe. He was allegedly stabbed to death in a bar fight in 1593, but many believe his death was faked and that he lived a long and secret life as a spy for the queen.

All of these three men had the occasion and the talent to have written a number of plays using the nom de plume of William Shakespeare. Therefore, Shakespeare was not the sole author of the works that bear his name.

Identifying Faulty Reasoning

Sometimes an argument at first appears to make sense, but as you take a closer look at the reasoning, you can see it isn't valid because it is based on a fallacy. A **fallacy** is an error in logic based on inaccurate inferences or invalid assumptions. Learn to recognize these common fallacies.

TYPE OF FALLACY	DEFINITION	EXAMPLE
Circular reasoning	Supporting a statement by simply repeating it in different words	That restaurant is popular because more people go there than to any other restaurant in town.
Either/or fallacy	A statement that suggests that there are only two choices available in a situation that really offers more than two options	Either you come pick me up or I will be stranded here forever.
Oversimplification	An explanation of a complex situation or problem as if it were much simpler than it is	If you make the manager laugh during the interview, you will get the job.
Overgeneralization	A generalization that is too broad. You can often recognize overgeneralizations by the use of words such as <i>all</i> , <i>everyone</i> , <i>every time</i> , <i>anything</i> , <i>no one</i> , and <i>none</i> .	No one ever wants to wear a bicycle helmet.
Stereotyping	A dangerous type of overgeneralization. Stereotypes are broad statements about people on the basis of their gender, ethnicity, race, or political, social, professional, or religious group.	People from big cities are unfriendly.
Attacking the person, or name-calling	An attempt to discredit an idea by attacking the person or group associated with it. Candidates often engage in name-calling during political campaigns.	The mayor's new program was developed by a fool .
Evading the issue	Refuting an objection with arguments and evidence that do not address its central point	Yes, I broke the window, but then I mowed the lawn—doesn't the lawn look nice?
Non sequitur	A conclusion that does not follow logically from the "proof" offered to support it. A non sequitur is sometimes used to win an argument by diverting the reader's attention to proof that can't be challenged.	I'm against building the new stadium because I've lived in this town my whole life.
False cause	The mistake of assuming that because one event occurred after another event, the first event caused the second one to occur	My brother sang in the shower this morning, so when he auditioned for the spring musical this afternoon, he got the lead role.
False analogy	A comparison that doesn't hold up because of a critical difference between the two subjects	If you are unable to understand T. S. Eliot, you probably won't understand modernism.
Hasty generalization	A conclusion drawn from too little evidence or from evidence that is biased	My job interview did not go well. I'll never get a job.

PRACTICE AND APPLY

Look for examples of faulty reasoning in the following argument. Identify each one and explain why you identified it as such.

Let's address the proposed expansion of our airport. Opponents claim that the land west of the airport is wetlands, and that we can't build on wetlands. Those people are dreamy-eyed do-gooders. Of course you can build on wetlands. Like my father said before me—hard work pays off and you get what you want. We are now competing internationally, so we need to expand in order to be competitive globally. If we expand runways, it will solve all our city's problems.

5.4 EVALUATING PERSUASIVE TEXTS

Learning how to evaluate the credibility of persuasive texts by identifying bias will help you become more selective when doing research and also help you improve your own reasoning and arguing skills. **Bias** is an inclination for or against a particular opinion or viewpoint. A writer may reveal a strongly positive or negative opinion on an issue by presenting only one way of looking at it or by heavily weighting the evidence on one side of the argument. Additionally, the presence of either of the following is often a sign of bias:

Loaded language consists of words with strongly positive or negative connotations that are intended to influence a reader's attitude.

EXAMPLE: *A vote for our candidate is a vote to secure your financial future, to ensure safe streets for your children, and to guarantee prosperity for people of all ages.* (*Secure future, safe for children, and guarantee prosperity* are phrases of loaded language with positive connotations.)

Propaganda is any form of communication that is so distorted that it conveys false or misleading information. Many logical fallacies, such as name-calling, the either/or fallacy, and false causes, are often used in propaganda. The following example shows an oversimplification. The writer uses one fact to support a particular point of view but does not reveal another fact that does not support that viewpoint.

EXAMPLE: *Since that new restaurant opened on our block, it is impossible to find a parking place on the street.* (The writer does not include the fact that two new apartment buildings recently opened, adding to the demand for street parking.)

For more information, see *Identifying Faulty Reasoning*, page R22.

Strategies for Evaluating Evidence

It is important to have a set of standards by which you can evaluate persuasive texts. Use the questions below to help you critically assess facts and opinions that are presented as evidence.

- **Are the facts presented verifiable?** Facts can be proved by eyewitness accounts, authoritative sources such as encyclopedias and almanacs, experts, or research.
- **Are the claims presented credible?** Any opinions offered should be supported by facts, research, eyewitness accounts, or the opinions of experts on the topic.
- **Is the evidence thorough?** Thorough evidence leaves no reasonable questions unanswered. If a choice is offered, background for making the choice should be provided. If taking a side is called for, all sides of the issue should be presented.
- **Is the evidence biased?** Be alert to evidence that contains loaded language and other signs of bias.
- **Is the evidence authoritative?** The people, groups, or organizations that provided the evidence should have credentials that verify their credibility.
- **Is it important that the evidence be current?** Where timeliness is crucial, as in the areas of medicine and technology, the evidence should reflect the latest developments in the areas.

PRACTICE AND APPLY

Read the argument below. Identify the facts, opinions, and elements of bias.

It is time to end the logging industry's destruction of the world's oldest and largest rain forests. Despite protests from environmentalists and conservationists, nature-hating, big-money interests still pay millions to have pristine forests mowed down, just to make roads! This is so their toxic, diesel-pumping logging trucks can haul cut-up pieces of the world's most precious woodlands to the mills. The worst part is that taxpayers fund the whole process—to the tune of \$60 million a year. I don't know about you, but I'm going to make sure my hard-earned money isn't contributing to the destruction of the planet.

Strategies for Evaluating an Argument

Make sure that all or most of the following statements are true:

- The argument presents a claim or thesis.
- The claim is connected to its support by a **general principle**, or assumption, that most readers would readily agree with. Valid general principle: *It is the job of a corporation to provide adequate health benefits to full-time employees.* Invalid general principle: *It is the job of a corporation to ensure its employees are healthy and physically fit.*
- The reasons make sense.
- The reasons are presented in a logical and effective order.
- The claim and all reasons are adequately supported by sound, credible evidence.
- The evidence is adequate, accurate, and appropriate.
- The logic is sound. There are no instances of faulty reasoning.
- The argument adequately anticipates and addresses reader concerns and counterclaims with counterarguments.

PRACTICE AND APPLY

Use the preceding criteria to evaluate the strength of the following editorial.

This city should submit a bid to host the summer Olympics. The building and development to plan such an event would take years, but it would also create jobs, lower unemployment, and boost the city's economy. We must face facts: either we submit a bid to host the games, or our city will never grow.

Families citywide would be ecstatic to think that talented, famous people from all over the world would be invited to their lovely communities. There's no doubt families would open up their homes to guests from overseas, because they want our city to be considered the friendliest in the United States.

Some people claim that being a host city is not as important as building new schools, so surplus money should go toward education. These antagonists have simply been too lazy to do proper research. Two other U.S. cities that have hosted the games profited immensely, which means our city could put millions of dollars toward education after the games. You wouldn't want to deprive your child the chance to see Olympic athletes in action, would you?

We can't afford not to make the bid—and we can't afford not to win it! If the mayor decides not to put in a bid for our city, he'll be just like every other politician, always making wrong choices. So, write a letter to your alderman today, encouraging a vote for the summer games. Our city will be better for it.

6 Adjusting Reading Rate to Purpose

You may need to change the way you read certain texts in order to understand what you read. To properly adjust the way you read, you need to be aware of what you want to get out of the text you are reading. Once you know your purpose for reading, you can adjust the speed at which you read in response to your purpose and the difficulty of the material.

Determine Your Purpose for Reading

You read different types of materials for different purposes. You may read a novel for enjoyment. You may read a textbook unit to learn a new concept or to master the content for a test. When you read for enjoyment, you naturally read at a pace that is comfortable for you. When you read for information, you need to read material more slowly and thoroughly. When you are being tested on material, you may think you have to read fast, especially if the test is being timed. However, you can actually increase your understanding of the material if you slow down.

Determine Your Reading Rate

The rate at which you read most comfortably is called your **independent reading level**. It is the rate that you use to read materials that you enjoy. To learn to adjust your reading rate to read materials for other purposes, you need to be aware of your independent reading level. You can figure out your reading level by following these steps:

1. Select a passage from a book or story you enjoy.
2. Have a friend or classmate time you as you begin reading the passage silently.
3. Read at the rate that is most comfortable for you.
4. Stop when your friend or classmate tells you one minute has passed.
5. Determine the number of words you read in that minute and write down the number.
6. Repeat the process at least two more times, using different passages.
7. Add the numbers and divide the sum by the number of times your friend timed you. The number you end up with is the average number of words you read per minute—your independent reading rate.

Reading Techniques for Informational Material

Use the following techniques to adapt your reading for informational texts, to prepare for tests, and to better understand what you read:

- **Skimming** is reading quickly to get the general idea of a text. To skim, read the title, headings, graphic aids, highlighted words, and first sentence of each paragraph. In addition, read any introduction, conclusion, or summary. Skimming can be especially useful when taking a test. Before reading a passage, you can skim questions that follow it in order to find out what is expected and better focus on the important ideas in the text.
When researching a topic, skimming can help you determine whether a source has information that is pertinent to your topic.
- **Scanning** is reading quickly to find a specific piece of information, such as a fact or a definition. When you scan, your eyes sweep across a page, looking for key words that may lead you to the information you want. Use scanning to review for tests and to find answers to questions.
- **Changing pace** is speeding up or slowing down the rate at which you read parts of a particular text. When you come across familiar concepts, you might be able to speed up without misunderstanding them. When you encounter unfamiliar concepts or material presented in an unpredictable way, however, you may need to slow down to process and absorb the information better.

WATCH OUT! Reading too slowly can affect your ability to comprehend what you read. Make sure you aren't just reading one word at a time.

PRACTICE AND APPLY

Find an article in a magazine or textbook. Skim the article. Then answer the following questions:

1. What did you notice about the organization of the article from skimming it?
2. What is the main idea of the article?

Writing is a process, a journey of discovery in which you can explore your thoughts, experiment with ideas, and search for connections. Through writing, you can explore and record your thoughts, feelings, and ideas for yourself alone, or you can communicate them to an audience.



Included in this handbook:
TEKS 4, 13A–D, 14A, 15A–C,
16A–G

1 The Writing Process

The writing process consists of the following stages: prewriting, drafting, revising and editing, proofreading, and publishing. These are not stages that you must complete in a set order. Rather, you may return to an earlier stage at any time to improve your writing.

1.1 PREWRITING

In the prewriting stage, you explore what you want to write about, what your purpose for writing is, whom you are writing for, and what form you will use to express your ideas. Ask yourself the following questions to get started.

Topic	<ul style="list-style-type: none"> Is my topic assigned, or can I choose it? What am I interested in writing about?
Purpose	<ul style="list-style-type: none"> Am I writing to entertain, to inform, or to persuade—or some combination of these? What effect do I want to have on my readers?
Audience	<ul style="list-style-type: none"> Who is the audience? What might the audience members already know about my topic? What about the topic might interest them?
Format	<ul style="list-style-type: none"> Which format will work best? Essay? Poem? Speech? Short story? Article? Research paper?

Find Ideas for Writing

Here are some methods for generating topics.

- Browse through magazines, newspapers, and Web sites.
- Start a file of articles to save for future reference.
- With a group, brainstorm as many ideas as you can. Compile your ideas into a list.
- Interview an expert on a particular topic.
- Write down anything that comes into your head.
- Use a cluster map to explore subordinate ideas that relate to a general topic.

Organize Ideas

Once you've chosen a topic, you will need to compile and organize your ideas. If you are writing a description, you may need to gather sensory details. For an essay or a research paper, you may need to record information from different sources. To record notes from sources you read or view, use any or all of these methods:

- Summarize**—Briefly retell the main ideas of a piece of writing in your own words.
- Paraphrase**—Restate all or almost all of the information in your own words.
- Quote**—Record the author's exact words.

Depending on what form your writing takes, you may also need to arrange your ideas in a certain pattern.

*For more information, see the **Writing Handbook**, pages R32–R39.*

1.2 DRAFTING

In the drafting stage, you put your ideas on paper and allow them to develop and change as you write. You don't need to worry about correct grammar and spelling at this stage. There are two ways that you can write a draft:

Discovery drafting is a good approach when you are not quite sure what you think about your subject. You just start writing and let your feelings and ideas lead you in developing the topic.

Planned drafting may work better if you know that your ideas have to be arranged in a certain way, as in a research paper. Try making a writing plan or an informal outline before you begin drafting.

1.3 REVISING AND EDITING

The revising and editing stage allows you to polish your draft and make changes in its content, organization, and style. Use the questions that follow to assess problems and determine what changes would improve your work.

- Does my writing have a **main idea** or central focus? Is my thesis clear?
- Have I used **precise** nouns, verbs, and modifiers?

- Have I incorporated **adequate detail** and **evidence**? Where might I include a telling detail, a revealing statistic, or a vivid example?
- Is my writing **unified**? Do all ideas and supporting details pertain to my main idea or advance my thesis?
- Is my writing clear and **coherent**? Is the flow of sentences and paragraphs smooth and logical?
- Have I used a consistent **point of view**?
- Do I need to add **transitional words, phrases, or sentences** to clarify relationships among ideas?
- Have I used a **variety of sentence types**? Are the sentences well constructed? What sentences might I combine to improve the rhythm of my writing?
- Have I used a **tone** appropriate for my audience and purpose?

1.4 PROOFREADING

When you are satisfied with your revision, proofread your paper for mistakes in grammar, usage, and mechanics. You may want to do this several times, looking for a different type of mistake each time. Use the following questions to help you correct errors:

- Have I corrected any errors in **subject-verb agreement** and **pronoun-antecedent agreement**?
- Have I double-checked for errors in **confusing word pairs**, such as *it's/its*, *than/then*, and *too/to*?
- Have I corrected any **run-on sentences** and **sentence fragments**?
- Have I followed rules for **correct capitalization**?
- Have I used **punctuation marks** correctly?
- Have I checked the **spellings of all unfamiliar words** in the dictionary?

TIP If possible, don't begin proofreading just after you've finished writing. Put your work away for at least a few hours. When you return to it, it will be easier for you to identify and correct mistakes.

For more information, see the *Grammar Handbook* and the *Vocabulary and Spelling Handbook*, pages R50–R79.

Use the proofreading symbols in the chart to mark changes on your draft.

Proofreading Symbols	
^ Add letters or words.	/ Make a capital letter lowercase.
⊙ Add a period.	¶ Begin a new paragraph.
≡ Capitalize a letter.	→ Delete letters or words.
⊂ Close up space.	↔ Switch the positions of letters or words.
⌞ Add a comma.	

1.5 PUBLISHING AND REFLECTING

Always consider sharing your finished writing with a wider audience. Reflecting on your writing is another good way to finish a project.

Publishing Ideas

- Use a desktop-publishing software program to design and finalize your writing product.
- Post your writing on a Weblog.
- Create a multimedia presentation and share it with classmates.
- Publish your writing in a school newspaper, local newspaper, or literary magazine.
- Present your work orally in a report, speech, reading, or dramatic performance.

Reflecting on Your Writing

Think about your writing process and whether you would like to add what you have written to your writing portfolio. You might attach a note in which you answer questions like these:

- Which parts of the process did I find easiest? Which parts were more difficult?
- What was the biggest problem I faced during the writing process? How did I solve the problem?
- What changes have occurred in my writing style?
- Have I noticed any features in the writing of published authors or my peers that I can apply to my own work?
- What have I learned about the process of writing from this experience?

Writing Online

THINK central

Go to thinkcentral.com.
KEYWORD: HML12-R27

1.6 PEER RESPONSE

Peer response consists of the suggestions and comments you make about the writing of your peers and also the comments and suggestions they make about your writing. You can ask a peer reader for help at any time in the writing process.

Using Peer Response as a Writer

- Indicate whether you are more interested in feedback about your ideas or about your presentation of them.
- Ask open-ended questions that will help you get specific information about your writing. Avoid questions that require yes-or-no answers.
- Encourage your readers to be honest.

Being a Peer Reader

- Respect the writer's feelings.
- Offer positive reactions first.
- Make sure you understand what kind of feedback the writer is looking for, and then respond accordingly.

For more information on the writing process, see the *Introductory Unit*, pages 15–17.

2 Building Blocks of Good Writing

Whatever your purpose in writing, you need to capture your reader's interest and organize your thoughts clearly.

2.1 INTRODUCTIONS

An introduction should capture your reader's attention and present a thesis statement.

Kinds of Introductions

There are a number of ways to begin an introduction. The one you choose depends on who the audience is and on your purpose for writing.

Make a Surprising Statement Beginning with a startling statement or an interesting fact can arouse your reader's curiosity about a subject, as in the following model.

MODEL

Since it was first published in 1883, Robert Louis Stevenson's *Treasure Island* has never been out of print, and it has been translated into languages as diverse as Welsh, Zulu, and Ukrainian. This unusual success attests to the universal appeal of Stevenson's storytelling skills.

Provide a Description A vivid description sets a mood and brings a scene to life for your reader. In the following model, details about visitors at Ellis Island set the tone for an essay about immigration to the United States.

MODEL

The visitors to the museum at Ellis Island wander almost reverently through rooms filled with photos and memorabilia. The walls seem to reverberate with countless stories—many long since forgotten—of immigrants who passed through this island.

Pose a Question Beginning with a question can make your reader want to read on to find out the answer. The following introduction asks a significant question about the careers of two women writers.

MODEL

George Eliot and George Sand were both successful writers in the 19th century; both were also women. At this time in history, why did they need to use male pen names?

Relate an Anecdote Beginning with an anecdote, or brief story, can hook your reader and help you make a point in a dramatic way. The following anecdote introduces an essay about gangsters in the 1920s.

MODEL

The man, in an immaculate suit with broad lapels, narrowed his eyes against the sun as he stepped from the shadowy doorway. Pulling his hat down, he tossed a dime to the dazed, grubby boy standing before him. "Go get me a coupla Cokes, willya? And step on it, kid!" So it was that my grandfather met Al Capone.

Address the Reader Speaking directly to your reader establishes a friendly, informal tone and involves the reader in your topic.

MODEL

If you are concerned about the appearance of our community, you should learn how you can participate in the Adopt-a-Street program that begins this April.

Begin with a Thesis Statement A thesis statement expressing a main idea may be woven into both the beginning and the end of a piece of nonfiction writing. The following is a thesis statement that introduces a literary analysis.

MODEL

In “Words and Behavior,” Aldous Huxley argues that language must be used carefully. He shows that its misuse can establish and perpetuate great evil.

TIP To write a strong introduction, you may want to try more than one of the methods and then decide which is the most effective for your purpose and audience.

2.2 PARAGRAPHS

A paragraph is made up of sentences that work together to develop an idea or accomplish a purpose. Whether or not it contains a topic sentence stating the main idea, a good paragraph must have unity and coherence.

Unity

A paragraph has unity when all the sentences support and develop one stated or implied idea. Use the following techniques to create unity in your paragraphs:

Write a Topic Sentence A topic sentence states the main idea of the paragraph; all other sentences in the paragraph provide supporting details. A topic sentence is often the first sentence in a paragraph. However, it may also appear later in a paragraph or at the end, to summarize or reinforce the main idea, as shown in the model that follows.

MODEL

Magnesium is a mineral found in food sources such as beans, nuts, meats, and dairy products. This mineral is necessary for the breakdown of nutrients in cells and is important to the stimulation of muscles and nerves. A healthy body effectively conserves magnesium. Insufficient amounts of the mineral, however, are related to various health problems. Dietary magnesium is clearly vital to human health.

Relate All Sentences to an Implied Main Idea A paragraph can be unified without a topic sentence as long as every sentence supports an implied, or unstated, main idea. In the example, all the sentences work together to create a unified impression of an impending storm.

MODEL

All morning the wind had gently rustled the branches of trees and tossed back curtains from open windows. By early afternoon, however, it had picked up a force that tore green leaves from the trees and pushed thick and menacing clouds across the sky.

Coherence

A paragraph is coherent when all its sentences are related to one another and each flows logically to the next. The following techniques will help you achieve coherence in paragraphs:

- Present your ideas in the most logical order.
- Use pronouns, synonyms, and repeated words to connect ideas.
- Use transitional devices to show relationships among ideas.

In the model shown here, the writer used some of these techniques to create a unified paragraph.

MODEL

Most people know that the gravitational pull of the moon causes tides in the ocean. Are you aware, though, that the moon exerts the same pull on the solid part of the earth? Unlike ocean tides, however, earth tides are deformations of as much as a foot in the earth's surface. The extent to which its surface bulges is greatest during full moon and new moon, because the gravitational pull of the moon combines with that of the sun.

2.3 TRANSITIONS

Transitions are words and phrases that show connections between details. Clear transitions help show how your ideas relate to one another.

Kinds of Transitions

The types of transitions you choose depend on the ideas you want to convey.

Time or Sequence Some transitions help to clarify the sequence of events over time. When you are telling a story or describing a process, you can connect ideas with such transitional words as *first, second, always, then, next, later, soon, before, finally, after, earlier, afterward, and tomorrow*.

MODEL

Before a blood donation can be used, it must be processed carefully. First, a sample is tested for infectious diseases and identified by blood type. Next, preservatives are added. Finally, a blood cell separator breaks up the blood into its parts, such as red blood cells, platelets, and plasma.

Spatial Relationships Transitional words and phrases such as *in front, behind, next to, along, nearest, lowest, above, below, underneath, on the left, and in the middle* can help your reader visualize a scene.

MODEL

A theater-in-the-round stage is constructed in the middle of the theater space, with the audience sitting around the entire stage. To create a more intimate setting, the seats nearest the stage are often only a few feet away.

Degree of Importance Transitional words such as *mainly, strongest, weakest, first, second, most important, least important, worst, and best* may be used to rank ideas or to show degrees of importance.

MODEL

Cory made several New Year's resolutions. Most important, he decided to cut back on watching TV.

Compare and Contrast Words and phrases such as *similarly, likewise, also, like, as, neither . . . nor, and either . . . or* show similarity between details. *However, by contrast, yet, but, unlike, instead, whereas, and while* show difference. Note the use of both types of transitions in the model.

MODEL

Like running and bicycling, swimming helps you maintain aerobic fitness; however, swimming has the added benefit of exercising muscles throughout your body.

TIP Both *but* and *however* can be used to join two independent clauses. When *but* is used as a coordinating conjunction, it is preceded by a comma. When *however* is used as a conjunctive adverb, it is preceded by a semicolon and followed by a comma.

Cause and Effect When you are writing about a cause-effect relationship, use transitional words and phrases such as *since, because, thus, therefore, so, due to, for this reason*, and *as a result* to help clarify that relationship and make your writing coherent.

MODEL

Because the temperature dropped to 28 degrees after it rained for five hours, car door locks froze.

2.4 CONCLUSIONS

A conclusion should leave readers with a strong final impression.

Kinds of Conclusions

Good conclusions sum up ideas in a variety of ways. Here are some techniques you might try:

Restate Your Thesis A good way to conclude an essay is by restating your thesis, or main idea, in different words. The following conclusion restates the thesis introduced on page R29.

MODEL

Aldous Huxley's "Words and Behavior" clearly warns of the danger of misusing language to manipulate and control. Unless we begin using concrete words and plain language, he maintains, we may ultimately destroy our civilization.

Ask a Question Try asking a question that sums up what you have said and gives your reader something new to think about. The following question concludes an appeal to halt funding for space exploration.

MODEL

Given all the evidence, can you imagine that continued investment in the space program will benefit future generations more than the same investment in the basic needs of those living now?

Make a Recommendation When you are persuading your audience to take a position on an issue, you can conclude by recommending a specific course of action.

MODEL

Voting is a vital way to influence your world. Add voter registration to your birthday plans.

Make a Prediction Readers are concerned about matters that may affect them and therefore are moved by a conclusion that predicts the future.

MODEL

If we continue to overuse antibiotics, we will speed the development of infections that resist treatment. Such infections will kill millions despite the best medical science.

Summarize Your Information Summarizing reinforces your main idea, leaving a strong, lasting impression. The model concludes with a statement that summarizes a book review.

MODEL

James Gurney's book *Dinotopia* appeals to adult readers, as well as to children, with its imaginative adventures, its fascinating drawings of dinosaurs, and its timeless theme of cooperation in a diverse community.

2.5 ELABORATION

Elaboration is the process of developing an idea by providing specific supporting details that are relevant and appropriate to the purpose and form of your writing. In some cases, you may want to present support with a visual aid.

Facts and Statistics A fact is a statement that can be verified, and a statistic is a fact expressed as a number. Make sure the facts and statistics you supply are from reliable, up-to-date sources, and support your statements, as in the following model.

MODEL

The decade from 1900 to 1910 saw 8,795,000 immigrants come to the United States. Then Congress passed the Emergency Quota Act of 1921. Between 1921 and 1930, only 4,107,000 immigrants entered the United States. The law had cut immigration by more than half.

Sensory Details Details that show how something looks, sounds, tastes, smells, or feels can enliven a description, making readers feel they are actually experiencing what you are describing.

MODEL

Gina wasn't sure she enjoyed her first hayride. As the wagon bumped along the furrows, she clumsily bounced between Marty and Deanna. She tried to imagine she was having fun as she shivered under the scratchy wool blankets that smelled of straw and dust.

Incidents From our earliest years, we are interested in stories. One way to illustrate a point is to relate an incident or tell a story, as shown in the example.

MODEL

Reforms often do not happen until a significant tragedy brings a problem to public attention. The deaths of 146 women workers in a fire at New York City's Triangle Shirtwaist factory in 1911 led to tougher protective labor laws in New York State and a national awareness of unsafe management practices.

Examples An example can help make an abstract idea concrete or can serve to clarify a complex point.

MODEL

There was a time when many of the foods eaten around the world today were found only in North, Central, and South America. For example, tomatoes, potatoes, beans, and corn all originated in the Americas.

Quotations Choose quotations that clearly support your points, and be sure that you copy each quotation word for word. Remember always to credit the source.

MODEL

Technological advances in the design of tennis rackets have changed the nature of the sport, but many players lament the passing of the wood racket. In his article "The Feel of Wood," Marshall Fisher states that after he switched to an aluminum racket in college competition, he concluded that the unavoidable "march of technology had degraded tennis."

3 Descriptive Writing

Descriptive writing allows you to paint word pictures about anything, from events of global importance to the most personal feelings. It is an essential part of almost every piece of writing.

RUBRIC: Standards for Writing

Successful descriptive writing should

- have a clear focus and sense of purpose
- use sensory details and precise words to create a vivid image, establish a mood, or express emotion
- present details in a logical order

3.1 KEY TECHNIQUES

Consider Your Goals What do you want to accomplish with your description? Do you want to show why something is important to you? Do you want to make a person or scene more memorable? Do you want to explain an event?

Identify Your Audience Who will read your description? How familiar are they with your subject? What background information will they need? Which details will they find most interesting?

Think Figuratively What figures of speech might help make your description vivid and interesting? What simile or metaphor comes to mind? What imaginative comparisons can you make? What living thing does an inanimate object remind you of?

Gather Sensory Details Which sights, smells, tastes, sounds, and textures make your subject come alive? Which details stick in your mind when you observe or recall your subject? Which sense does it most strongly affect?

You might want to use a chart like the one shown here to collect sensory details about your subject.

Sights	Sounds	Textures	Smells	Tastes

Create a Mood What feeling do you want to evoke in your readers? Do you want to soothe them with comforting images? Do you want to build tension with ominous details? Do you want to evoke sadness or joy?

3.2 OPTIONS FOR ORGANIZATION

Option 1: Spatial Order Choose one of these options to show the spatial order of elements in a scene you are describing.

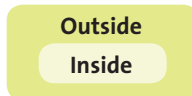
EXAMPLE 1



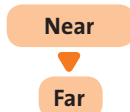
EXAMPLE 2



EXAMPLE 3



EXAMPLE 4



MODEL

Detective Malloy surveyed the scene. Just inside the ruined door, a torn letter lay on the floor. In the middle of the room stood a large oak desk, neatly organized except for a lamp that hung off the edge. Behind the desk, a chair lay against the far wall.

Option 2: Order of Impression Order of impression is the order in which you notice details.

What first catches your attention



What you notice next



What you notice after that



What you focus on last

MODEL

First, we heard the screech of a car braking before our house. Next came the slam of a car door and then the staccato clicking of a woman's high heels as she ran up the cobblestone walk. It was already late in the evening, and we couldn't imagine who it could be.

TIP Use transitions that help readers understand the order of the impressions you are describing. Some useful transitions are *after*, *next*, *during*, *first*, *before*, *finally*, and *then*.

Option 3: Order of Importance You can use order of importance as the organizing structure for a description.

Least important



More important



Most important

MODEL

All the Thanksgiving fixings were there: the perfectly browned, steaming turkey; the cranberry sauce glistening like rubies in the candlelight; the mounds of mashed potatoes like fluffy snowdrifts. The dining room resounded with chatter and laughter, but an emptiness clung to the corners and a silence cut through the conversation. Grandma wasn't with us.

For more information, see **Transitions**, page R30.

4 Narrative Writing

Narrative writing tells a story. If you write a story from your imagination, it is a fictional narrative. A true story about actual events is a nonfictional narrative. Narrative writing can be found in short stories, novels, news articles, personal narratives, and biographies.

RUBRIC: Standards for Writing

A successful narrative should

- hook the reader's attention with a strong introduction
- include descriptive details and dialogue to develop the characters, setting, and plot
- have a clear beginning, middle, and end
- have a logical organization, with clues and transitions that help the reader understand the order of events
- maintain a consistent tone and point of view
- use language that is appropriate to the audience
- demonstrate the significance of events or ideas

4.1 KEY TECHNIQUES

Identify the Main Events What are the most important events in your narrative? Choose those that are most useful in creating an interesting plot. Develop each scene to fit the mood of the event. In comedy, for example, events are usually fast paced and funny. For more serious scenes, the pace is usually slower and more thoughtful.

Describe the Setting When do the events occur? Where do they take place? Create a setting that sets the stage for the characters and their actions and that builds mood. Use sensory details to describe the sights, smells, and sounds of the scenes.

Depict Characters Vividly What do your characters look like? What do they think and say? How do they act? To bring characters to life, describe their actions, movements, gestures, and feelings. Experiment with dialogue and other devices, such as interior monologues that reveal characters' thoughts and personalities.

TIP Dialogue is an effective means of developing both characters and plot. Choose words that express your characters' reactions to other characters and events. You can also shift perspectives to show how different characters feel about a conflict.

4.2 OPTIONS FOR ORGANIZATION

Option 1: Chronological Order One way to organize a piece of narrative writing is to arrange the events in chronological order, as shown in the following example.

EXAMPLE

The morning after my grandfather's funeral, I wake up early and walk to the cemetery.

I stand by his grave and become angry and frustrated.

I want to find someplace where I can remember my grandfather and all the good times we had together.

On the beach, I sit on the huge piece of driftwood where my grandfather and I used to sit. The cool lake wind and the noise of the waves bring back my favorite memories of him.

Introduction
Characters and setting

Event 1

Event 2

End
Perhaps showing the significance of the events

Option 2: Flashback In narrative writing, it is also possible to introduce events that happened before the beginning of the story. You can use a flashback to show how past events led up to the present situation or to provide background about a character or event. Use clue words such as *last summer*, *as a young girl*, *the previous school year*, and *his earliest memories* to let your reader know that you are interrupting the main action to describe earlier events. Notice how the flashback interrupts the action in the model.

EXAMPLE

As the train barreled through the countryside, Isabelle stared at the passing farms and small towns with a sense of wonder. How could people live in such remote places? Then she recalled a visit to a cousin when she was young. "I would never live in the city," the cousin had said. "Everyone is so close together, and there's so much noise!" Isabelle had looked at her in surprise and responded, "But in the country everyone is so far apart, and it's so quiet!" Suddenly, the train whistle blew, and the thought vanished, and Isabelle began working on a puzzle to pass the time.

Option 3: Focus on Conflict When a fictional narrative focuses on a central conflict, the story's plot may be organized as shown in the following example.

EXAMPLE

Delores walked into the bank with the money that was about to change her life. For the past two years, she had worked two jobs and saved diligently so that she would have enough money to move out of her mother's home. Her mother had been supportive of her plans, and Delores resolved to buy her a gift to show her appreciation.

Describe main characters and setting.

Delores left the bank and walked down the street elated. She couldn't wait to share the news with her mother, but when she arrived home, Delores found her mother sitting in the kitchen looking distraught.

Present conflict.

"What's happened?" asked Delores with a sense of alarm.

"My car was hit while it was parked on the street today. The driver just drove off. It's completely destroyed," said her mother. "The insurance money won't be enough to buy a new car. I don't know how I'm going to get to work."

Delores's heart sank. In recent months, her mother had developed trouble walking, which would make it impossible for her to take the bus to work. As a result, she had come to depend upon the car.

Relate events that make conflict complex and cause characters to change.

"I don't know what I'm going to do," said her tearful mother. Delores opened her purse and saw the bank deposit slip sticking out of her wallet. If she gave her mother her savings, Delores would not be able to move out. She knew that she didn't have to give her mother the money, but she also knew how much her mother had helped her.

"Don't worry, Mom," Delores said. "I have enough in savings to help you out."

Present resolution or outcome of conflict.

5 Expository Writing

Expository writing informs and explains. You can use it to evaluate the effects of a new law, to compare two movies, to analyze a piece of literature, or to examine the problem of greenhouse gases in the atmosphere. There are many types of expository writing. Think about your topic and select the type that presents the information most clearly.

5.1 COMPARISON AND CONTRAST

Compare-and-contrast writing examines the similarities and differences between two or more subjects. You might, for example, compare and contrast two short stories, the main characters in a novel, or two movies.

RUBRIC: Standards for Writing

Successful compare-and-contrast writing should

- hook the reader's attention with a strong introduction
- clearly identify the subjects that are being compared and contrasted
- include specific, relevant details
- follow a clear plan of organization
- use language and details appropriate to the audience
- use transitional words and phrases to clarify similarities and differences

Options for Organization

Compare-and-contrast writing can be given a point-by-point organization or a subject-by-subject organization, as shown in these examples.

Option 1: Point-by-Point Organization

EXAMPLE

I. Noble qualities

Point 1

Subject A. Arthur: admires Launcelot as great knight, so is reluctant to fight him.

Subject B. Launcelot: respects Arthur as his liege, so is reluctant to fight him.

II. Weaknesses

Point 2

Subject A. Arthur: trusts his knights' judgment over his own.

Subject B. Launcelot: love for Arthur's wife stronger than respect for Arthur.

Option 2: Subject-by-Subject Organization

EXAMPLE

I. Arthur:

Point 1. Noble quality: admires Launcelot as great knight, so is reluctant to fight him.

Point 2. Weakness: trusts his knights' judgment over his own.

II. Launcelot:

Point 1. Noble quality: respects Arthur as his liege, so is reluctant to fight him.

Point 2. Weakness: love for Arthur's wife stronger than respect for Arthur.

Subject A

Subject B

For more information, see *Writing Workshop: Interpretive Essay*, pages 270–279; *Writing Workshop: Analytical Essay*, pages 1076–1085; *Research Paper*, pages 1420–1441.

5.2 CAUSE AND EFFECT

Cause-effect writing explains why something happened, why certain conditions exist, or what resulted from an action or a condition. You might use cause-effect writing to explain a character's actions, the progress of a disease, or the outcome of a war.

RUBRIC: Standards for Writing

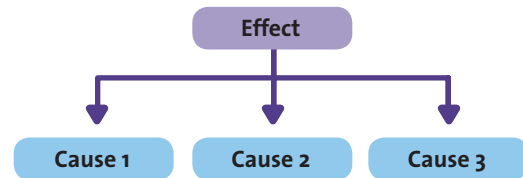
Successful cause-effect writing should

- hook the reader's attention with a strong introduction
- clearly state the cause-and-effect relationship
- show clear connections between causes and effects
- present causes and effects in a logical order and use transitions effectively
- use facts, examples, and other details to illustrate each cause and effect
- use language and details appropriate to the audience

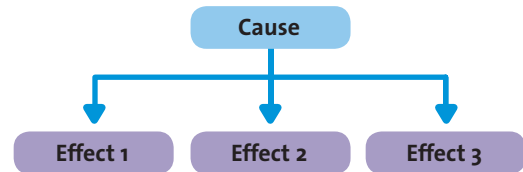
Options for Organization

Your organization will depend on your topic and your purpose for writing.

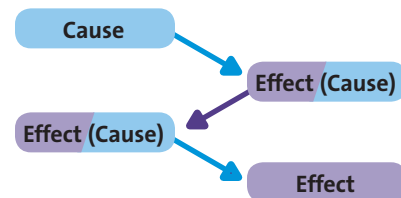
Option 1: Effect-to-Cause Organization If you want to explain the causes of an event, such as the closing of a factory, you might first state the effect and then examine its causes.



Option 2: Cause-to-Effect Organization If your focus is on explaining the effects of an event, such as the passage of a law, you might first state the cause and then explain the effects.



Option 3: Cause-Effect Chain Organization Sometimes you'll want to describe a chain of cause-effect relationships to explore a topic, such as the disappearance of tropical rain forests or the development of the Internet.



TIP Don't assume that a cause-effect relationship exists just because one event follows another. Look for evidence that the later event could not have happened if the first event had not caused it.

5.3 PROBLEM-SOLUTION

Problem-solution writing clearly states a problem, analyzes the problem, and proposes a solution to the problem. It can be used to identify and solve a conflict between characters, investigate global warming, or tell why the home team keeps losing.

RUBRIC: Standards for Writing

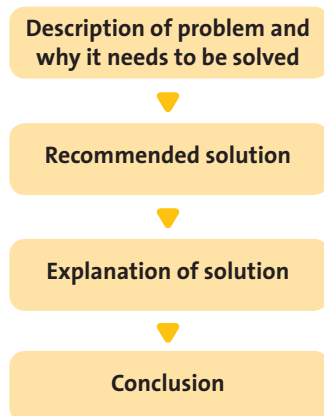
Successful problem-solution writing should

- hook the reader's attention with a strong introduction
- identify the problem and help the reader understand the issues involved
- analyze the causes and effects of the problem
- include quotations, facts, and statistics
- explore possible solutions to the problem and recommend the best one(s)
- use language, details, and a tone appropriate to the audience

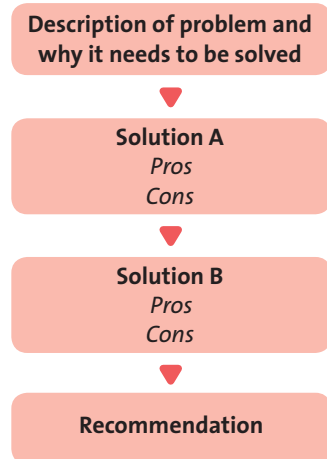
Options for Organization

Your organization will depend on the goal of your problem-solution piece, your intended audience, and the specific problem you have chosen to address. The organizational methods that follow are effective for different kinds of problem-solution writing.

Option 1: Simple Problem-Solution



Option 2: Deciding Between Solutions



5.4 ANALYSIS

In writing an analysis, you explain how something works, how it is defined, or what its parts are. The details you include will depend upon the kind of analysis you write.

Process Analysis What are the major steps or stages in a process? What background information does the reader need to know—such as definitions of terms or a list of needed equipment—to understand the analysis? You might use process analysis to explain how to program a VCR or prepare for a test.

Definition What are the most important characteristics of a subject? You might use definition analysis to explain a quality, such as honor or loyalty, the characteristics of a sonnet, or the skills of a physicist.

Parts Analysis What are the parts, groups, or types that make up a subject? Parts analysis could be used to explain the makeup of King Arthur's army or the parts of the brain.

RUBRIC: Standards for Writing

A successful analysis should

- hook the reader's attention with a strong introduction
- clearly define the subject and its parts
- use a specific organizing structure to provide a logical flow of information
- show connections among facts and ideas through transitional words and phrases
- use language and details appropriate for the audience

Options for Organization

Organize your details in a logical order appropriate to the kind of analysis you're writing. Use one of the following options:

Option 1: Process Analysis A process analysis is usually organized chronologically, with steps or stages in the order in which they occur.

EXAMPLE

Arthurian legends reinterpreted

British ruler in 500s

Step 1: Around 1469, *Le Morte d'Arthur* is compiled.

Step 2: Between 1842 and 1885, *Idylls of the King* is published.

Step 3: In 1960, the musical *Camelot* opens.

Introduce process.

Give background.

Explain steps.

Option 2: Definition Analysis You can organize the details of a definition analysis in order of importance or impression.

EXAMPLE

Honor

Honor defined as integrity, dignity, and pride.

Quality 1: Integrity

Quality 2: Dignity

Quality 3: Pride

Introduce term.

Give general definition.

Explain features or qualities.

Option 3: Parts Analysis A parts analysis is organized by a listing of the subject's parts, with each explained.

EXAMPLE

Code of chivalry

Part 1: Devoted to Christianity

Part 2: Protect the defenseless

Part 3: Fight injustices, never surrender

Introduce subject.

Explain parts.

For more information, see *Writing Workshop: Interpretive Essay*, pages 270–279; *Writing Workshop: Analytical Essay*, pages 1076–1085.

6 Persuasive Writing

Persuasive writing allows you to use the power of language to inform and influence others. It includes speeches, persuasive essays, newspaper editorials, advertisements, and critical reviews.

RUBRIC: Standards for Writing

Successful persuasive writing should

- hook the reader's attention with a strong introduction
- state the issue and the writer's position
- give opinions and support them with facts or reasons
- have a reasonable and respectful tone
- answer opposing views
- use sound logic and effective language
- conclude by summing up reasons or calling for action

For more information, see *Writing Workshop: Persuasive Essay*, pages 730–739.

6.1 KEY TECHNIQUES

Clarify Your Position What do you believe about the issue? Determine how you can express your opinion most clearly.

Know Your Audience Who will read your writing? Think about what your audience already knows and believes about the issue. Imagine any objections to your position that your audience might have. Determine additional information they will need. Decide on the tone and approach that will be most effective.

Support Your Opinion Why do you feel the way you do about the issue? Use facts, statistics, examples, quotations, anecdotes, or expert opinions to support your view. Think of reasons that will convince your readers and evidence that can answer their objections.

Ways to Support Your Argument

Statistics	facts that are stated in numbers
Examples	specific instances that explain points
Observations	events or situations you yourself have seen
Anecdotes	brief stories that illustrate points
Quotations	direct statements from authorities

For more information, see *Identifying Faulty Reasoning*, page R22.

Begin and End with a Bang How can you hook your readers and make a lasting impression? Think of a quotation, an anecdote, or a statistic that will catch your reader's attention and remain memorable. Create a strong summary or call to action with which you can conclude.

MODEL**Beginning**

Our forests are being cut down. The chip mill industry, which supplies the raw material for making so-called high-quality paper, has tripled in the southeastern United States in the last decade.

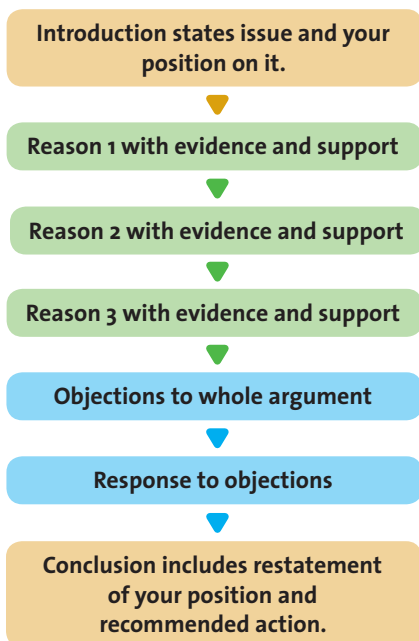
Conclusion

It's time to stop the rapid devastation of the forests. If it means less slick paper for magazines and computer printouts, so be it. Write the Conservation Department, the Forest Service, and especially your state's members of Congress.

6.2 OPTIONS FOR ORGANIZATION

In a two-sided persuasive essay, you want to show the weaknesses of other opinions as you explain the strengths of your own.

Option 1: Reasons for Your Opinion



Option 2: Point-by-Point Basis



7 Workplace and Technical Writing

Business writing is writing done in a workplace to support the work of a company or business. Several types of formats, such as memos, letters, e-mails, applications, and bylaws, have been developed to make communication easier.

RUBRIC: Standards for Writing
Successful business writing should

- be courteous
- use language that is geared to its audience
- state the purpose clearly in the opening sentences or paragraph
- have a formal tone and not contain slang, contractions, or sentence fragments
- use precise words
- present only essential information
- present details in a logical order
- conclude with a summary of important points

7.1 KEY TECHNIQUES

- Think About Your Purpose** Ask yourself why you are doing this writing. Do you want to promote yourself to a college admissions committee or a job interviewer? Do you want to order or complain about a product? Do you want to set up a meeting or respond to someone’s ideas? Are you writing bylaws for an organization?
- Identify Your Audience** Determine who will read your writing. What background information will they need? What tone or language is appropriate?
- Use a Pattern of Organization That Is Appropriate to the Content** If you have to compare and contrast two products in a memo, for example, you can use the same compare-and-contrast organization that you would use in an essay.
- Support Your Points** What specific details might clarify your ideas? What reasons do you have for your statements?
- Finish Strongly** Determine the best way to sum up your statements. What is your main point? What action do you want the recipients to take?
- Revise and Proofread Your Writing** Just as you are graded on the quality of an essay you write for a class, you will be judged on the quality of your writing in the workplace.

7.2 MATCHING THE FORMAT TO THE OCCASION

E-mail messages, memos, and letters have similar purposes but are used in different situations. The chart shows how each format can be used.

Format	Occasion
Memo	Use to send correspondence inside the workplace only.
E-mail message	Use to send correspondence inside or outside the company.
Letter	Use to send correspondence outside the company.

TIP Memos are often sent as e-mail messages in the workplace. Remember that both require formal language and standard spelling, capitalization, and punctuation.

PRACTICE AND APPLY

- Refer to the documents on page R41 to complete the following:
1. Draft a response to the letter. Then revise your letter as necessary according to the rubric at the beginning of this section. Make sure you have included the necessary information and have written in an appropriate tone. Proofread your letter for grammatical errors and spelling mistakes. Follow the format of the model and use appropriate spacing between elements.
 2. Write a memo in response to the memo. Tell the recipient what actions you have taken. Follow the format of the model.

7.3 FORMATS

Business letters usually have a formal tone and a specific format as shown below. The key to writing a business letter is to get to the point as quickly as possible and to present your information clearly.

MODEL: BUSINESS LETTER

<p>223 Harvest Way Austin, TX 78712 May 2, 2008</p>	<p>Ms. Anne Shields, Department Head Theater Department Parker State University Tulsa, OK 74133</p>	<p>Dear Ms. Shields:</p>	<p>I am a high school senior. I am considering attending Parker State University and majoring in theater. I attended a performance of <i>Our Town</i> last fall and was very impressed with your production.</p> <p>Could you please send me any available information about your department, including requirements for a major and a list of the year's productions?</p> <p>Thank you.</p>	<p>Sincerely, <i>Jason Woemack</i> Jason Woemack</p>	<p>Heading <i>Where the letter comes from and when</i></p> <p>Inside address <i>To whom the letter is being sent</i></p> <p>Salutation <i>Greeting</i></p> <p>Body <i>Text of the message</i></p> <p>Closing</p>
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Memos are often used in workplaces as a way of conveying information in a direct and concise manner. They can be used to announce or summarize meetings and to request actions or specific information.

MODEL: MEMO

<p>To: Mark Dorsey From: Anne Shields Re: Student Request Date: 5/12/08</p>	<p>Mark, I'm attaching a copy of a letter from a high school student. Please send him a department bulletin and a performance calendar. Also put him on our mailing list of prospective students.</p>	<p>Heading <i>Receiver's name Sender's name Topic of memo Complete date</i></p> <p>Body</p>
---	---	---

TIP Don't forget to write the topic of your memo in the subject line. This will help the receiver determine the importance of your memo.

When you apply for a job, you may be asked to fill out an application form. Application forms vary, but most of them ask for similar kinds of information. If you are mailing your application, you may want to include a brief letter.

MODEL: JOB APPLICATION

EMPLOYMENT APPLICATION

PERSONAL INFORMATION

LAST NAME	Llanos	FIRST NAME	Mary	MIDDLE NAME	Rose	IF UNDER 18, AGE	N/A
STREET ADDRESS	6642 W. Water St.	CITY	Denver	STATE	CO	ZIP	80201
IF EMPLOYED, AND YOU ARE UNDER 16, CAN YOU FURNISH A WORK PERMIT? YES / NO							
N/A							
TELEPHONE NUMBER				303-555-8842			
SOCIAL SECURITY NUMBER				525-88-0723			
POSITIONS APPLIED FOR: FULLTIME PART TIME X TEMPORARY							

EDUCATION

NAME OF SCHOOL AND ADDRESS	GRADUATED? YES / NO	NUMBER OF YEARS COMPLETED	
HIGH SCHOOL	Lakeland High School	No	3
COLLEGE	N/A		

AVAILABILITY: PLEASE LIST ALL TIMES AVAILABLE TO WORK

SUN	MON	TUES	WED	THURS	FRI	SAT
9am-5pm					5pm-9pm	9am-5pm

REFERENCES

NAME	OCCUPATION	COMPANY	TELEPHONE NUMBER
Monica Lewis	Teacher	Lakeland High	904-555-6789

Note section headings.

Print all information neatly.

Write "N/A" ("not applicable") if a section does not apply to you.

MODEL: RÉSUMÉ

MARY LLANOS
6642 W. Water Street
Denver, CO 80201
(303) 555-8842

Objective

A part-time position as a teacher's assistant

Qualifications

Talent and interest in working with children
Skills in arts and crafts activities
Ability to cooperate with others

Work Experience

Summers 2005–Present: Handicamp, Denver, CO
Serve as counselor for 9- and 10-year-olds at camp for handicapped children; planned arts and crafts activities for all age groups
2005–Present: Learn with Llanos, Denver, CO
Tutor English and math

Education

Lakeland High School, Class of 2006

- Honor Roll
- Three years of Art
- One semester of Children's Literature

Extracurricular Activities

- Treasurer, Future Teachers of America
- Vice President, Art Club
- Soccer Team

Hobbies

Reading, arts and crafts, gardening

References

Available upon request

State purpose or objective

Describe your skills.

List previous employment and describe your education.

List extracurricular activities and hobbies that display your interests.

Technical writing is a type of writing used for detailed instructions or descriptions of procedures in a variety of fields, such as engineering, government, industry, and science. Types of technical writing include bylaws, science reports, and lists of procedures for conducting a meeting or assembling a product. The example below is a set of rules and regulations for dog owners in an apartment complex.

MODEL: RULES AND REGULATIONS

Paradise Heights Apartment Complex

BYLAWS page 218

Canine Control

Section 1. Dogs

No person shall own or keep any dog which by biting, barking, howling, or in any other manner disturbs the peace and quiet of any neighborhood, or endangers the safety of any person.

Section 2. Leashing of Dogs

A. Leash Required No person owning or keeping a dog in the Paradise Heights apartment complex shall permit such dog to be at large in the common areas unless accompanied by the owner or keeper, except if it be on the premises of another person with the knowledge and permission of such other person. Such owner or keeper of a dog, when it is not on the premises of the owner or upon the premises of another person with the knowledge and permission of such person, shall restrain such dog by a chain or leash not exceeding six feet in length.

B. Enforcement Any dog found to be at large in violation of this regulation shall be caught and confined by the building manager, who shall notify the licensed owner or keeper of said dog, giving the owner or keeper a period of ten days within which to recover the dog. The building manager shall enter and prosecute a complaint against the owner or keeper of any dog taken into his custody under this section. A building manager having custody of a dog confined under this regulation shall be allowed the sum of five dollars per day for each day of confinement for the care of such dog, payable by the owner or keeper thereof.

C. Fines Violations of Section 2 shall be punishable as follows:

First offense: Warning

Second offense: Fine of \$50.00

Third offense: Fine of \$75.00

Fourth and each subsequent offense: Fine of \$100.00

D. Reporting Offenses Residents who wish to report problems with a dog, or who have questions about this ordinance, can contact Animal Control at 555-3380.

PRACTICE AND APPLY

Refer to the documents on pages R42 and R43 to complete the following:

1. Visit a business and request an employment application for a job you would like to have. Make sure you understand what each question is asking before you begin to write. Fill out the application as neatly and completely as possible.
2. Write a set of rules and regulations for a club or an organization that you already belong to or one that you would like to form. Follow the format of the document on page R43.

Good research involves using a variety of sources and materials. Knowing where to look for information, how to access it, and how to record your findings are important skills and strategies for managing the abundance of information at your fingertips.



Included in this handbook:
TEKS 1E, 20, 21, 22, 23

1 Finding Sources

The **library** or **media center** and the **Internet** are the places you will begin your research. Together, the library and the Internet offer a wealth of resources, including reference works, books, newspapers and periodicals, film, databases, catalogs, government publications, and other miscellaneous sources, such as music scores and maps.

1.1 REFERENCE WORKS

Reference works provide quick information that can help you refine or narrow your search. Reference works are roughly divided into two categories: general reference and specialized reference. Specialized reference works are focused on a particular field or area of study.

Reference Works	Examples
Encyclopedias —detailed information on nearly every subject, arranged alphabetically	<i>Encyclopaedia Britannica</i> Encyclopedia.com <i>Encyclopedia of Economics</i>
Dictionaries —word definitions, spellings, usage, pronunciations, and origins	<i>The American Heritage Dictionary</i> <i>Bartlett's Quotations</i>
Almanacs and Yearbooks —current facts and statistics	<i>World Almanac and Book of Facts</i>
Thesauri —lists of synonyms and antonyms	<i>Roget's International Thesaurus</i>
Biographical References —information on the lives of noteworthy people	<i>The Riverside Dictionary of Biography</i> <i>The International Who's Who</i>
Atlases —geographical and historical maps, charts, and graphics	<i>Rand McNally Atlas of the World</i>
Directories —names, addresses, and phone numbers of people and organizations	telephone books lists of business organizations, agencies, and publications
Indexes —alphabetical lists of newspaper and magazine articles	<i>Readers' Guide to Periodical Literature</i>

1.2 BOOKS

Nonfiction books provide in-depth information on specific topics. Your research may also require that you access fiction, poetry, or dramatic works. The following parts of a book will help you find information quickly and easily:

- **Title page**—a page that gives the book's name and the name of its author and publisher; usually the first full page of a book
- **Copyright page**—a page that gives the copyright date, or the date the book was published; usually located on the reverse side of the title page
- **Table of contents**—a list at the front of the book that gives the title of each chapter or section of the text and the page number on which it begins
- **Preface**—a short, preliminary section of a book in which the writer of the book briefly provides background information and, possibly, acknowledgments
- **Bibliography**—a list of related books and other materials used to write a text; usually placed at the end of the book
- **Glossary**—an alphabetized list of important and/or specialized words and their definitions; usually placed at the end of the book
- **Appendix**—a collection of additional materials that supply background or other related information on subject matter discussed in the main portion of the text; usually located at the end of the book
- **Index**—an alphabetized list of important topics, terms, and details covered in the book, together with the page numbers on which they can be found; located at the end of the book; useful for quickly finding specific information on a topic

For more information, see *Choosing Trustworthy Books*, page 1413.

Two basic systems are used to classify nonfiction books. Most high school and public libraries use the Dewey decimal system. University and research libraries generally use the Library of Congress system.

DEWEY DECIMAL SYSTEM

000–099	General works
100–199	Philosophy and psychology
200–299	Religion
300–399	Social science
400–499	Language
500–599	Natural sciences and mathematics
600–699	Technology (applied sciences)
700–799	Arts and recreation
800–899	Literature and rhetoric
900–999	Geography and history

LIBRARY OF CONGRESS SYSTEM

A	General works
B	Philosophy, psychology, religion
C	History
D	General history and history of Europe
E–F	American history
G	Geography, anthropology, recreation
H	Social sciences
J	Political science
K	Law
L	Education
M	Music
N	Fine arts
P	Language and literature
Q	Science
R	Medicine
S	Agriculture
T	Technology
U	Military science
V	Naval science
Z	Bibliography and library science

1.3 NEWSPAPERS AND PERIODICALS

Newspapers, magazines, and scholarly journals provide concise and current information on specific topics and the news of the day. Microforms are newspapers, periodicals, and reports stored on film (microfilm) or cards (microfiche) and viewable on special machines found at the library.

Types of Publications	Examples
Newspapers —published daily, weekly, or monthly; provide news reports, specialized features, and commentary; may be general or specialized	<i>New York Times</i> <i>Chicago Tribune</i> <i>Sacramento Bee</i>
Magazines —published monthly, quarterly, or at other intervals; provide news, articles on specific topics, and commentary; more in-depth than newspapers	<i>Newsweek</i> <i>Time</i> <i>Musician</i>
Journals —usually academic in scope; related to a specific field of study; highly specialized information	<i>Journal of Music Theory</i> <i>New England Journal of Medicine</i>

For more information, see *Evaluating Newspapers and Periodicals*, page 1412.

1.4 ELECTRONIC RESOURCES

Electronic resources include DVDs, videos, e-books, CD-ROMs, and audio resources. These resources may contain reference materials, movies, documentaries, television programs, books, music, speeches, textbooks, and a variety of resources. While most documentaries, movies, and interviews are available on DVDs or CDs, you may want to directly access a film version. To quickly determine whether the piece is useful for your research, check the following:

- **Description or summary** of the piece—Does it contain the information you need, or is it relevant to your topic? Is it nonfiction or fiction?
- **Copyright date**—How current is the documentary or interview?
- **Producer** of the piece and its **participants**—Is the producer or creator reputable? Who is interviewed or featured?

Writing
Online

THINK
central

Go to thinkcentral.com.
KEYWORD: HML12-R45

1.5 DATABASES AND ONLINE CATALOGS

The library and Internet also offer large databases that allow you to search for articles on any number of topics. Often the library will subscribe to a database service, such as InfoTrac, Newsbank, or SIRS Researcher. The information on these databases is updated regularly.

Electronic catalogs have mostly replaced the card catalog system of book listings, which were filed in labeled drawers in libraries, and can often be accessed from the library's Web site on the Internet.

1.6 OTHER RESOURCES

In addition to the library or media center and the Internet, the following sources can supply information: corporate and nonprofit publications, lectures, correspondence, career guides, recordings, and television programming.

PRACTICE AND APPLY

1. If you were looking through a nonfiction book on the romantic poets, which part(s) of the book would you search in order to find information on William Wordsworth, one of the romantic poets?
2. If you wanted the most current information on a given topic, which source(s) would you search first?
3. Describe a situation in which you might find it useful to search microfiche.

1.7 WEB SOURCES

Whole libraries are on the Internet, as are thousands of other reliable and comprehensive sources for research. To conduct a search efficiently and find the best information for your topic, familiarize yourself with the following terms and procedures.

The main search tools for finding information on the Web are search engines, metasearch tools, and directories. In addition, there are virtual libraries and a host of other sites, such as those of newspaper archives, news associations, encyclopedias, the Library of Congress, and specialized databases.

Search engines—A search engine is a Web site that allows you to look for information on the World Wide Web. Examples include Google, Alltheweb, AltaVista, HotBot, and Go.com.

Metasearch tools—A metasearch tool is similar to a search engine, except that it simultaneously searches multiple search engines for the keywords you request. Examples include Dogpile, SurfWax, and Metacrawler.

Directories—Directories arrange Internet resources into subject categories and are useful when you are researching a general topic. Examples include Lycos, Galaxy, Yahoo!, Web Directory, and About.com.

Keyword searches—In a keyword search, you access a search engine and type in a phrase or term related to your subject, which allows you to retrieve Web sites and documents that have those keywords in them. Here are some tips for doing a keyword search:

- In the search box, type in a specific word or two that clearly identify your subject.
- When you want to find an exact phrase, or words in a certain order, such as “romantic poet” (and not just “romantic” or just “poet”), use quotation marks around the entire phrase. For instance, “romantic poet” will provide results using those words in that order.
- If necessary, replace the end of a word with an asterisk. For example, the keyword *poet** leads to sites that contain *poet*, *poetry*, and *poetic*.

Boolean searches—A Boolean search lets you specify how the keywords in your search are related. This type of search allows you to refine, narrow, or expand your search so that your results are more focused on your topic needs. Use the following tips to conduct a Boolean search:

- For a search containing two or more words that do not need to be in a specific order, use the word AND between the words to indicate that the site or document should contain all the words specified. For example, *Wordsworth AND Keats* will produce results containing both those words, but not in any particular order. For some search engines, you can use a plus sign instead of AND.
- The word OR broadens the search to include all documents that contain either word (*Wordsworth OR Keats*).
- The word NOT—or, for some search engines, a minus sign—excludes unwanted terms from the search (*poetry NOT contemporary*).

Each Web site you encounter in your search will have a **URL** (uniform resource locator), which is its Web address. The abbreviation usually located at the end of the URL indicates the type and purpose of the Web site.

URL ABBREVIATIONS AND MEANINGS

- .COM** commercial—product information and sales; personal sites; some combinations of products and information, as at World Book Online
- .EDU** education—information about schools, courses, campus life, and research projects; students' and teachers' personal sites
- .GOV** United States government—official sites of the White House, NASA, the FBI, and other government agencies
- .MIL** United States military—official sites of the army, navy, air force, and marines, as well as the Department of Defense and related agencies
- .NET** network—product information and sales
- .ORG** organization—charities, libraries, and other nonprofits; political parties

1.8 YOUR OWN ORIGINAL DATA

Sometimes you will need information that you just can't find in books or online. A good way to get in-depth, first-hand information is by interviewing experts, conducting surveys, and recording data from your own observations, field work, or experiments.

Interviews with experts—Whatever the subject of your research, look for people who have knowledge or experience in that field. For example, if you were researching the *Titanic*, you might interview someone from the Titanic Historical Society. Use the following tips when conducting an interview:

1. Plan your questions and rehearse what you will say.
2. During the interview, listen carefully and take notes. Ask permission if you want to record the interview.
3. Request clarification and ask follow-up questions when necessary.
4. After the interview, review your notes and summarize the conversation. If you recorded the conversation, you might want to transcribe it.
5. Identify strong statements you might want to quote directly.
6. Send a thank-you note to the interviewee.

Oral histories—For some kinds of presentations and papers, you may want to include an **oral history**, or a story of a person's experiences told by that person in his or her own words. For example, if you were writing a paper on the London bombing in World War II, you might want to include an oral history of someone who experienced it firsthand. To conduct an oral history, follow all the tips for conducting an interview.

Surveys—Surveys allow you to gather information from a broad range of people through the use of a **questionnaire**. For example, you may want to gather and compare people's opinions, preferences, or beliefs about a current news topic. Use the following tips to conduct a survey or to distribute a questionnaire.

1. Plan the survey. Choose whether you want to use multiple-choice questions, yes/no questions, open-ended questions, true/false questions, or a rating scale. Write up your questionnaire.
2. Determine the sample population, or group of people, you want to survey.
3. Administer the survey the same way to each person. You may ask people to respond in person, on the phone, or by e-mail, but the method should be the same for each, with the questions asked in the same manner and order.
4. Once the questionnaires have been completed, compile the answers and interpret the responses. Was there a clear preference or opinion from the entire group? Do certain groups of people think one way while others think another? What conclusions can you draw from the results?
5. Summarize your results in writing; use charts or graphics to provide a visual representation of the data.

Independent observation and field research—Field research and independent observation include any purposeful observations you make at a site or event related to your topic. For example, if you were writing a report on how people behave at an art museum, you might spend a day at the museum, recording the activity you observe. For some research projects you may want to set up a **field study**, which is a systematic series of observations or a planned course of data collection. For some topics, you might conduct experiments, as for a report in a science class.

2 Collecting Information

Once you have your sources, you will need to sort through the information. To make the process useful and manageable, you will want to take detailed notes, arrange your information in a logical and organized manner, and make sure your sources are reliable and credible.

2.1 NOTE-TAKING

As you go through your sources, write down information that is relevant to your search.

Source list—You will need to document the sources where you find your information or evidence so that you can credit the sources in your work. Record all the information needed to identify each source you use in your research in the form of a list. Number each source card so that you can refer to it when you take notes and add documentation to your report, as in this example for a book.

1. Dickens, Charles. *Oliver Twist*. New York: Modern Library, 2001. Print.

Notes—As you read your sources, write down all relevant facts, quotations, statistics, anecdotes, and examples separately in your notes. When you're ready to draft your paper, you can choose the best method of organizing your information. Here is an example of a note featuring an exact quotation from the Charles Dickens novel.

1. "Oliver saw, but too plainly, that resistance would be of no avail. He held out his hand, which Nancy clasped tight in hers" (114).

HERE'S HOW

TAKING NOTES

Follow these guidelines as you take your notes:

- **Write a heading** indicating the subject of each note.
- **Write the number of the corresponding source** from your source list.
- **Put direct quotations in quotation marks.**
- **Record the number of the page** where you found the material.

HERE'S HOW

MAKING SOURCE LISTS

Follow these guidelines when you make source list:

- **Book** Write the author's or editor's complete name, the title, the location and name of the publisher, and the copyright date.
- **Magazine or Newspaper Article** Write the author's complete name (unless the article is unsigned), the title of the article, the name and date of the publication, and the page number(s) of the article.
- **Encyclopedia Article** Write the author's complete name (unless the article is unsigned), the title of the article, and the name and copyright date of the encyclopedia.
- **World Wide Web Site** Write the author's or editor's complete name (if available), the title of the document, publication information for any print version of it, the date of its electronic publication, the name of any institution or organization responsible for the site, and the date when you accessed the site.

When recording information in your notes, you can use the following forms of **restatement** to avoid **plagiarism**, or presenting someone else's work as your own:

Paraphrase—When you paraphrase, you restate the writer's idea in your own words. Be sure to enclose in quotation marks any of the author's exact words that you include in a paraphrase.

Summary—When you summarize, you restate the main idea of the original, including key facts and statistics, but in a shorter version, usually about one-third the length of the original. A summary omits unnecessary details.

Quotation—When you use a writer's exact statement, you will need to place quotation marks around it. Be sure to copy the words exactly as the writer wrote them, including all punctuation. Use quotations for

- extremely important ideas that might be misrepresented by paraphrases
- clear and concise explanations
- ideas presented in unusually lively or vivid language

2.2 OUTLINING

Once you've organized your notes in a way that is suitable for your topic, you can create a formal **outline** of how the information will be arranged in your report. An outline can be written in one of two ways: as a sentence outline or as a topic outline. The **sentence outline** contains entries written in sentence form; the **topic outline** contains only phrases or words that represent the ideas. With either choice, each main idea in the outline is designated by a Roman numeral. The subtopics that support the main ideas are designated with indented capital letters. The details that explain the subtopics are designated with indented numerals and lowercase letters.

MODEL: SENTENCE OUTLINE

Title: The Two Worlds of Oliver Twist

Introduction: Dickens blurs the distinction between good and evil.

I. Dickens depicts the underworld of London by showing both evil criminal characters and those who commit crimes due to poverty or misfortune.

A. The criminal characters are cruel and brutal.

1. Sikes and Monks are characterized as men who will do anything to get what they want.

2. Fagin's amorality is shown in his manipulating children into committing crimes.

B. The good characters have believable human weaknesses and failings.

II. The civilized world of London is populated with people who are far from perfect.

MODEL: TOPIC OUTLINE

Title: The Two Worlds of Oliver Twist

Introduction: Dickens blurs the distinction between good and evil.

I. The underworld of London

A. The criminal characters

1. Sikes and Monks

2. Fagin

B. The good characters

II. The civilized world of London

2.3 CHECKLIST FOR EVALUATING SOURCES

The information . . .

- ☒ is relevant to the topic you are researching
- ☒ is up-to-date (This point is especially important when researching time-sensitive topics, such as many related to science, medicine, and sports.)
- ☒ is from an author who is qualified to write about the topic
- ☒ is from a trusted source that is updated or reviewed regularly
- ☒ makes the author's or institution's purpose for writing clear
- ☒ is written at the right level for your needs (For example, a children's book is probably too simplistic, while a scientific paper may be too complex.)
- ☒ has the level of detail you need—neither too general nor too specific
- ☒ can be verified in more than one source

3 Sharing Your Research

At last you have established your research goals, located sources of information, evaluated the materials, and taken notes on what you learned. Now you have a chance to share the results with people in your world—and even beyond. Here are some options you may choose to present your work:

- Give a speech to your classmates or to people in your community.
- Create a power presentation using desktop publishing software and share it with classmates, friends, or family members.
- Describe your research findings on your own Web site.
- Summarize the information in a newsletter or brochure.
- Share the results of your research in a formal research paper. If appropriate, include graphics and spreadsheets as a way to present data.

Writing that has a lot of mistakes can confuse or even annoy a reader. A business letter with a punctuation error might lead to a miscommunication and delay a reply. A sentence fragment might lower your grade on an essay. Paying attention to grammar, punctuation, and capitalization rules can make your writing clearer and easier to read.



Included in this handbook:
TEKS 17A, 17B, 18

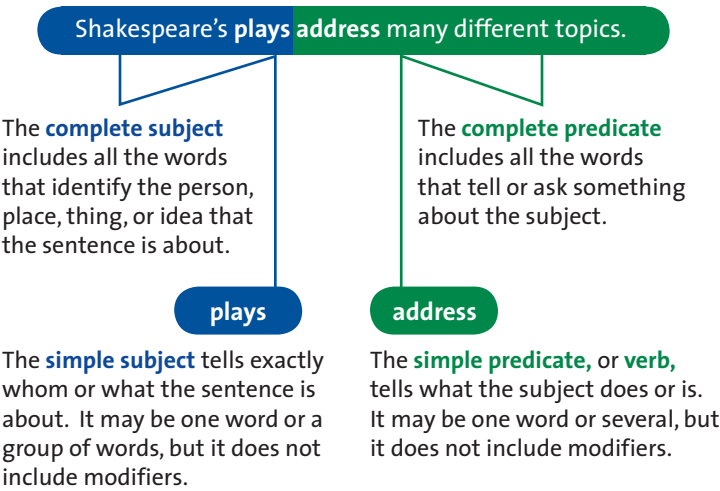
Quick Reference: Parts of Speech

PART OF SPEECH	FUNCTION	EXAMPLES
Noun	names a person, a place, a thing, an idea, a quality, or an action	
Common	serves as a general name, or a name common to an entire group	king, monster, ship, ocean
Proper	names a specific, one-of-a-kind person, place, or thing	Chaucer, London, Thames River
Singular	refers to a single person, place, thing, or idea	woman, river, leaf, flame
Plural	refers to more than one person, place, thing, or idea	women, rivers, leaves, flames
Concrete	names something that can be perceived by the senses	rose, church, bell, sky
Abstract	names something that cannot be perceived by the senses	contentment, honor, faith, trust
Compound	expresses a single idea through a combination of two or more words	sunshine, middle class, mother-in-law
Collective	refers to a group of people or things	crop, crew, family
Possessive	shows who or what owns something	Burns’s, mice’s, nature’s, fields’
Pronoun	takes the place of a noun or another pronoun	
Personal	refers to the person making a statement, the person(s) being addressed, or the person(s) or thing(s) the statement is about	I, me, my, mine, we, us, our, ours, you, your, yours, she, he, it, her, him, hers, his, its, they, them, their, theirs
Reflexive	follows a verb or preposition and refers to a preceding noun or pronoun	myself, yourself, herself, himself, itself, ourselves, yourselves, themselves
Intensive	emphasizes a noun or another pronoun	(same as reflexives)
Demonstrative	points to one or more specific persons or things	this, that, these, those
Interrogative	signals a question	who, whom, whose, which, what
Indefinite	refers to one or more persons or things not specifically mentioned	both, all, most, many, anyone, everybody, several, none, some
Relative	introduces an adjective clause by relating it to a word in the clause	who, whom, whose, which, that

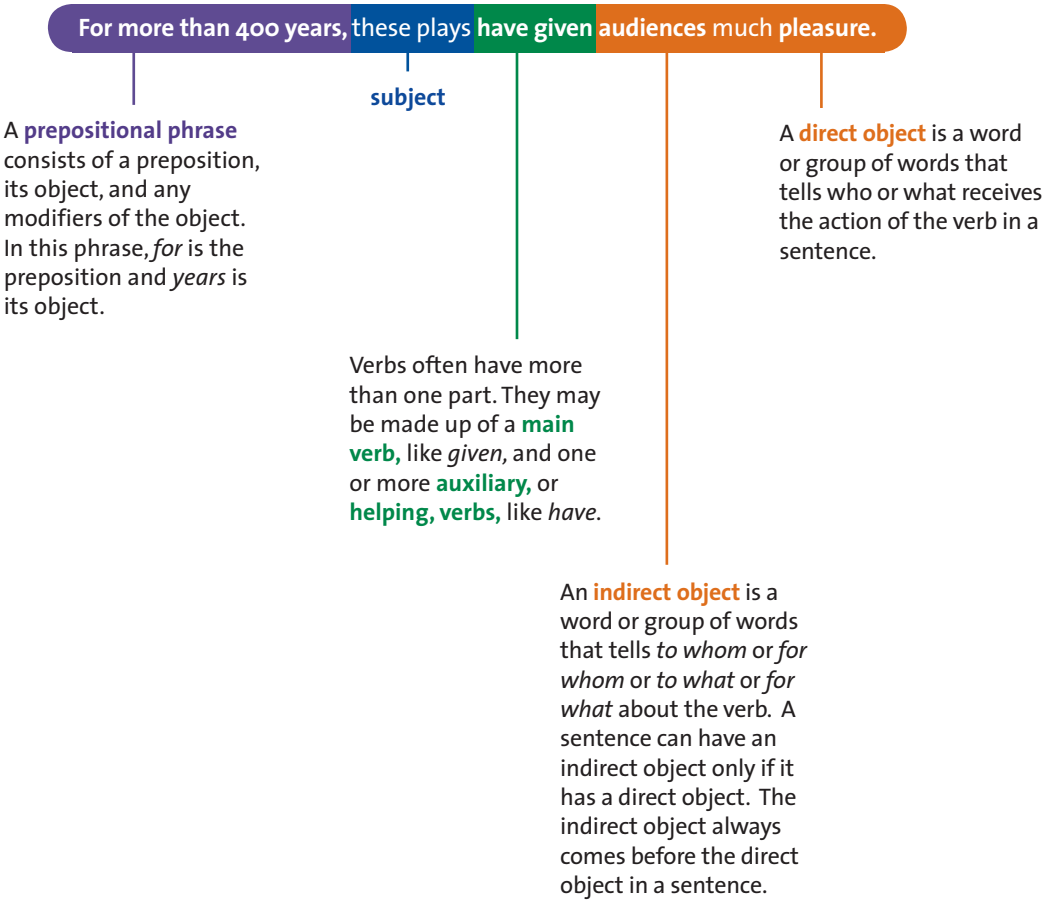
PART OF SPEECH	FUNCTION	EXAMPLES
Verb	expresses an action, a condition, or a state of being	
Action	tells what the subject does or did, physically or mentally	run, reaches, listened, consider, decides, dreamed
Linking	connects the subject to something that identifies or describes it	am, is, are, was, were, sound, taste, appear, feel, become, remain, seem
Auxiliary	precedes the main verb in a verb phrase	be, have, do, can, could, will, would, may, might
Transitive	directs the action toward someone or something; always has an object	The wind snapped the young tree in half.
Intransitive	does not direct the action toward someone or something; does not have an object	The young tree snapped .
Adjective	modifies a noun or pronoun	frightened man, two epics, enough time
Adverb	modifies a verb, an adjective, or another adverb	walked out , really funny, far away
Preposition	relates one word to another word	at, by, for, from, in, of, on, to, with
Conjunction	joins words or word groups	
Coordinating	joins words or word groups used the same way	and, but, or, for, so, yet, nor
Correlative	used as a pair to join words or word groups used the same way	both ... and, either ... or, neither ... nor
Subordinating	introduces a clause that cannot stand by itself as a complete sentence	although, after, as, before, because, when, if, unless
Interjection	expresses emotion	whew, yikes, uh-oh

Quick Reference: The Sentence and Its Parts

The diagrams that follow will give you a brief review of the essentials of a sentence and some of its parts.



Every word in a sentence is part of a complete subject or a complete predicate.



Quick Reference: Punctuation

MARK	FUNCTION	EXAMPLES
End Marks period, question mark, exclamation point	ends a sentence	The games begin today. Who is your favorite contestant? What a play Jamie made!
period	follows an initial or abbreviation Exception: postal abbreviations of states	Prof. Ted Bakerman, D. H. Lawrence, Houghton Mifflin Co., P.M., A.D., oz., ft., Blvd., St. NE (Nebraska), NV (Nevada)
period	follows a number or letter in an outline	I. Volcanoes A. Central-vent 1. Shield
Comma	separates parts of a compound sentence	I have never disliked poetry, but now I really love it.
	separates items in a series	She is brave, loyal, and kind.
	separates adjectives of equal rank that modify the same noun	The slow, easy route is best.
	sets off a term of address	O wind, if winter comes . . . Come to the front, children.
	sets off a parenthetical expression	Hard workers, as you know, don't quit. I'm not a quitter, believe me.
	sets off an introductory word, phrase, or dependent clause	Yes, I forgot my key. At the beginning of the day, I feel fresh. While she was out, I was here. Having finished my chores, I went out.
	sets off a nonessential phrase or clause	Ed Pawn, the captain of the chess team, won. Ed Pawn, who is the captain, won. The two leading runners, sprinting toward the finish line, finished in a tie.
	sets off parts of dates and addresses	Send it by August 18, 2010, to Cherry Jubilee, Inc., 21 Vernona St., Oakland, Minnesota.
	follows the salutation and closing of a letter	Dear Jim, Sincerely yours,
	separates words to avoid confusion	By noon, time had run out. What the minister does, does matter. While cooking, Jim burned his hand.
Semicolon	separates items in a series if one or more items contain commas	We invited my sister, Jan; her friend, Don; my uncle Jack; and Mary Dodd.
	separates parts of a compound sentence that are not joined by a coordinating conjunction	The small books are on the top shelves; the large books are below. I dusted the books; however, I didn't wipe the shelves.
	separates parts of a compound sentence when the parts contain commas	After I ran out of money, I called my parents; but only my sister was home, unfortunately.

MARK	FUNCTION	EXAMPLES
Colon	introduces a list	Those we wrote were the following: Dana, John, and Will.
	introduces a long quotation	Mary Wollstonecraft wrote: “It appears to me necessary to dwell on these obvious truths, because females have been insulted. . . .”
	follows the salutation of a business letter	Dear Ms. Williams: Dear Senator Wiley:
	separates certain numbers	1:28 P.M., Genesis 2:5
Dash	indicates an abrupt break in thought	I was thinking of my mother—who is arriving tomorrow—just as you walked in.
Parentheses	enclose less important material	Throughout her life (though some might think otherwise), she worked hard. The temperature on this July day (would you believe it?) is 65 degrees!
Hyphen	joins parts of a compound adjective before a noun	She lives in a first-floor apartment.
	joins part of a compound with <i>all-</i> , <i>ex-</i> , <i>self-</i> , or <i>-elect</i>	The president-elect is a well-respected woman.
	joins parts of a compound number (to ninety-nine)	Today, I turn twenty-one.
	joins parts of a fraction	My cup is one-third full.
	joins a prefix to a word beginning with a capital letter	The post-Victorian era was marked by great technological advancements.
	indicates that a word is divided at the end of a line	Yeats was a friend of Lady Gregory, an Irish gentlewoman.
Apostrophe	used with <i>s</i> to form the possessive of a noun or an indefinite pronoun	my friend’s book, my friends’ books, anyone’s guess, somebody else’s problem
	replaces one or more omitted letters in a contraction or numbers in a date	don’t (omitted <i>o</i>), he’d (omitted <i>woul</i>), the class of ’99 (omitted <i>19</i>)
	used with <i>s</i> to form the plural of a letter	I had two A’s on my report card.
Quotation Marks	set off a speaker’s exact words	Sara said, “I’m finally ready.” “I’m ready,” Sara said, “finally.” Did Sara say, “I’m ready”? Sara said, “I’m ready!”
	set off the title of a story, an article, a short poem, an essay, a song, or a chapter	So far, we’ve read Swift’s essay “A Modest Proposal,” Eliot’s poem “Preludes,” and Joyce’s short story “Araby.”
Ellipses	replace material omitted from a quotation	“Candide listened attentively . . . for he thought Miss Cunegund excessively handsome. . . .”
Italics	indicate the title of a book, a play, a magazine, a long poem, an opera, a film, or a TV series, or the names of ships, trains, or spacecraft	<i>The Canterbury Tales</i> , <i>The Tragedy of Macbeth</i> , <i>Rolling Stone</i> , <i>Beowulf</i> , <i>Aida</i> , <i>Shakespeare in Love</i> , <i>The Office</i> , <i>Titanic</i>

Quick Reference: Capitalization

CATEGORY	EXAMPLES
People and Titles	
Names and initials of people	Samuel Johnson, E. M. Forster
Titles used before or in place of names	Professor Holmes, Senator Long
Deities and members of religious groups	Jesus, Allah, Buddha, Zeus, Baptists, Roman Catholics
Names of ethnic and national groups	Hispanics, Jews, African Americans
Geographical Names	
Cities, states, countries, continents	New York, Maine, Haiti, Africa
Regions, bodies of water, mountains	the South, Lake Erie, Mount Katahdin
Geographic features, parks	Continental Divide, Everglades, Yellowstone
Streets and roads, planets	55 East Ninety-fifth Street, Maple Lane, Venus, Jupiter
Organizations, Events, Etc.	
Companies, organizations, teams	General Motors, Lions Club, Utah Jazz
Buildings, bridges, monuments	the Alamo, Golden Gate Bridge, Lincoln Memorial
Documents, awards	the Constitution, World Cup
Special named events	Super Bowl, World Series
Government bodies, historical periods and events	the Supreme Court, the U.S. Senate, Harlem Renaissance, World War II
Days and months, holidays	Friday, May, Easter, Memorial Day
Specific cars, boats, trains, planes	Mustang, Titanic, California Zephyr
Proper Adjectives	
Adjectives formed from proper nouns	American League, French cooking, Dickensian period, Arctic waters
First Words and the Pronoun I	
First word in a sentence or quotation	This is it. He said, "Let's go."
First word of sentence in parentheses that is not within another sentence	The spelling rules are covered in another section. (Consult that section for more information.)
First words in the salutation and closing of a letter	Dear Madam, Very truly yours,
First word in each line of most poetry Personal pronoun I	Then am I A happy fly If I live Or if I die.
First word, last word, and all important words in a title	"A Vindication of the Rights of Woman," <i>Waiting for Godot</i>

1 Nouns

A **noun** is a word used to name a person, a place, a thing, an idea, a quality, or an action. Nouns can be classified in several ways.

For more information on different types of nouns, see *Quick Reference: Parts of Speech*, page R50.

1.1 COMMON NOUNS

Common nouns are general names, common to entire groups.

EXAMPLES: *mountain, country, lake*

1.2 PROPER NOUNS

Proper nouns name specific, one-of-a-kind things.

Common	Proper
mountain, country, lake	Mt. Everest, Italy, Lake Michigan

For more information, see *Quick Reference: Capitalization*, page R55.

1.3 SINGULAR AND PLURAL NOUNS

A noun may take a singular or a plural form, depending on whether it names a single person, place, thing, or idea or more than one. Make sure you use appropriate spellings when forming plurals.

Singular	Plural
church, lily, wife	churches, lilies, wives

For more information, see *Forming Plural Nouns*, page R78.

1.4 COMPOUND AND COLLECTIVE NOUNS

Compound nouns are formed from two or more words but express a single idea. They are written as single words, as separate words, or with hyphens. Use a dictionary to check the correct spelling of a compound noun.

EXAMPLES: *sunshine, middle class, mother-in-law*

Collective nouns are singular nouns that refer to groups of people or things.

EXAMPLES: *army, flock, class, species*

1.5 POSSESSIVE NOUNS

A **possessive noun** shows who or what owns something.

EXAMPLES: *Conrad's, jury's, children's*

For more information, see *Forming Possessives*, page R78.

2 Pronouns

A **pronoun** is a word that is used in place of a noun or another pronoun. The word or word group to which the pronoun refers is called its **antecedent**.

2.1 PERSONAL PRONOUNS

Personal pronouns change their form to express person, number, gender, and case. The forms of these pronouns are shown in the following chart.

	Nominative	Objective	Possessive
Singular			
First person	I	me	my, mine
Second person	you	you	your, yours
Third person	she, he, it	her, him, it	her, hers, his, its
Plural			
First person	we	us	our, ours
Second person	you	you	your, yours
Third person	they	them	their, theirs

2.2 AGREEMENT WITH ANTECEDENT

Pronouns should agree with their antecedents in number, gender, and person.

If an antecedent is singular, use a singular pronoun.

EXAMPLE: *Gulliver reaches Lilliput after **his** ship breaks apart.*

If an antecedent is plural, use a plural pronoun.

EXAMPLES:
*The Lilliputians shoot **their** arrows into Gulliver.*
*Gulliver cuts the **flies** into pieces as **they** fly through the air.*

The gender of a pronoun must be the same as the gender of its antecedent.

EXAMPLES:
*The **king** enjoys spending **his** time with Gulliver.*
*The **queen** places Gulliver in **her** hand.*

The person of the pronoun must be the same as the person of its antecedent. As the chart in Section 2.1 shows, a pronoun can be in first-, second-, or third-person form.

EXAMPLE:
***They** invite Gulliver into **their** home.*

GRAMMAR PRACTICE

Rewrite each sentence so that the underlined pronoun agrees with its antecedent.

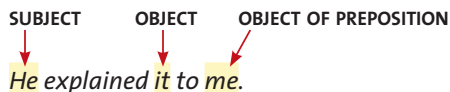
1. The readers of *Gulliver's Travels* love the book as an adventure story, but you like the humor too.
2. In the book, Gulliver travels to strange lands that she never could have imagined.
3. You would be surprised, too, to find their arms and legs suddenly tied down.
4. At first, the Lilliputians fear for its lives.

2.3 PRONOUN CASE

Personal pronouns change form to show how they function in sentences. Different functions are shown by different **cases**. The three cases are **nominative**, **objective**, and **possessive**. For examples of these pronouns, see the chart in Section 2.1 on page R56.

A **nominative pronoun** is used as a subject or a predicate nominative in a sentence.

An **objective pronoun** is used as a direct object, an indirect object, or the object of a preposition.

SUBJECT OBJECT OBJECT OF PREPOSITION

 He explained it to me.

A **possessive pronoun** shows ownership. The pronouns *mine*, *yours*, *hers*, *his*, *its*, *ours*, and *theirs* can be used in place of nouns.

EXAMPLE: These letters are yours.

The pronouns *my*, *your*, *her*, *his*, *its*, *our*, and *their* are used before nouns.

EXAMPLE: These are your letters.

WATCH OUT! Many spelling errors can be avoided if you watch out for *its* and *their*. Don't confuse the possessive pronoun *its* with the contraction *it's*, meaning "it is" or "it has." The homonyms *they're* (a contraction of *they are*) and *there* ("in that place") are often mistakenly used for *their*.

TIP To decide which pronoun to use in a comparison, such as "He tells better tales than (I or me)," fill in the missing word(s): *He tells better tales than I tell*.

GRAMMAR PRACTICE

Replace the underlined words in each sentence with an appropriate pronoun and identify the pronoun as a nominative, objective, or possessive pronoun.

1. Percy Bysshe Shelley was a romantic poet.
2. Percy Bysshe Shelley's friend Lord Byron was also a well-known poet.
3. The writer Mary Wollstonecraft Shelley was Shelley's wife.
4. Mary's novel *Frankenstein* has entertained readers for nearly 200 years.
5. Many film versions of *Frankenstein* exist.

2.4 REFLEXIVE AND INTENSIVE PRONOUNS

These pronouns are formed by adding *-self* or *-selves* to certain personal pronouns. Their forms are the same, and they differ only in how they are used.

A **reflexive pronoun** follows a verb or a preposition and reflects back on an earlier noun or pronoun.

EXAMPLES:

He threw himself forward.

Danielle mailed herself the package.

Intensive pronouns intensify or emphasize the nouns or pronouns to which they refer.

EXAMPLES:

The queen herself would have been amused.

I saw it myself.

WATCH OUT! Avoid using *hissself* or *theirselves*. Standard English does not include these forms.

NONSTANDARD: He had painted hissself into a corner.

STANDARD: He had painted himself into a corner.

2.5 DEMONSTRATIVE PRONOUNS

Demonstrative pronouns point out things and persons near and far.

	Singular	Plural
Near	this	these
Far	that	those

2.6 INDEFINITE PRONOUNS

Indefinite pronouns do not refer to specific persons or things and usually have no antecedents. The chart shows some commonly used indefinite pronouns.

Singular	Plural	Singular or Plural	
another	both	all	none
anybody	few	any	some
no one	many	more	most
neither	several		

TIP Indefinite pronouns that end in *one, body, or thing* are always singular.

INCORRECT: *Anyone who wants their research report can pick it up later today.*

CORRECT: *Anyone who wants his or her research report can pick it up later today.*

If the indefinite pronoun might refer to either a male or a female, *his or her* may be used to refer to it, or the sentence may be rewritten.

EXAMPLES: *Everybody wants his or her report back.*
All the students want their reports back.

2.7 INTERROGATIVE PRONOUNS

An **interrogative pronoun** is used to ask a question. The interrogative pronouns are *who, whom, whose, which,* and *what*.

EXAMPLES: *Who is going to the store?*
What time are we leaving?

TIP *Who* is used as a subject, *whom* as an object. To find out which pronoun you need to use in a question, change the question to a statement.

QUESTION: *(Who/Whom) did you meet there?*

STATEMENT: *You met (?) there.*

Since the verb has a subject (*you*), the needed word must be the object form, *whom*.

EXAMPLE: *Whom did you meet there?*

WATCH OUT! A special problem arises when you use an interrupter, such as *do you think*, within a question.

EXAMPLE: *(Who/Whom) do you believe is the more influential musician?*

If you eliminate the interrupter, it is clear that the word you need is *who*.

2.8 RELATIVE PRONOUNS

Relative pronouns relate, or connect, dependent (or subordinate) clauses to the words they modify in sentences. The relative pronouns are *that, what, whatever, which, whichever, who, whoever, whom, whomever,* and *whose*.

Sometimes short sentences with related ideas can be combined by using a relative pronoun.

SHORT SENTENCE: *William Blake was underappreciated by his contemporaries.*

RELATED SENTENCE: *William Blake was both an artist and a poet.*

COMBINED SENTENCE: *William Blake, who was both an artist and a poet, was underappreciated by his contemporaries.*

GRAMMAR PRACTICE

- Choose the appropriate interrogative or relative pronoun from the words in parentheses.
- 1. William Blake wrote *Songs of Innocence*, (who, which) was a collection of poems.
 - 2. (Who, Whom) or what was the inspiration for these poems?
 - 3. Blake based the poems on street ballads and rhymes (that, what) children sang.
 - 4. Blake was a visionary (whom, who) was ahead of his time.

2.9 PRONOUN REFERENCE PROBLEMS

The referent of a pronoun should always be clear.

An **indefinite reference** occurs when the pronoun *it, you,* or *they* does not clearly refer to a specific antecedent.

UNCLEAR: *When making bread, they must not overknead the dough.*

CLEAR: *When making bread, a baker must not overknead the dough.*

A **general reference** occurs when the pronoun *it, this, that, which,* or *such* is used to refer to a general idea rather than a specific antecedent.

UNCLEAR: *Jamie practices piano every day. This has made her an accomplished musician.*

CLEAR: *Jamie practices piano every day. Practicing has made her an accomplished musician.*

Ambiguous means “having more than one possible meaning.” An **ambiguous reference** occurs when a pronoun could refer to two or more antecedents.

UNCLEAR: Sarah talked to Beth while **she** folded laundry.

CLEAR: While **Sarah** folded laundry, she talked to Beth.

GRAMMAR PRACTICE

Rewrite the following sentences to correct indefinite, ambiguous, and general pronoun references.

1. In “The Wife of Bath’s Tale,” it tells about a knight who is sent on a quest to find out what women most desire.
2. The knight is given the choice of either accepting the quest or being put to death. This makes him sorrowful.
3. An old woman provides the knight with the correct answer. This saves his life.
4. The queen agrees to the old woman’s request that she marry the knight as a reward.

3 Verbs

A **verb** is a word that expresses an action, a condition, or a state of being.

For more information, see **Quick Reference: Parts of Speech**, page R50.

3.1 ACTION VERBS

Action verbs express mental or physical activity.

EXAMPLE: I **walked** to the store.

3.2 LINKING VERBS

Linking verbs join subjects with words or phrases that rename or describe them.

EXAMPLE: You **are** my friend.

3.3 PRINCIPAL PARTS

Action and linking verbs typically have four principal parts, which are used to form verb tenses. The principal parts are the **present**, the **present participle**, the **past**, and the **past participle**.

Action verbs and some linking verbs also fall into two categories: regular and irregular. A **regular verb** is a verb that forms its past and past participle by adding *-ed* or *-d* to the present form.

Present	Present Participle	Past	Past Participle
perform	(is) performing	performed	(has) performed
hope	(is) hoping	hoped	(has) hoped
stop	(is) stopping	stopped	(has) stopped
marry	(is) marrying	married	(has) married

An **irregular verb** is a verb that forms its past and past participle in some other way than by adding *-ed* or *-d* to the present form.

Present	Present Participle	Past	Past Participle
bring	(is) bringing	brought	(has) brought
swim	(is) swimming	swam	(has) swum
steal	(is) stealing	stole	(has) stolen
grow	(is) growing	grew	(has) grown

3.4 VERB TENSE

The **tense** of a verb indicates the time of the action or state of being. An action or state of being can occur in the present, the past, or the future. There are six tenses, each expressing a different range of time.

The **present tense** expresses an action or state that is happening at the present time, occurs regularly, or is constant or generally true. Use the present part.

NOW: That ballad **sounds** great.

REGULAR: I **read** every day.

GENERAL: The sun **rises** in the east.

The **past tense** expresses an action that began and ended in the past. Use the past part.

EXAMPLE: The storyteller **finished** his tale.

The **future tense** expresses an action or state that will occur. Use *shall* or *will* with the present part.

EXAMPLE: They **will attend** the next festival.

The **present perfect tense** expresses an action or state that (1) was completed at an indefinite time in the past or (2) began in the past and continues into the present. Use *have* or *has* with the past participle.

EXAMPLE: Poetry **has inspired** readers throughout the ages.

The **past perfect tense** expresses an action in the past that came before another action in the past. Use *had* with the past participle.

EXAMPLE: *The messenger **had traveled** for days before he delivered his knight's response.*

The **future perfect tense** expresses an action in the future that will be completed before another action in the future. Use *shall have* or *will have* with the past participle.

EXAMPLE: *They **will have finished** the novel before seeing the movie version of the tale.*

TIP The past-tense form of an irregular verb is not paired with an auxiliary verb, but the past-perfect-tense form of an irregular verb is always paired with an auxiliary verb.

INCORRECT: *I **have went** to that restaurant before.*

INCORRECT: *I **gone** to that restaurant before.*

CORRECT: *I **have gone** to that restaurant before.*

3.5 PROGRESSIVE FORMS

The progressive forms of the six tenses show ongoing actions. Use forms of *be* with the present participles of verbs.

PRESENT PROGRESSIVE: *She **is rehearsing** her lines.*

PAST PROGRESSIVE: *She **was rehearsing** her lines.*

FUTURE PROGRESSIVE: *She **will be rehearsing** her lines.*

PRESENT PERFECT PROGRESSIVE: *She **has been rehearsing** her lines.*

PAST PERFECT PROGRESSIVE: *She **had been rehearsing** her lines.*

FUTURE PERFECT PROGRESSIVE: *She **will have been rehearsing** her lines.*

WATCH OUT! Do not shift from tense to tense needlessly. Watch out for these special cases:

- In most compound sentences and in sentences with compound predicates, keep the tenses the same.

INCORRECT: *We **work hard**, and they **paid** us well.*

CORRECT: *We **work hard**, and they **pay** us well.*

- If one past action happens before another, indicate this with a shift in tense.

INCORRECT: *They **wished** they **started** earlier.*

CORRECT: *They **wished** they **had started** earlier.*

GRAMMAR PRACTICE

Identify the tense of the verb(s) in each of the following sentences. If you find an unnecessary tense shift, correct it.

1. The tales of King Arthur and his knights were popular in the Middle Ages, and they continue to be popular today.
2. Gawain, Arthur's nephew, bravely accepts the Green Knight's challenge and will agree to the pact proposed by the Green Knight.
3. After Gawain cuts off the Green Knight's head, the Green Knight remained alive.
4. Gawain meets the Green Knight again, just as the Green Knight had instructed him to do the year before.
5. This time Gawain receives the blow of the Green Knight's ax, but he did not die.

3.6 ACTIVE AND PASSIVE VOICE

The voice of a verb tells whether its subject performs or receives the action expressed by the verb. When the subject performs the action, the verb is in the **active voice**. When the subject is the receiver of the action, the verb is in the **passive voice**.

Compare these two sentences:

ACTIVE: *Gawain and the Green Knight make a pact with each other.*

PASSIVE: *A pact is made between Gawain and the Green Knight.*

To form the passive voice, use a form of *be* with the past participle of the verb.

WATCH OUT! Use the passive voice sparingly. It can make writing awkward and less direct.

AWKWARD: *A meeting between the two knights is arranged.*

BETTER: *The two knights arrange a meeting.*

There are occasions when you will choose to use the passive voice because

- you want to emphasize the receiver: *The king was shot.*
- the doer is unknown: *My books were stolen.*
- the doer is unimportant: *French is spoken here.*

GRAMMAR PRACTICE

For the four items below, identify the boldfaced verb phrase as active or passive.

1. King Arthur **was confronted** by the Green Knight.
2. The Green Knight **had been searching** for someone brave enough to meet his challenge.
3. Gawain **did not want** King Arthur to subject himself to the challenge.
4. The Green Knight **was struck** by the ax.

4 Modifiers

Modifiers are words or groups of words that change or limit the meanings of other words. Adjectives and adverbs are common modifiers.

4.1 ADJECTIVES

Adjectives modify nouns and pronouns by telling which one, what kind, how many, or how much.

WHICH ONE: *this, that, these, those*

EXAMPLE: *That girl used to live in my neighborhood.*

WHAT KIND: *large, unique, anxious, moldy*

EXAMPLE: *I bought a unique lamp at the yard sale.*

HOW MANY: *ten, many, several, every, each*

EXAMPLE: *I wake up at the same time every day.*

HOW MUCH: *more, less, little, barely*

EXAMPLE: *We bought more food than we could possibly eat.*

4.2 PREDICATE ADJECTIVES

Most adjectives come before the nouns they modify, as in the preview examples. A **predicate adjective**, however, follows a linking verb and describes the subject.

EXAMPLE: *My friends are very intelligent.*

Be especially careful to use adjectives (not adverbs) after such linking verbs as *look, feel, grow, taste, and smell*.

EXAMPLE: *The weather grows cold.*

4.3 ADVERBS

Adverbs modify verbs, adjectives, and other adverbs by telling where, when, how, or to what extent.

WHERE: *The children played outside.*

WHEN: *The author spoke yesterday.*

HOW: *We walked slowly behind the leader.*

TO WHAT EXTENT: *He worked very hard.*

Adverbs may occur in many places in sentences, both before and after the words they modify.

EXAMPLES: *Suddenly the wind shifted.*

The wind suddenly shifted.

The wind shifted suddenly.

4.4 ADJECTIVE OR ADVERB?

Many adverbs are formed by adding *-ly* to adjectives.

EXAMPLES: *sweet, sweetly; gentle, gently*

However, *-ly* added to a noun will usually yield an adjective.

EXAMPLES: *friend, friendly; woman, womanly*

4.5 COMPARISON OF MODIFIERS

Modifiers can be used to compare two or more things. The form of a modifier shows the degree of comparison. Both adjectives and adverbs have three forms: the **positive**, the **comparative**, and the **superlative**.

The **positive form** is used to describe individual things, groups, or actions.

EXAMPLES:

Jonathan Swift was a great satirist.

He had a savage wit.

The **comparative form** is used to compare two things, groups, or actions.

EXAMPLES:

I think Jonathan Swift was a greater satirist than Voltaire.

Swift had a more savage wit.

The **superlative form** is used to compare more than two things, groups, or actions.

EXAMPLES:

I think Jonathan Swift was the greatest satirist who ever lived.

Swift had the most savage wit of any writer.

4.6 REGULAR COMPARISONS

Most one-syllable and some two-syllable adjectives and adverbs have comparatives and superlatives formed by adding *-er* and *-est*. All three-syllable and most two-syllable modifiers have comparatives and superlatives formed with *more* or *most*.

Modifier	Comparative	Superlative
tall	taller	tallest
kind	kinder	kindest
droopy	droopier	droopiest
expensive	more expensive	most expensive
wasteful	more wasteful	most wasteful

WATCH OUT! Note that spelling changes must sometimes be made to form the comparatives and superlatives of modifiers.

EXAMPLES:
friendly, friendlier (Change *y* to *i* and add the ending.)
sad, sadder (Double the final consonant and add the ending.)

4.7 IRREGULAR COMPARISONS

Some commonly used modifiers have irregular comparative and superlative forms. They are listed in the following chart.

Modifier	Comparative	Superlative
good	better	best
bad	worse	worst
far	farther <i>or</i> further	farthest <i>or</i> furthest
little	less <i>or</i> lesser	least
many	more	most
well	better	best
much	more	most

4.8 PROBLEMS WITH MODIFIERS

Study the tips that follow to avoid common mistakes:
Farther and Further Use *farther* for distances; use *further* for everything else.

Double Comparisons Make a comparison by using *-er/-est* or by using *more/most*. Using *-er* with *more* or using *-est* with *most* is incorrect.

INCORRECT: *I like her more better than she likes me.*
CORRECT: *I like her better than she likes me.*

Illogical Comparisons An illogical or confusing comparison results when two unrelated things are compared or when something is compared with itself. The word *other* or the word *else* should be used in a comparison of an individual member to the rest of a group.

ILLOGICAL: *I think the orchid is more beautiful than any flower.* (implies that the orchid isn't a flower)
LOGICAL: *I think the orchid is more beautiful than any other flower.* (identifies that the orchid is a flower)

Bad vs. Badly *Bad*, always an adjective, is used before a noun or after a linking verb. *Badly*, always an adverb, never modifies a noun. Be sure to use the right form after a linking verb.

INCORRECT: *Ed felt badly after his team lost.*
CORRECT: *Ed felt bad after his team lost.*

Good vs. Well *Good* is always an adjective. It is used before a noun or after a linking verb. *Well* is often an adverb meaning “expertly” or “properly.” *Well* can also be used as an adjective after a linking verb when it means “in good health.”

INCORRECT: *Helen writes very good.*
CORRECT: *Helen writes very well.*
CORRECT: *Yesterday I felt bad; today I feel well.*

Double Negatives If you add a negative word to a sentence that is already negative, the result will be an error known as a double negative. When using *not* or *-n't* with a verb, use *any-* words, such as *anybody* or *anything*, rather than *no-* words, such as *nobody* or *nothing*, later in the sentence.

INCORRECT: *I don't have no money.*
CORRECT: *I don't have any money.*

Using *hardly*, *barely*, or *scarcely* after a negative word is also incorrect.

INCORRECT: *They couldn't barely see two feet ahead.*
CORRECT: *They could barely see two feet ahead.*

Misplaced Modifiers Sometimes a modifier is placed so far away from the word it modifies that the intended meaning of the sentence is unclear. Prepositional phrases and participial phrases are often misplaced. Place modifiers as close as possible to the words they modify.

MISPLACED: *The ranger explained how to find ducks in her office.* (The ducks were not in the ranger's office.)

CLEARER: *In her office, the ranger explained how to find ducks.*

Dangling Modifiers Sometimes a modifier doesn't appear to modify any word in a sentence. Most dangling modifiers are participial phrases or infinitive phrases.

DANGLING: *Coming home with groceries, our parrot said, "Hello!"*

CLEARER: *Coming home with groceries, we heard our parrot say, "Hello!"*

GRAMMAR PRACTICE

Choose the correct word or words from each pair in parentheses.

1. Sir Launcelot was King Arthur's (most favorite, favoritest) knight.
2. Launcelot, however, (wasn't, was) hardly loyal to Arthur.
3. He made the (most gravest, gravest) mistake when he fell in love with Gwynevere, the king's wife.
4. King Arthur felt (bad, badly) about their friendship coming to an end, but what could he do?
5. Launcelot tried to make peace with the king, but Sir Gawain, the king's nephew, didn't want (nothing, anything) to do with Launcelot.
6. Gawain challenged Launcelot to a battle, and Gawain initially fought very (good, well).
7. After three hours of battle, however, Launcelot became the (stronger, more strong) of the two men.
8. Though Gawain was injured in the battle, he wouldn't let (anything, nothing) stop him from fighting Launcelot again.
9. Launcelot felt (badly, bad) about having to fight Gawain once more, but he knew he had to do it.
10. Once again, Launcelot spared Gawain's life, proving himself to be the (nobler, noblest) of all knights.

5 Prepositions, Conjunctions, and Interjections

5.1 PREPOSITIONS

A preposition is a word used to show the relationship between a noun or a pronoun and another word in the sentence.

Commonly Used Prepositions

above	down	near	through
at	for	of	to
before	from	on	up
below	in	out	with
by	into	over	without

A preposition is always followed by a word or group of words that serves as its object. The preposition, its object, and modifiers of the object are called the **prepositional phrase**. In each example below, the prepositional phrase is highlighted, and the object of the preposition is in boldface type.

EXAMPLES

The future of the entire kingdom is uncertain.

We searched through the deepest woods.

Prepositional phrases may be used as adjectives or as adverbs. The phrase in the first example is used as an adjective modifying the noun *future*. In the second example, the phrase is used as an adverb modifying the verb *searched*.

WATCH OUT! Prepositional phrases must be as close as possible to the word they modify.

MISPLACED: *We have clothes for leisurewear of many colors.*

CLEARER: *We have clothes of many colors for leisurewear.*

5.2 CONJUNCTIONS

A conjunction is a word used to connect words, phrases, or sentences. There are three kinds of conjunctions: **coordinating conjunctions**, **correlative conjunctions**, and **subordinating conjunctions**.

Coordinating conjunctions connect words or word groups that have the same function in a sentence. Such conjunctions include *and*, *but*, *or*, *for*, *so*, *yet*, and *nor*.

Coordinating conjunctions can join nouns, pronouns, verbs, adjectives, adverbs, prepositional phrases, and clauses in a sentence.

These examples show coordinating conjunctions joining words that have the same function:

EXAMPLES

*I have many friends **but** few enemies.* (two noun objects)

*We ran out the door **and** into the street.* (two prepositional phrases)

*They are pleasant **yet** seem aloof.* (two predicates)

*We have to go now, **or** we will be late.* (two clauses)

Correlative conjunctions are similar to coordinating conjunctions. However, correlative conjunctions are always used in pairs.

Correlative Conjunctions

both ... and	neither ... nor	whether ... or
either ... or	not only ... but	also

Subordinating conjunctions introduce subordinate clauses—clauses that cannot stand by themselves as complete sentences. The subordinating conjunction shows how the subordinate clause relates to the rest of the sentence. The relationships include time, manner, place, cause, comparison, condition, and purpose.

Subordinating Conjunctions

Time	after, as, as long as, as soon as, before, since, until, when, whenever, while
Manner	as, as if
Place	where, wherever
Cause	because, since
Comparison	as, as much as, than
Condition	although, as long as, even if, even though, if provided that, though, unless, while
Purpose	in order that, so that, that

In the example below, the boldface word is the subordinating conjunction, and the highlighted words are the subordinate clause:

EXAMPLE: **Though** *Grendel is a loathsome beast*, *Beowulf does not fear him.*

Beowulf does not fear him is an independent clause because it can stand alone as a complete sentence. *Though Grendel is a loathsome beast* cannot stand alone as a complete sentence; it is a subordinate clause.

Conjunctive adverbs are used to connect clauses that can stand by themselves as sentences. Conjunctive adverbs include *also*, *besides*, *finally*, *however*, *moreover*, *nevertheless*, *otherwise*, and *then*.

EXAMPLE: *She loved the fall; **however**, she also enjoyed winter.*

5.3 INTERJECTIONS

Interjections are words used to show strong emotion, such as *wow* and *cool*. Often followed by an exclamation point, they have no grammatical relationship to any other part of a sentence.

EXAMPLE: *Beowulf seizes Grendel, grasping the monster in his fists. **Unbelievable!***

6 The Sentence and Its Parts

A **sentence** is a group of words used to express a complete thought. A complete sentence has a subject and a predicate.

For more information, see **Quick Reference: The Sentence and Its Parts**, page R52.

6.1 KINDS OF SENTENCES

There are four basic types of sentences.

Type	Definition	Example
Declarative	states a fact, wish, intent, or feeling	I just finished reading <i>Macbeth</i> .
Interrogative	asks a question	Have you ever read it?
Imperative	gives a command or direction	You must read it sometime.
Exclamatory	expresses strong feeling or excitement	It's so compelling!

6.2 COMPOUND SUBJECTS AND PREDICATES

A compound subject consists of two or more subjects that share the same verb. They are typically joined by the coordinating conjunction *and* or *or*.

EXAMPLE: *The knight and his horse rode into the forest.*

A compound predicate consists of two or more predicates that share the same subject. They too are typically joined by a coordinating conjunction, usually *and*, *but*, or *or*.

EXAMPLE: *Sir Gawain beheaded the Green Knight but did not kill him.*

6.3 COMPLEMENTS

A **complement** is a word or group of words that completes the meaning of the sentence. Some sentences contain only a subject and a verb. Most sentences, however, require additional words placed after the verb to complete the meaning of the sentence. There are three kinds of complements: direct objects, indirect objects, and subject complements.

Direct objects are words or word groups that receive the action of action verbs. A direct object answers the question *what* or *whom*.

EXAMPLES:

The students asked many questions. (Asked what?)

The teacher quickly answered the students.
(Answered whom?)

Indirect objects tell to whom or what or for whom or what the actions of verbs are performed. Indirect objects come before direct objects. In the examples that follow, the indirect objects are highlighted.

EXAMPLES:

My sister usually gave her friends good advice.
(Gave to whom?)

Her brother sent the store a heavy package.
(Sent to what?)

Subject complements come after linking verbs and identify or describe the subjects. A subject complement that names or identifies a subject is called a **predicate nominative**. Predicate nominatives include **predicate nouns** and **predicate pronouns**.

EXAMPLES:

My friends are very hard workers.

The best writer in the class is she.

A subject complement that describes a subject is called a **predicate adjective**.

EXAMPLE: *The pianist appeared very energetic.*

7 Phrases

A **phrase** is a group of related words that does not contain a subject and a predicate but functions in a sentence as a single part of speech.

7.1 PREPOSITIONAL PHRASES

A **prepositional phrase** is a phrase that consists of a preposition, its object, and any modifiers of the object. Prepositional phrases that modify nouns or pronouns are called **adjective phrases**. Prepositional phrases that modify verbs, adjectives, or adverbs are **adverb phrases**.

ADJECTIVE PHRASE: *The central character of the story is a villain.*

ADVERB PHRASE: *He reveals his nature in the first scene.*

7.2 APPOSITIVES AND APPOSITIVE PHRASES

An **appositive** is a noun or pronoun that identifies or renames another noun or pronoun. An **appositive phrase** includes an appositive and modifiers of it.

An appositive can be either **essential** or **nonessential**. An **essential appositive** provides information that is needed to identify what is referred to by the preceding noun or pronoun.

EXAMPLE: *The poet Percy Bysshe Shelley frequently used nature as the subject of his poems.*

A **nonessential appositive** adds extra information about a noun or pronoun whose meaning is already clear. Nonessential appositives and appositive phrases are set off with commas.

EXAMPLE: *The skylark, a bird noted for its melodious song, is the subject of one of Shelley's poems.*

8 Verbals and Verbal Phrases

A **verbal** is a verb form that is used as a noun, an adjective, or an adverb. A **verbal phrase** consists of a verbal along with its modifiers and complements. There are three kinds of verbals: **infinitives**, **participles**, and **gerunds**.

8.1 INFINITIVES AND INFINITIVE PHRASES

An **infinitive** is a verb form that usually begins with *to* and functions as a noun, an adjective, or an adverb. An **infinitive phrase** consists of an infinitive plus its modifiers and complements. The examples that follow show several uses of infinitive phrases.

NOUN: *To travel the world is my long-term plan.*
(subject)

I'm trying to find a solution. (direct object)

Her greatest wish was to return to her native country.
(predicate nominative)

ADJECTIVE: *We supported his goal to become a pilot.*
(adjective modifying goal)

ADVERB: *To prepare for the marathon, Julie maintained a strict exercise regimen.* (adverb modifying maintained)

Because infinitives often begin with *to*, it is usually easy to recognize them. However, sometimes *to* may be omitted.

EXAMPLE: *Should you dare [to] speak these forbidden words, a curse will fall upon you.*

8.2 PARTICIPLES AND PARTICIPIAL PHRASES

A **participle** is a verb form that functions as an adjective. Like adjectives, participles modify nouns and pronouns. Most participles are present-participle forms, ending in *-ing*, or past-participle forms ending in *-ed* or *-en*. In the examples that follow, the participles are highlighted.

MODIFYING A NOUN: *The crying baby needed a nap.*

MODIFYING A PRONOUN: *Scared, she decided not to walk home alone.*

Participial phrases are participles with all their modifiers and complements.

MODIFYING A NOUN: *The light streaming in through the window woke up the boy.*

MODIFYING A PRONOUN: *Walking across the field, she thought she saw a fox.*

8.3 DANGLING AND MISPLACED PARTICIPLES

A participle or participial phrase should be placed as close as possible to the word that it modifies. Otherwise the meaning of the sentence may not be clear.

MISPLACED: *The boys were looking for squirrels searching the trees.*

CLEARER: *The boys searching the trees were looking for squirrels.*

A participle or participial phrase that does not clearly modify anything in a sentence is called a **dangling participle**. A dangling participle causes confusion because it appears to modify a word that it cannot sensibly modify. Correct a dangling participle by providing a word for the participle to modify.

DANGLING: *Running like the wind, my hat fell off. (The hat wasn't running.)*

CLEARER: *Running like the wind, I lost my hat.*

8.4 GERUNDS AND GERUND PHRASES

A **gerund** is a verb form ending in *-ing* that functions as a noun. Gerunds may perform any function nouns perform.

SUBJECT: *Running is my favorite pastime.*

DIRECT OBJECT: *I truly love running.*

INDIRECT OBJECT: *You should give running a try.*

SUBJECT COMPLEMENT: *My deepest passion is running.*

OBJECT OF PREPOSITION: *Her love of running keeps her strong.*

Gerund phrases are gerunds with all their modifiers and complements.

SUBJECT: *Wishing on a star never got me far.*

OBJECT OF PREPOSITION: *I will finish before leaving the office.*

APPOSITIVE: *Her avocation, flying airplanes, finally led to full-time employment.*

GRAMMAR PRACTICE

Identify the underlined phrases as appositive phrases, infinitive phrases, participial phrases, or gerund phrases.

1. In D. H. Lawrence's story "The Rocking-Horse Winner," the protagonist becomes obsessed with betting on horses.
2. The protagonist, a young boy, starts to win a lot of money from the races.
3. Feeling unbeatable, the boy continues to bet more and more money.
4. He wants to win as much as possible but makes himself sick in the process.
5. After the boy dies of his illness, the mother discovers that having a lot of money isn't so important after all.

9 Clauses

A **clause** is a group of words that contains a subject and a verb. There are two kinds of clauses: independent clauses and subordinate clauses.

9.1 INDEPENDENT AND SUBORDINATE CLAUSES

An **independent clause** can stand alone as a sentence, as the word *independent* suggests.

INDEPENDENT CLAUSE: *T. S. Eliot wrote a poem called "The Naming of Cats."*

A sentence may contain more than one independent clause.

EXAMPLE: *T. S. Eliot wrote a poem called "The Naming of Cats," and he also wrote a poem called "The Hollow Men."*

In the preceding example, the coordinating conjunction *and* joins two independent clauses.

For more information, see **Coordinating Conjunctions**, page R63.

A **subordinate clause** cannot stand alone as a sentence. It is subordinate to, or dependent on, an independent clause.

EXAMPLE: *Although Eliot was born in America, he later moved to England.*

The highlighted clause cannot stand by itself; it must be joined with an independent clause to form a complete sentence.

9.2 ADJECTIVE CLAUSES

An **adjective clause** is a subordinate clause used as an adjective. It usually follows the noun or pronoun it modifies. Adjective clauses are typically introduced by the relative pronoun *who*, *whom*, *whose*, *which*, or *that*.

EXAMPLES: *"The Naming of Cats" is the poem that I like best.*

The poem, which is very humorous, discusses the difficulty of naming cats.

I think the people who enjoy the poem most are cat lovers.

For more information, see **Relative Pronouns**, page R58.

An adjective clause can be either essential or nonessential. An **essential adjective clause** provides information that is necessary to identify the preceding noun or pronoun.

EXAMPLE: *Eliot was a poet who wrote about many different topics.*

A **nonessential adjective clause** adds additional information about a noun or pronoun whose meaning is already clear. Nonessential clauses are set off with commas.

EXAMPLE: *Eliot, who was always fond of Lewis Carroll, decided to try his hand at humor.*

TIP The relative pronouns *whom*, *which*, and *that* may sometimes be omitted when they are objects in adjective clauses.

EXAMPLE: *The names [that] I like best are Augustus and Demeter.*

9.3 ADVERB CLAUSES

An **adverb clause** is a subordinate clause that is used to modify a verb, an adjective, or an adverb. It is introduced by a subordinating conjunction.

For more information, see **Subordinating Conjunctions**, page R64.

Adverb clauses typically occur at the beginning or end of sentences.

MODIFYING A VERB: *When we need you, we will call.*

MODIFYING AN ADVERB: *I'll stay here where there is shelter from the rain.*

MODIFYING AN ADJECTIVE: *Roman felt as good as he had ever felt.*

9.4 NOUN CLAUSES

A **noun clause** is a subordinate clause that is used as a noun. A noun clause may be used as a subject, a direct object, an indirect object, a predicate nominative, or an object of a preposition. Noun clauses are introduced either by pronouns, such as *that*, *what*, *who*, *whoever*, *which*, and *whose*, or by subordinating conjunctions, such as *how*, *when*, *where*, *why*, and *whether*.

For more information, see **Subordinating Conjunctions**, page R64.

TIP Because the same words may introduce adjective and noun clauses, you need to consider how a clause functions within its sentence. To determine if a clause is a noun clause, try substituting *something* or *someone* for the clause. If you can do it, it is probably a noun clause.

EXAMPLES: *I asked her when I should leave.*

(*"I asked her something."* The clause is a noun clause, direct object of the verb *asked*.)

Whoever decides to go can get a ride with me.

(*"Someone can get a ride with me."* The clause is a noun clause, functioning as the subject of the sentence.)

10 The Structure of Sentences

When classified by their structure, there are four kinds of sentences: simple, compound, complex, and compound-complex.

10.1 SIMPLE SENTENCES

A **simple sentence** is a sentence that has one independent clause and no subordinate clauses. Various parts of simple sentences may be compound, and simple sentences may contain grammatical structures such as appositive and verbal phrases.

EXAMPLES:

William Blake, a rare talent, wrote poetry and created art. (an appositive phrase and a compound predicate)

Inspired by both the human and the divine, Blake wanted to share his unique vision with the world. (a participial phrase and an infinitive phrase)

10.2 COMPOUND SENTENCES

A **compound sentence** consists of two or more independent clauses. The clauses in compound sentences are joined with commas and coordinating conjunctions (*and, but, or, nor, yet, for, so*) or with semicolons. Like simple sentences, compound sentences do not contain any subordinate clauses.

EXAMPLES:

I like to exercise, but it can be difficult to find the time. I went to the store first; then I went to the bank.

WATCH OUT! Do not confuse compound sentences with simple sentences that have compound parts.

EXAMPLE: *He vacuumed the floor and shook out the rugs.* (Here *and* joins parts of a compound predicate, not a compound sentence.)

10.3 COMPLEX SENTENCES

A **complex sentence** consists of one independent clause and one or more subordinate clauses. Each subordinate clause can be used as a noun or as a modifier. If it is used as a modifier, a subordinate clause usually modifies a word in the independent clause, and the independent clause can stand alone. However, when a subordinate clause is a noun clause, it is a part of the independent clause; the two cannot be separated.

MODIFIER: *As soon as I am finished with this, I will move on to the next project.*

NOUN CLAUSE: *We're going to the park with whoever else wants to come along.* (The noun clause is the object of the preposition *with* and cannot be separated from the rest of the sentence.)

10.4 COMPOUND-COMPLEX SENTENCES

A **compound-complex sentence** contains two or more independent clauses and one or more subordinate clauses. Compound-complex sentences are, simply, both compound and complex. If you start with a compound sentence, all you need to do to form a compound-complex sentence is add a subordinate clause.

COMPOUND: *We're going to the baseball game, and then we're going to get some ice cream.*

COMPOUND-COMPLEX: *We're going to the baseball game that begins at six o'clock, and then we're going to get some ice cream.*

10.5 PARALLEL STRUCTURE

When you write sentences, make sure that coordinate parts are equivalent, or **parallel**, in structure.

NOT PARALLEL: *I am going to hike and swimming.* (*To hike* is an infinitive; *swimming* is a gerund.)

PARALLEL: *I am going hiking and swimming.* (*Hiking* and *swimming* are both gerunds.)

NOT PARALLEL: *I like steak and to eat potatoes.* (*Steak* is a noun; *to eat potatoes* is a phrase.)

PARALLEL: *I like steak and potatoes.* (*Steak* and *potatoes* are both nouns.)

11 Writing Complete Sentences

Remember, a sentence is a group of words that expresses a complete thought. In formal writing, try to avoid both sentence fragments and run-on sentences.

11.1 CORRECTING FRAGMENTS

A **sentence fragment** is a group of words that is only part of a sentence. It does not express a complete thought and may be confusing to a reader or listener. A sentence fragment may be lacking a subject, a predicate, or both.

FRAGMENT: *Went for a boat ride.* (no subject)

CORRECTED: *We went for a boat ride.*

FRAGMENT: *People of all ages.* (no predicate)

CORRECTED: *People of all ages tried to water ski.*

FRAGMENT: *After the boat ride.* (neither subject nor predicate)

CORRECTED: *We dried off by the fire after the boat ride.*

In your writing, fragments may be a result of haste or incorrect punctuation. Sometimes fixing a fragment will be a matter of attaching it to a preceding or following sentence.

FRAGMENT: *We saw the two girls. Waiting for the bus to arrive.*

CORRECTED: *We saw the two girls waiting for the bus to arrive.*

11.2 CORRECTING RUN-ON SENTENCES

A **run-on sentence** is made up of two or more sentences written as though they were one. Some run-ons have no punctuation within them. Others may have only commas where conjunctions or stronger punctuation marks are necessary. Use your judgment in correcting run-on sentences, as you have choices. You can make a run-on two sentences if the thoughts are not closely connected. If the thoughts are closely related, you can keep the run-on as one sentence by adding a semicolon or a conjunction.

RUN-ON: *We found a place for the picnic by a small pond it was three miles from the village.*

MAKE TWO SENTENCES: *We found a place for the picnic by a small pond. It was three miles from the village.*

RUN-ON: *We found a place for the picnic by a small pond it was perfect.*

USE A SEMICOLON: *We found a place for the picnic by a small pond; it was perfect.*

ADD A CONJUNCTION: *We found a place for the picnic by a small pond, and it was perfect.*

WATCH OUT! When you form compound sentences, make sure you use appropriate punctuation: a comma before a coordinating conjunction, a semicolon when there is no coordinating conjunction. A very common mistake is to use a comma alone instead of a comma and a conjunction. This error is called a **comma splice**.

INCORRECT: *He finished the apprenticeship, he left the village.*

CORRECT: *He finished the apprenticeship, and he left the village.*

GRAMMAR PRACTICE

Rewrite the following paragraph, correcting all fragments and run-ons.

The *Book of Margery Kempe* details the tremendous difficulties that Kempe experiences. After the birth of her first child. She sees demons and fears for her own life, her keepers restrain her so that she cannot do harm to herself. She says that one day she is visited by Jesus. And that, afterwards, she becomes calm and rational again. After this transformative experience, Kempe goes on to become a preacher. And a religious visionary.

12 Subject-Verb Agreement

The subject and verb in a clause must agree in number. Agreement means that if the subject is singular, the verb is also singular, and if the subject is plural, the verb is also plural.

12.1 BASIC AGREEMENT

Fortunately, agreement between subjects and verbs in English is simple. Most verbs show the difference between singular and plural only in the third person of the present tense. In the present tense, the third-person singular form ends in *-s*.

Present-Tense Verb Forms

Singular	Plural
I eat	we eat
you eat	you eat
she, he, it eats	they eat

12.2 AGREEMENT WITH *BE*

The verb *be* presents special problems in agreement, because this verb does not follow the usual verb patterns.

Forms of *Be*

Present Tense		Past Tense	
Singular	Plural	Singular	Plural
I am	we are	I was	we were
you are	you are	you were	you were
she, he, it is	they are	she, he, it was	they were

12.3 WORDS BETWEEN SUBJECT AND VERB

A verb agrees only with its subject. When words come between a subject and a verb, ignore them when considering proper agreement. Identify the subject and make sure the verb agrees with it.

EXAMPLES:

*Several **items** in the storage unit **need** to be thrown out.*

***Many** of the puppies in the litter **are** smaller than others.*

12.4 AGREEMENT WITH COMPOUND SUBJECTS

Use plural verbs with most compound subjects joined by the word *and*.

EXAMPLE: *My mother and her sisters call each other every Sunday.*

To confirm that you need a plural verb, you could substitute the plural pronoun *they* for *my mother and her sisters*.

If a compound subject is thought of as a unit, use a singular verb. Test this by substituting the singular pronoun *it*.

EXAMPLE: *Liver and onions **[it]** is Robert's least favorite dish.*

Use a singular verb with a compound subject that is preceded by *each*, *every*, or *many* *a*.

EXAMPLE: *Every man, woman, and child is being ordered off the ship.*

When the parts of a compound subject are joined by *or*, *nor*, or the correlative conjunctions *either . . . or* or *neither . . . nor*, make the verb agree with the noun or pronoun nearest the verb.

EXAMPLES:

Cheddar or Swiss is my favorite cheese.

Either my brother or my sisters are coming to pick me up.

Neither I nor my two friends were here at the time of the accident.

12.5 PERSONAL PRONOUNS AS SUBJECTS

When using a personal pronoun as a subject, make sure to match it with the correct form of the verb *be*. (See the chart in Section 12.2.) Note especially that the pronoun *you* takes the forms *are* and *were*, regardless of whether it is singular or plural.

WATCH OUT! *You is* and *you was* are nonstandard forms and should be avoided in writing and speaking. *We was* and *they was* are also forms to be avoided.

INCORRECT: *You is facing the wrong direction.*

CORRECT: *You are facing the wrong direction.*

INCORRECT: *We was telling ghost stories.*

CORRECT: *We were telling ghost stories.*

12.6 INDEFINITE PRONOUNS AS SUBJECTS

Some indefinite pronouns are always singular; some are always plural.

Singular Indefinite Pronouns			
another	either	neither	one
anybody	everybody	nobody	somebody
anyone	everyone	no one	someone
anything	everything	nothing	something
each	much		

EXAMPLES:

Each of the writers was given an award.

Somebody in the room upstairs is sleeping.

Plural Indefinite Pronouns

both	few	many	several
------	-----	------	---------

EXAMPLES:

Many of the books in our library are not in circulation.

Few have been returned recently.

Still other indefinite pronouns may be either singular or plural.

Singular or Plural Indefinite Pronouns

all	more	none
any	most	some

The number of the indefinite pronoun *any* or *none* often depends on the intended meaning.

EXAMPLES:

Any of these topics has potential for a good article.
(any one topic)

Any of these topics have potential for good articles.
(all of the many topics)

The indefinite pronouns *all*, *some*, *more*, *most*, and *none* are singular when they refer to quantities or parts of things. They are plural when they refer to numbers of individual things. Context will usually give a clue.

EXAMPLES:

All of the flour is gone. (referring to a quantity)

All of the flowers are gone. (referring to individual items)

12.7 INVERTED SENTENCES

Problems in agreement often occur in inverted sentences beginning with *here* or *there*; in questions beginning with *how*, *when*, *why*, *where*, or *what*; and in inverted sentences beginning with phrases. Identify the subject—wherever it is—before deciding on the verb.

EXAMPLES:

There clearly are far too many cooks in this kitchen.

What is the correct ingredient for this stew?

Far from the embroiled cooks stands the master chef.

GRAMMAR PRACTICE

Locate the subject of each clause in the sentences below. Then choose the correct verb.

1. The work *A History of the English Church and People* (contain, contains) important historical information.
2. Few books (is, are) as valuable for researching early British history.
3. Many stories in the book (discuss, discusses) the spread of Christianity in England.
4. During the fifth century, both the pagan faith and the Christian faith (were, was) present in Britain.
5. Each of King Edwin's counselors (was, were) in agreement that the king should convert to Christianity.
6. Neither the counselors nor the king (were, was) convinced that he should continue to follow the pagan faith.
7. In the end, none of the pagan temples and altars (was, were) left standing.

12.8 SENTENCES WITH PREDICATE NOMINATIVES

When a predicate nominative serves as a complement in a sentence, use a verb that agrees with the subject, not the complement.

EXAMPLES:

The *poems* of John Keats *are* one component of this book. (The subject is the plural noun *poems*, not *component*, and it takes the plural verb *are*.)

One *component* of this book *is* the poems of John Keats. (The subject is the singular noun *component*, and it takes the singular verb *is*.)

12.9 DON'T AND DOESN'T AS AUXILIARY VERBS

The auxiliary verb *doesn't* is used with singular subjects and with the personal pronouns *she*, *he*, and *it*. The auxiliary verb *don't* is used with plural subjects and with the personal pronouns *I*, *we*, *you*, and *they*.

SINGULAR: *He doesn't* have time to wait any longer.

Doesn't Emily know where to meet us?

PLURAL: *We don't* think we can make it to the party.

The *campers don't* have enough wood to build a fire.

12.10 COLLECTIVE NOUNS AS SUBJECTS

Collective nouns are singular nouns that name groups of persons or things. *Family*, for example, is the collective name of a group of individuals. A collective noun takes a singular verb when the group acts as a single unit. It takes a plural verb when the members of the group act separately.

EXAMPLES:

Her family is moving to another state. (The family as a whole is moving.)

Her family are carrying furniture out to the truck. (The individual members are carrying furniture.)

12.11 RELATIVE PRONOUNS AS SUBJECTS

When the relative pronoun *who*, *which*, or *that* is used as a subject in an adjective clause, the verb in the clause must agree in number with the antecedent of the pronoun.

SINGULAR: The *scent* that *wafts* through the air is *jasmine*.

The antecedent of the relative pronoun *that* is the singular *scent*. Therefore, *that* is singular and must take the singular verb *wafts*.

PLURAL: The *muffins*, which *are* an old family recipe, get eaten quickly.

The antecedent of the relative pronoun *which* is the plural *muffins*. Therefore, *which* is plural, and it takes the plural verb *are*.

The key to becoming an independent reader is to develop a toolkit of vocabulary strategies. By learning and practicing the strategies, you'll know what to do when you encounter unfamiliar words while reading. You'll also know how to refine the words you use for different situations—personal, school, and work.

Being a good speller is important when communicating your ideas in writing. Learning basic spelling rules and checking your spelling in a dictionary will help you spell words that you may not use frequently.



Included in this handbook:
TEKS 1A–E, 17, 19

1 Using Context Clues

The context of a word is made up of the punctuation marks, words, sentences, and paragraphs that surround the word. A word's context can give you important clues about its meaning.

1.1 GENERAL CONTEXT

Sometimes you need to infer the meaning of an unfamiliar word by reading all the information in a passage.

*Since he has received perfect scores on all of the tests, I'd say his **forte** is definitely history.*

You can tell from the context that *forte* means "strength."

1.2 SPECIFIC CONTEXT CLUES

Sometimes writers help you understand the meanings of words by providing specific clues such as those shown in the chart.

1.3 IDIOMS, SLANG, AND FIGURATIVE LANGUAGE

Use context clues to figure out the meanings of idioms, figurative language, and slang.

An **idiom** is an expression whose overall meaning is different from the meaning of the individual words.

*With only seconds left before the bell, Alison made it to class **by the skin of her teeth**. (By the skin of her teeth means "just in time.")*

Figurative language is language that communicates meaning beyond the literal meaning of the words. Note this example from "A Sunrise on the Veld" by Doris Lessing:

*Soon he could see them, small and wild-looking in a wild **strange light**, now that the bush stood trembling on the **verge** of color, waiting for the sun to paint earth and grass afresh. (Verge means "the point beyond which something is likely to occur.")*

Slang is informal language composed of made-up words and ordinary words that are used to mean something different from their meanings in formal English.

*We both thought the movie was really **cool** because of all the special effects. (Cool means "excellent.")*

Specific Context Clues

Type of Clue	Key Words/ Phrases	Example
Definition or restatement of the meaning of the word	or, which is, that is, in other words, also known as, also called	During the last week of the <i>dog days</i> —that hot period of summer from July to early September —our town was hit by a hurricane.
Example following an unfamiliar word	such as, like, as if, for example, especially, including	The hurricane wreaked <i>havoc</i> , including downed power lines, toppled trees, and flooded roads .
Comparison with a more familiar word or concept	as, like, also, similar to, in the same way, likewise	Ordinarily, the mayor is <i>loquacious</i> ; however, he hasn't said a word all day .
Contrast with a familiar word or experience	unlike, but, however, although, on the other hand, on the contrary	The reporter was usually focused , but today he was <i>preoccupied</i> .
Synonym	An unfamiliar word is followed by a familiar word with a similar meaning	A reporter <i>impassively</i> relayed what happened in an equally unemotional account.

For more information, see **Vocabulary Strategies** on pages 13, 264, 460, 668, 992, 1028, 1150, and 1278 and **Vocabulary Strategy: Idioms**, page 1296.

2 Analyzing Word Structure

Many words can be broken into smaller parts, such as base words, roots, prefixes, and suffixes.

2.1 BASE WORDS

A **base word** is a word part that by itself is also a word. Other words or word parts can be added to base words to form new words.

2.2 ROOTS

A **root** is a word part that contains the core meaning of the word. Many English words contain roots that come from older languages such as Greek, Latin, Old English (Anglo-Saxon), and Norse. Knowing the meaning of a word's root can help you determine the word's meaning.

For more information, see *Vocabulary Strategies* on pages 168, 198, 1330, and 1354.

Root	Meaning	Example
log (Greek)	word; study	epilogue, ecology
card (Greek)	heart	cardiogram
stat (Greek)	standing	static
meter (Greek)	measure	thermometer
hydra / hydro (Greek)	water	hydraulics
cosm / cosmo (Greek)	world	cosmic
ped (Latin)	foot	pedestrian
pel / pul (Latin)	drive; thrust	repel, repulse
equ / equi (Latin)	equal	equitable

2.3 PREFIXES

A **prefix** is a word part attached to the beginning of a word. Most prefixes come from Greek, Latin, or Old English.

For more information, see *Vocabulary Strategies* on pages 13, 182, 1238, and 1330.

Prefix	Meaning	Example
di- / dia- (Greek)	through	disect
micro- (Greek)	small	microphone
a- (Anglo-Saxon)	in, on; away	asleep
quad- (Latin)	four	quadrangle
pro- (Latin)	forward	progress

2.4 SUFFIXES

A **suffix** is a word part that appears at the end of a root or base word to form a new word. Some suffixes do not change word meaning. These suffixes are

- added to nouns to change the number of persons or objects
- added to verbs to change the tense
- added to modifiers to change the degree of comparison

Suffix	Meaning	Example
-s, -es	to change the number of a noun	trunk + s = trunks
-d, -ed, -ing	to change verb tense	sprinkle + d = sprinkled
-er, -est	to change the degree of comparison in modifiers	cold + er = colder icy + est = iciest

Other suffixes can be added to a root or base to change the word's meaning. These suffixes can also determine a word's part of speech.

Suffix	Meaning	Example
-ence	state or condition of	independence
-ous	full of	furious
-ate	to make	activate
-ly, -ily	manner	quickly

For more information, see *Vocabulary Strategies* on pages 13 and 72.

Strategies for Understanding Unfamiliar Words

- Look for any prefixes or suffixes. Remove them to isolate the base word or the root.
- See if you recognize any elements—prefix, suffix, root, or base—of the word. You may be able to guess its meaning by analyzing one or two elements.
- Use the context in the sentence and the word parts to make a logical guess about the word's meaning.
- Consult a dictionary to see whether you are correct.

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PRACTICE AND APPLY

Make inferences about the meanings of the following words from the fields of science and math. Consider what you have learned in this section about Greek, Latin, and Anglo-Saxon (Old English) word parts.

cardiology	hydrometer	perimeter
pathology	diameter	microcosm
diagram	hydrostatic	cosmology
electrocardiogram	quadruped	propulsion

3 Understanding Word Origins

3.1 ETYMOLOGIES

Etymologies show the origin and historical development of a word. When you study a word's history and origin, you can find out when, where, and how the word came to be. Histories of language and dictionaries are valuable tools for exploring how forms and meanings of words have changed through time:

boy•cott (boi'kɒt') *tr.v.* -cott•ed, -cott•ing, -cotts

To abstain from or act together in abstaining from using, buying, or dealing with as an expression of protest or disfavor or as a means of coercion. See synonyms at **blackball**. *n.* The act or an instance of boycotting. [After Charles C. *Boycott* (1832–1897), English land agent in Ireland.] —**boy'•cott'er** *n.*

quo•rum (kwôr'əm, kwôr'-) *n.* 1. The minimal number of officers and members of a committee or organization, usually a majority, who must be present for valid transaction of business. 2. A select group. [Middle English, quorum of justices of the peace, from Latin *quōrum*, of whom (from the wording of a commission naming certain persons as members of a body), genitive pl. of *quī*, who.

For more information, see **Vocabulary Strategy: Etymologies**, page 94.

PRACTICE AND APPLY

Trace the etymology of the words below, often used in the fields of history and political science.

appropriate	filibuster	referendum
carpetbagger	immigrate	secession
caucus	impeach	tariff
communism	pacifism	veto
constitution	ratify	

3.2 WORD FAMILIES

Words that have the same root make up a word family and have related meanings. The chart shows a common Greek and a common Latin root. Notice how the meanings of the example words are related to the meanings of their roots.

Latin Root	<i>gen</i> : "race, kind"
English Words	<p>generalize to reduce to a general form, class, law</p> <p>generation a stage in the life cycle</p> <p>regenerate to form or create anew</p> <p>engender to bring into existence</p> <p>generic relating to a group or class</p>
Greek Root	<i>log</i> : "speech, word, reason"
English Words	<p>apology an expression of regret</p> <p>epilogue a short poem or speech</p> <p>monologue a long speech made by one person</p> <p>syllogism reasoning from the general to the specific</p> <p>logic a system of reasoning</p>

For more information, see **Vocabulary Strategies** on pages 198, 1330, and 1354.

3.3 WORDS FROM CLASSICAL MYTHOLOGY

The English language includes many words from classical mythology. You can use your knowledge of these myths to understand the origins and meanings of these words. For example, *herculean task* refers to the strongman Hercules. Thus, you can guess that *herculean task* means "a job that is large or difficult." The chart shows a few common words from mythology.

Greek	Roman	Norse
panic	cereal	Wednesday
atlas	mercurial	berserk
adonis	Saturday	gun
mentor	January	valkyrie

PRACTICE AND APPLY

Look up the etymology of each word in the chart and locate the myth associated with it. Use the information from the myth to explain the origin and meaning of each word.

3.4 FOREIGN WORDS

The English language includes words from diverse languages, such as French, Dutch, Spanish, Italian, and Chinese. Many words stayed the way they were in their original language. Histories of the language trace how similar words become integrated into English.

French	Dutch	Spanish	Italian
entree	maelstrom	rodeo	pasta
nouveau riche	trek	salsa	opera
potpourri	cookie	bronco	vendetta
tête-à-tête	snoop	tornado	grotto

For more information, see *Vocabulary Strategy: Words from French*, page 168.

4 Synonyms and Antonyms

4.1 SYNONYMS

A **synonym** is a word with a meaning similar to that of another word. You can find synonyms in a thesaurus or a dictionary. In a dictionary, synonyms are often given as part of the definition of a word. The following word pairs are synonyms:

dry/arid enthralled/fascinated gaunt/thin

For more information, see *Vocabulary Strategy: Synonyms as Context Clues*, page 668.

4.2 ANTONYMS

An **antonym** is a word with a meaning opposite that of another word. The following word pairs are antonyms:

friend/enemy absurd/logical
courteous/rude languid/energetic

5 Denotation and Connotation

5.1 DENOTATION

A word's dictionary meaning is called its **denotation**. For example, the denotation of the word *rascal* is "an unethical, dishonest person."

5.2 CONNOTATION

The images or feelings you connect to a word add a finer shade of meaning, called **connotation**. The connotation of a word goes beyond the word's basic dictionary definition. Writers use connotations of words to communicate positive or negative feelings.

Positive	Neutral	Negative
save	store	hoard
fragrance	smell	stench
display	show	flaunt

Make sure you understand the denotation and connotation of a word when you read it or use it in your writing.

For more information, see *Vocabulary Strategy: Analogies and Connotations*, page 450.

6 Analogies

An **analogy** is a comparison between two things that are similar in some way but are otherwise dissimilar. Analogies are sometimes used in writing when unfamiliar subjects or ideas are explained in terms of familiar ones. Analogies often appear on tests as well, usually in a format like this:

TERRIER : DOG ::
 A) rat : fish
 B) kitten : cat
 C) trout : fish
 D) fish : trout
 E) poodle : collie

Follow these steps to determine the correct answer:

- Read the part in capital letters as "*terrier* is to *dog* as..."
- Read the answer choices as "*rat* is to *fish*," "*kitten* is to *cat*," and so on.
- Ask yourself how the words *terrier* and *dog* are related. (A terrier is a type of dog.)
- Ask yourself which of the choices shows the same relationship. (A kitten is a kind of cat, but not in the same way that a terrier is a kind of dog. A kitten is a baby cat. A trout, however, is a type of fish in the sense that a terrier is a type of dog. Therefore, the answer is C.)

For more information, see *Vocabulary Strategy: Analogies and Connotations*, page 450 and *Vocabulary Strategy: Analogies*, pages 656, 728, and 1170.

7 Homonyms and Homophones

7.1 HOMONYMS

Homonyms are words that have the same spelling and sound but have different origins and meanings.

*I don't want to **bore** you with a story about how I had to **bore** through the living room wall.*

Bore can mean “cause a person to lose interest,” but an identically spelled word means “to drill a hole.”

*My dog likes to **bark** while it scratches the **bark** on the tree in the backyard.*

Bark can refer to the sound made by a dog. However, another identically spelled word means “the outer covering of a tree.” Each word has a different meaning and its own dictionary entry.

Sometimes only one of the meanings of two homonyms may be familiar to you. Use context clues to help you figure out the meaning of an unfamiliar word.

7.2 HOMOPHONES

Homophones are words that sound alike but have different meanings and spellings. The following homophones are frequently misused:

it's/its	they're/their/there
to/too/two	stationary/stationery

Many misused homophones are pronouns and contractions. Whenever you are unsure whether to write *your* or *you're* and *who's* or *whose*, ask yourself if you mean *you are* or *who is/has*. If you do, write the contraction. For other homophones, such as *scent* and *sent*, use the meaning of the word to help you decide which one to use.

8 Words with Multiple Meanings

Some words have acquired additional meanings over time that are based on the original meaning.

EXAMPLES: *I was in a hurry so I **jammed** my clothes into the suitcase. Unfortunately, I **jammed** my finger in the process.*

These two uses of *jam* have different meanings, but both of them have the same origin. You will find all the meanings of *jam* listed in one entry in the dictionary.

9 Specialized Vocabulary

Specialized vocabulary is special terms belonging to a particular field of study or work. For example, science, mathematics, and history all have their own technical or specialized vocabularies. To figure out specialized terms, you can use context clues and reference sources, such as dictionaries on specific subjects, atlases, or manuals.

*For more information, see **Vocabulary Strategy: Specialized Dictionaries**, page 689.*

10 Using Reference Sources

10.1 DICTIONARIES

A **general dictionary** will tell you not only a word's definitions but also its pronunciation, its parts of speech, and its history and origin. A **specialized dictionary** focuses on terms related to a particular field of study or work. Use a dictionary to check the spelling of any word you are unsure of in your English class and other subjects as well.

*For more information, see **Vocabulary Strategy: Using a Dictionary**, page 678.*

10.2 THESAURI

A **thesaurus** (plural, thesauri) is a dictionary of synonyms. A thesaurus can be helpful when you find yourself using the same modifiers over and over again.

*For more information, see **Vocabulary Strategy: Using a Thesaurus**, page 1208.*

10.3 SYNONYM FINDERS

A **synonym finder** is often included in word-processing software. It enables you to highlight a word and be shown a display of its synonyms.

10.4 GLOSSARIES

A **glossary** is a list of specialized terms and their definitions. It is often found in the back of textbooks and sometimes includes pronunciations. In fact, this textbook has three glossaries: the **Glossary of Literary Terms**, the **Glossary of Reading & Informational Terms**, and the **Glossary of Vocabulary in English & Spanish**. Use these glossaries to help you understand how terms are used in this textbook.

11 Spelling Rules

Consult and employ the following English spelling rules as you write, achieving increasing accuracy.

11.1 WORDS ENDING IN A SILENT E

Before adding a suffix beginning with a vowel or *y* to a word ending in a silent *e*, drop the *e* (with some exceptions).

amaze + -ing = amazing
love + -able = lovable
create + -ed = created
nerve + -ous = nervous

Exceptions: *change* + -able = *changeable*;
courage + -ous = *courageous*.

When adding a suffix beginning with a consonant to a word ending in a silent *e*, keep the *e* (with some exceptions).

late + -ly = lately

spite + -ful = spiteful

noise + -less = noiseless

state + -ment = statement

Exceptions: *truly, argument, ninth, wholly, awful*, and others.

When a suffix beginning with *a* or *o* is added to a word with a final silent *e*, the final *e* is usually retained if it is preceded by a soft *c* or a soft *g*.

bridge + -able = bridgeable

peace + -able = peaceable

outrage + -ous = outrageous

advantage + -ous = advantageous

When a suffix beginning with a vowel is added to words ending in *ee* or *oe*, the final, silent *e* is retained.

agree + -ing = agreeing free + -ing = freeing

hoe + -ing = hoeing see + -ing = seeing

11.2 WORDS ENDING IN Y

Before adding most suffixes to a word that ends in *y* preceded by a consonant, change the *y* to *i*.

easy + -est = easiest

crazy + -est = craziest

silly + -ness = silliness

marry + -age = marriage

Exceptions: *dryness, shyness*, and *slyness*.

However, when you add *-ing*, the *y* does not change.

empty + -ed = emptied but

empty + -ing = emptying

When adding a suffix to a word that ends in *y* preceded by a vowel, the *y* usually does not change.

play + -er = player

employ + -ed = employed

coy + -ness = coyness

pay + -able = payable

11.3 WORDS ENDING IN A CONSONANT

In one-syllable words that end in one consonant preceded by one short vowel, double the final consonant before adding a suffix beginning with a vowel, such as *-ed* or *-ing*.

dip + -ed = dipped set + -ing = setting

slim + -est = slimmest fit + -er = fitter

The rule does not apply to words of one syllable that end in a consonant preceded by two vowels.

feel + -ing = feeling peel + -ed = peeled

reap + -ed = reaped loot + -ed = looted

In words of more than one syllable, double the final consonant when (1) the word ends with one consonant preceded by one vowel and (2) the word is accented on the last syllable.

be•gin´ per•mit´ re•fer´

In the following examples, note that in the new words formed with suffixes, the accent remains on the same syllable:

be•gin´ + -ing = be•gin´ning = beginning

per•mit´ + -ed = per•mit´ted = permitted

Exceptions: In some words with more than one syllable, though the accent remains on the same syllable when a suffix is added, the final consonant is nevertheless not doubled, as in the following examples:

tra´vel + -er = tra´vel•er = traveler

mar´ket + -er = mar´ket•er = marketer

In the following examples, the accent does not remain on the same syllable; thus, the final consonant is not doubled:

re•fer´ + -ence = ref´er•ence = reference

con•fer´ + -ence = con´fer•ence = conference

11.4 PREFIXES AND SUFFIXES

When adding a prefix to a word, do not change the spelling of the base word. When a prefix creates a double letter, keep both letters.

dis- + approve = disapprove

re- + build = rebuild

ir- + regular = irregular

mis- + spell = misspell

anti- + trust = antitrust

il- + logical = illogical

When adding *-ly* to a word ending in *l*, keep both *l*'s, and when adding *-ness* to a word ending in *n*, keep both *n*'s.

careful + -ly = carefully

sudden + -ness = suddenness

final + -ly = finally

thin + -ness = thinness

11.5 FORMING PLURAL NOUNS

To form the plural of most nouns, just add *-s*.

prizes dreams circles stations

For most singular nouns ending in *o*, add *-s*.

solos halos studios photos pianos

For a few nouns ending in *o*, add *-es*.

heroes tomatoes potatoes echoes

When the singular noun ends in *s*, *sh*, *ch*, *x*, or *z*, add *-es*.

**waitresses brushes ditches
axes buzzes**

When a singular noun ends in *y* with a consonant before it, change the *y* to *i* and add *-es*.

**army—armies candy—candies
baby—babies diary—diaries
ferry—ferries conspiracy—conspiracies**

When a vowel (*a*, *e*, *i*, *o*, *u*) comes before the *y*, just add *-s*.

**boy—boys way—ways
array—arrays alloy—alloys
weekday—weekdays jockey—jockeys**

For most nouns ending in *f* or *fe*, change the *f* to *v* and add *-es* or *-s*.

**life—lives calf—calves knife—knives
thief—thieves shelf—shelves loaf—loaves**

For some nouns ending in *f*, add *-s* to make the plural.

roofs chiefs reefs beliefs

Some nouns have the same form for both singular and plural.

deer sheep moose salmon trout

For some nouns, the plural is formed in a special way.

**man—men goose—geese
ox—oxen woman—women
mouse—mice child—children**

For a compound noun written as one word, form the plural by changing the last word in the compound to its plural form.

stepchild—stepchildren firefly—fireflies

If a compound noun is written as a hyphenated word or as two separate words, change the most important word to the plural form.

**brother-in-law—brothers-in-law
life jacket—life jackets**

11.6 FORMING POSSESSIVES

If a noun is singular, add *'s*.

mother—my mother's car Ross—Ross's desk

Exception: The *s* after the apostrophe is dropped after *Jesus*, *Moses*, and certain names in classical mythology (*Zeus*). These possessive forms can be pronounced easily.

If a noun is plural and ends with *s*, just add an apostrophe.

**parents—my parents' car
the Santinis—the Santinis' house**

If a noun is plural but does not end in *s*, add *'s*.

**people—the people's choice
women—the women's coats**

11.7 SPECIAL SPELLING PROBLEMS

Only one English word ends in *-sede*: *supersede*. Three words end in *-ceed*: *exceed*, *proceed*, and *succeed*. All other verbs ending in the sound “seed” are spelled with *-cede*.

concede precede recede secede

In words with *ie* or *ei*, when the sound is long *e* (as in *she*), the word is spelled *ie* except after *c* (with some exceptions).

<i>i</i> before <i>e</i>	thief	relieve	field
	piece	grieve	pier

except after <i>c</i>	conceit	perceive	ceiling
	receive	receipt	

Exceptions: *either*, *neither*, *weird*, *leisure*, *seize*.

12 Commonly Confused Words

WORDS	DEFINITIONS	EXAMPLES
accept/except	The verb accept means “to receive” or “to believe”; except is usually a preposition meaning “excluding.”	Except for some of the more extraordinary events, I can accept that the <i>Odyssey</i> recounts a real journey.
advice/advise	Advise is a verb; advice is a noun naming that which an adviser gives.	I advise you to take that job. Whom should I ask for advice ?
affect/effect	As a verb, affect means “to influence.” Effect as a verb means “to cause.” If you want a noun, you will almost always want effect .	Did Circe’s wine affect Odysseus’ mind? It did effect a change in Odysseus’ men. In fact, it had an effect on everyone else who drank it.
all ready/already	All ready is an adjective meaning “fully ready.” Already is an adverb meaning “before” or “by this time.”	He was all ready to go at noon. I have already seen that movie.
allusion/illusion	An allusion is an indirect reference to something. An illusion is a false picture or idea.	There are many allusions to the works of Homer in English literature. The world’s apparent flatness is an illusion .
among/between	Between is used when you are speaking of only two things. Among is used for three or more.	Between <i>Hamlet</i> and <i>King Lear</i> , I prefer the latter. Emily Dickinson is among my favorite poets.
bring/take	Bring is used to denote motion toward a speaker or place. Take is used to denote motion away from such a person or place.	Bring the books over here, and I will take them to the library.
fewer/less	Fewer refers to the number of separate, countable units. Less refers to bulk quantity.	We have less literature and fewer selections in this year’s curriculum.
leave/let	Leave means “to allow something to remain behind.” Let means “to permit.”	The librarian will leave some books on display but will not let us borrow any.
lie/lay	Lie means “to rest” or “to recline.” It does not take an object. Lay always takes an object.	Rover loves to lie in the sun. We always lay some bones next to him.
loose/lose	Loose (lōōs) means “free, not restrained”; lose (lōōz) means “to misplace” or “to fail to find.”	Who turned the horses loose ? I hope we won’t lose any of them.
precede/proceed	Precede means “to go or come before.” Use proceed for other meanings.	Emily Dickinson’s poetry precedes that of Alice Walker. You may proceed to the next section of the test.
than/then	Use than in making comparisons; use then on all other occasions.	Who can say whether Amy Lowell is a better poet than Denise Levertov? I will read Lowell first, and then I will read Levertov.
their/there/they’re	Their means “belonging to them.” There means “in that place.” They’re is the contraction for “they are.”	There is a movie playing at 9 P.M. They’re going to see it with me. Sakara and Jessica drove away in their car after the movie.
two/too/to	Two is the number. Too is an adverb meaning “also” or “very.” Use to before a verb or as a preposition.	Meg had to go to town, too . We had too much reading to do. Two chapters is too many.

Effective oral communication occurs when the audience understands a message the way the speaker intends it. Good speakers use specific techniques to present their ideas effectively, and good listeners are attentive and discriminating.



Included in this handbook:
TEKS 24A, 24B, 25, 26

1 Speech

In school, in business, and in community life, a speech is one of the most effective means of communicating.

1.1 AUDIENCE, PURPOSE, AND OCCASION

When developing and delivering a speech, your goal is to deliver a focused, coherent presentation that conveys your ideas clearly and relates to the background of your audience. By understanding your audience, you can tailor your speech to them appropriately and effectively.

- **Know Your Audience** What kind of group are you presenting to? Fellow classmates? A group of teachers? What are their interests and backgrounds? Understanding their different points of view can help you organize the information so that they understand and are interested in it.
- **Understand Your Purpose** Keep in mind your purpose for speaking. Are you trying to persuade the audience to do something? Perhaps you simply want to entertain them by sharing a story or experience. Your reason for giving the speech will guide you in organizing your thoughts and deciding on how to deliver it.
- **Know the Occasion** Are you speaking at a special event? Is it formal? Will others be giving speeches besides you? Knowing the type of occasion will help you tailor the language and length of your speech for the event.

1.2 PREPARING YOUR SPEECH

There are several approaches to preparing a speech. Your teacher may tell you which one to use.

- **Manuscript** Prepare a complete script of the speech in advance and use it to deliver the speech. Use this approach for formal occasions, such as graduation speeches and political addresses, and to present technical or complicated information.
- **Memory** Prepare a written text in advance and then memorize it in order to deliver the speech word for word. This approach is suitable for short speeches, as when introducing another speaker or accepting an award.

- **Extemporaneous** Prepare the speech and deliver it using an outline or notes. Use this method for informal situations, for persuasive messages, and to make a more personal connection with the audience.

1.3 DRAFTING YOUR SPEECH

If you are writing your speech beforehand, rather than working from notes, use the following guidelines to help you:

- **Create a Unified Speech** Do this first by organizing your speech into paragraphs, each of which develops a single main idea. All the sentences in a paragraph should support the main idea of the paragraph, and all the paragraphs should support the main idea of the speech. Be sure that your speech has an introduction and a conclusion. Just as in a written product, use a pattern of organization that is appropriate to your subject and purpose.
- **Use Appropriate Language** The subject of your speech—and the way you choose to present it—should match your audience, your purpose, and the occasion. You can use informal language, such as slang, to share a story with your classmates. For a persuasive speech in front of a school assembly, use formal, standard American English. If you are giving an informative presentation, be sure to explain any terms that the audience may not be familiar with.
- **Provide Evidence** Include relevant facts, statistics, and incidents; quote experts to support your ideas and opinions. Elaborate—provide specific details, perhaps with visual or media displays—to clarify what you are saying.
- **Emphasize Important Points** To help your audience follow the main ideas and concepts of your speech, be sure to draw attention to important points. You can use rhyme, repetition, parallelism, and other rhetorical devices. You can also use figurative language for effect.
- **Use Precise Language** Use precise **diction**, or vocabulary and syntax, to convey your ideas, and vary the structure and length of your sentences. You can keep the audience's attention with a word that elicits strong emotion. You can use a question or an interjection to make a personal connection with the audience.

- **Start Strong, Finish Strong** As you begin your speech, consider using a “hook”—an interesting question or statement meant to capture your audience’s attention. At the end of the speech, restate your main ideas simply and clearly. Perhaps conclude with a powerful example or anecdote to reinforce your message.
- **Revise Your Speech** After you write your speech, revise, edit, and proofread it as you would a written report. Use a variety of sentence structures to achieve a natural rhythm. Check for correct subject-verb agreement and consistent verb tense. Correct run-on sentences and sentence fragments. Use parallel structure to emphasize ideas. Make sure you use complete sentences and correct punctuation and capitalization, even if no one else will see it. Your written speech should be clear and error free.

1.4 DELIVERING YOUR SPEECH

Confidence is the key to a successful presentation. Use these techniques to help you prepare and present your speech:

Prepare

- **Review Your Information** Reread your notes and review any background research. You’ll feel more confident during your speech.
- **Organize Your Notes** Some people prefer to include only key points. Others prefer the entire script. Write each main point, or each paragraph, of your speech on a separate numbered index card. Be sure to include your most important evidence and examples.
- **Plan Your Visual Aids and Sound Effects** If you are planning on using visual aids, such as slides, posters, charts, graphs, video clips, transparencies, or computer projections, now is the time to design your visual and sound elements and work them into your speech.

Practice

- **Rehearse** Rehearse your speech several times, possibly in front of a practice audience. Maintain good posture by standing with your shoulders back and your head up. If you are using visual aids, practice handling them. Adapt your rate of speaking, pitch, and tone of voice to your audience and setting. Glance at your notes to refresh your memory, but avoid reading them word for word. Your style of performance should express the purpose of your speech. Use the following chart to help you.

Purpose	Pace	Pitch	Tone
to persuade	fast but clear	even	urgent
to inform	using plenty of pauses	even	authoritative
to entertain	usually building to a “punch”	varied to create characters or drama	funny or dramatic

- **Use Audience Feedback** If you had a practice audience, ask them specific questions about your delivery: Did I use enough eye contact? Was my voice at the right volume? Did I stand straight, or did I slouch? Use the audience’s comments to evaluate the effectiveness of your delivery and to set goals for future rehearsals.
- **Evaluate Your Performance** When you have finished each rehearsal, evaluate your performance. Did you pause to let an important point sink in, or use gestures for emphasis? Make a list of the aspects of your presentation that you will try to improve for your next rehearsal.

Present

- **Begin Your Speech** Try to look relaxed and smile.
- **Make Eye Contact** Try to make eye contact with as many audience members as possible. This will establish personal contact and help you determine if the audience understands your speech.
- **Remember to Pause** A slight pause after important points will provide emphasis and give your audience time to think about what you’re saying.
- **Speak Clearly** Speak loud enough to be heard clearly, but not so loud that your voice is overwhelming. Use a conversational tone.
- **Maintain Good Posture** Stand up straight and avoid nervous movements that may distract the audience’s attention from what you are saying.
- **Use Expressive Body Language** Use facial expressions to show your feelings toward your topic. Make purposeful gestures: Lean forward when you make an important point; move your hands and arms for emphasis. Use your body language to show your own style and reflect your personality.

- **Watch the Audience for Responses** If they start fidgeting or yawning, speak a little louder or get to your conclusion a little sooner. Use what you learn to decide what areas need improvement for future presentations.
- **Close Your Speech** As part of your closing remarks, be sure to thank your audience.

Respond to Questions

Depending on the content of your speech, your audience may have questions. Follow these steps to make sure that you answer questions in an appropriate manner:

- Think about what your audience may ask and prepare answers before your speech.
- Tell your audience at the beginning of your speech that you will take questions at the end. This helps avoid audience interruptions that may make your speech hard to follow.
- Call on audience members in the order in which they raise their hands.
- Repeat each question before you answer it to ensure that everyone has heard it. This step also gives you time to prepare your answer.

2 Different Types of Oral Presentations

2.1 INFORMATIVE SPEECH

When you deliver an informative speech, you give the audience new information, provide a better understanding of information, or enable the audience to use the information in a new way.

Use the following questions to evaluate your own presentation or that of a peer or a public figure.

Evaluate an Informative Speech

- Did the speaker have a specific, clearly focused position?
- Did the speaker take the audience's previous knowledge into consideration?
- Did the speaker cite sources for the information?
- Did the speaker communicate the information objectively?
- Did the speaker explain technical terms?
- Did the speaker use visual aids effectively?
- Did the speaker anticipate and address any audience concerns or misunderstandings?
- Is the speech informative and accurate?

2.2 PERSUASIVE SPEECH

When you deliver a persuasive speech, you offer a thesis or clear statement on a subject, you provide relevant evidence to support your position, and you attempt to convince the audience to accept your point of view.

For more information, see *Listening and Speaking: Giving a Persuasive Speech*, page 740.

Use the following questions to evaluate the presentation of a peer or a public figure, or your own presentation.

Evaluate a Persuasive Speech

- Did the speaker present a clear thesis or argument?
- Did the speaker anticipate and address audience concerns, biases, and counterarguments?
- Did the speaker use sound logic and reasoning in developing the argument?
- Did the speaker support the argument with valid evidence, examples, facts, expert opinions, and quotations?
- Did the speaker use precise, effective diction?
- Did the speaker use rhetorical devices, parallel structure, and persuasive techniques, such as emotional appeals?
- Were the speaker's voice, facial expressions, and gestures effective?
- Is your reaction to the speech similar to that of other audience members?
- Did you believe the speaker to be accurate, truthful, and ethical?

2.3 DEBATE

A debate is a balanced argument covering both sides of an issue. In a debate, two teams compete to win the support of the audience. In a formal debate, two teams, each with two members, present their arguments on a given proposition or policy statement. One team argues for the proposition or statement, and the other argues against it. Each debater must consider the proposition closely and must research both sides of it.

Preparing for the Debate

In preparing for a debate, the debaters prepare a **brief**, an outline of the debate, accounting for the evidence and arguments of both sides of the **proposition** (topic). Debaters also prepare a **rebuttal**, a follow-up speech to support their arguments and counter the opposition's. Propositions are usually one of four types:

- **Proposition of fact**—Debaters determine whether a statement is true or false. An example is “Deforestation is ruining the rain forest.”
- **Proposition of value**—Debaters determine the value of a person, place, or thing. An example is “Free trade will help small countries develop.”
- **Proposition of problem**—Debaters determine whether a problem exists and whether it requires action.
- **Proposition of policy**—Debaters determine the action that will be taken. An example is “Students will provide tutoring services.”

The two teams of debaters who argue a topic are called the **affirmative side** and the **negative side**. The affirmative side tries to convince the audience that the proposition should be accepted. The negative side argues against the proposition.

Use the following steps to prepare a brief:

- **Gather Information** Consult a variety of primary and secondary sources to gather the most reliable, up-to-date information about the proposition.
- **Identify Key Ideas** Sort out the important points and arrange them in order of importance.
- **List Arguments For and Against Each Key Idea** Look for strong arguments that support your side of the proposition, and also note those that support your opponents’ side.
- **Support Your Arguments** Find facts, quotations, expert opinions, and examples that support your arguments and counter your opponents’.
- **Write the Brief** Begin your brief with a statement of the proposition. Then list the arguments and evidence that support both sides of the proposition.

Planning the Rebuttal

The rebuttal is the opportunity to rebuild your case. Use the following steps to build a strong rebuttal:

- Listen to your opponents respectfully. Note the points you wish to overturn.
- Defend what the opposition has challenged.
- Cite weaknesses in their arguments, such as points they overlooked.
- Present counterarguments and supporting evidence.
- Offer your summary arguments. Restate and solidify your stance.

Use the following questions to evaluate a debate.

Evaluate a Team in a Debate

- Did the team prove that a significant problem does or does not exist? How thorough was the team’s analysis of the problem?
- How did the team convince you that the proposition is or is not the best solution to the problem?
- How effectively did the team present reasons and evidence supporting the case?
- How effectively did the team refute and rebut arguments made by the opposing team?
- Did the speakers maintain eye contact and speak at an appropriate rate and volume?
- Did the speakers observe proper debate etiquette?

PRACTICE AND APPLY

View a political debate for a local, state, or national election. Use the preceding criteria to evaluate it.

2.4 NARRATIVE SPEECH

When you deliver a narrative speech, you tell a story or present a subject using a story-type format. A good narrative keeps an audience informed and entertained. It also allows you to deliver a message in a creative way.

Use the following questions to evaluate a speaker or your own presentation.

Evaluate a Narrative Speech

- Did the speaker choose a context that makes sense and contributes to a believable narrative?
- Did the speaker locate scenes and incidents in specific places?
- Does the plot flow well?
- Did the speaker use words that convey the appropriate mood and tone?
- Did the speaker use sensory details that allow the audience to experience the sights, sounds, and smells of a scene and the specific actions, gestures, and thoughts of the characters?
- Did the speaker use a range of narrative devices to keep the audience interested?
- Is your reaction to the presentation similar to that of other audience members?
- Did the speaker use figurative language, irony, or other literary devices for an aesthetic effect?

2.5 REFLECTIVE SPEECH

In a reflective speech, you describe a personal experience and explore its significance. Use vivid description, visuals, and sound effects to re-create the experience for your audience and to convey meaning.

Use the following questions to evaluate a speaker or your own presentation.

Evaluate a Reflective Speech

- Did the speaker describe an important experience in his or her life?
- Did the speaker use figurative language, sensory details, or other devices to re-create the event for the audience?
- Did the speaker explain the significance of the event to the audience?
- Does the experience relate to a broader theme or a more general abstract idea about life?
- Did the speaker convey the message through one specific event or several related incidents?
- Did the speaker encourage the audience to think about the significance of the experience and apply it to their own lives?
- Was your reaction to the presentation similar to that of other audience members?

2.6 DESCRIPTIVE SPEECH

In a descriptive speech, you describe a subject with which you are personally familiar. A good description will enable your listeners to tell how you feel toward your subject.

Use the following questions to evaluate a speaker or your own presentation.

Evaluate a Descriptive Speech

- Did the speaker make clear his or her point of view toward the subject being described?
- Did the speaker use sensory details, figurative language, and factual details?
- Did the speaker use tone and pitch to emphasize important details?
- Did the speaker use facial expressions to emphasize his or her feelings toward the subject?
- Did the speaker change vantage points to help the audience see the subject from another position?
- Did the speaker change perspectives to show how someone else might feel toward the subject?

2.7 ORAL INTERPRETATION

When you perform an oral interpretation, you use appropriate vocal intonations, facial expressions, and gestures to bring a literature selection to life.

In an **oral reading**, you will present or read a poem, monologue, soliloquy, or passage from a literary selection, assuming the voice of a character, the narrator, or the speaker. An oral reading can also be a presentation of a dialogue between two or more characters, with you, as the sole performer, taking on all the roles.

Use the following techniques when giving an oral reading:

- **Speak Clearly** As you speak, pronounce your words clearly.
- **Control Your Volume** Make sure that you are loud enough to be heard, but do not shout.
- **Pace Yourself** Read at a moderate rate, but vary your pace if it seems appropriate to the emotions of the character or to the action you perform.
- **Vary Your Voice** Use a different voice for each character. Stress important words and phrases. Use your voice to express different emotions.

In a **dramatic reading**, several speakers participate in the reading of a play or some other work. Use the following techniques in your dramatic reading:

- **Prepare** Rehearse your material several times. Become familiar with the humorous and serious parts of the script. Develop a special voice that fits the personality of the character you portray.
- **Project** As you read your lines, aim your voice toward the back of the room to allow everyone to hear you.
- **Perform** React to the other characters as if you were hearing their lines for the first time. Deliver your own lines with the appropriate emotion. Use not only hand gestures and facial expressions but also other body movements to express your emotions.

For more information, see *Listening and Speaking: Producing a Docudrama*, page 548.

Use the following questions to evaluate an artistic performance by a peer or a public presenter, a media presentation, or your own performance.

Evaluate an Oral Interpretation

- Did the speaker speak clearly, enunciating each word carefully?
- Did the speaker maintain eye contact with the audience?
- Did the speaker control his or her volume, projecting without shouting?
- Did the speaker vary the rate of speech appropriately to express emotion, mood, and action?
- Did the speaker use a different voice for each character?
- Did the speaker stress important words or phrases?
- Did the speaker's presentation allow you to identify and appreciate elements of the text such as character development, rhyme, imagery, and language?

PRACTICE AND APPLY

Develop an oral reading and present it to your class. Evaluate the oral readings of your classmates, using the preceding criteria.

2.8 ORAL RESPONSE TO LITERATURE

An oral response to literature is a personal, analytical interpretation of a writer's story, novel, poem, or drama.

Use the following questions to evaluate a speaker or your own presentation.

Evaluate an Oral Response to Literature

- Did the speaker choose an interesting piece that he or she understands and feels strongly about?
- Did the speaker make a judgment that shows an understanding of significant ideas from the text?
- Did the speaker direct the audience to specific parts of the piece that support his or her ideas?
- Did the speaker identify and analyze the use of artistic elements such as imagery, figurative language, and character development?
- Did the speaker demonstrate an appreciation of the author's style?
- Did the speaker discuss any ambiguous or difficult passages and the impact of those passages on the audience?

PRACTICE AND APPLY

Listen as a classmate delivers an oral response to a selection you have read. Use the preceding criteria to evaluate the presentation.

3 Other Types of Communication

3.1 GROUP DISCUSSION

Successful groups assign a role to each member. These roles distribute responsibility among the members and help keep discussions focused.

Role	Responsibilities
Chairperson	<ul style="list-style-type: none"> • introduces topic • explains goal or purpose • participates in discussion and keeps it on track • helps resolve conflicts • helps group reach goal
Recorder	<ul style="list-style-type: none"> • takes notes on discussion • reports on suggestions and decisions • organizes and writes up notes • participates in discussion
Participants	<ul style="list-style-type: none"> • contribute relevant facts or ideas to discussion • respond constructively to one another's ideas • reach agreement or vote on final decision

3.2 INTERVIEWS

An **interview** is a formal type of conversation with a definite purpose and goal. To conduct a successful interview, use the following guidelines:

Prepare for the Interview

- Select your interviewee carefully. Identify who has the kind of knowledge and experience you are looking for.
- Set a time, a date, and a place. Ask permission to tape-record the interview.

- Learn all you can about the person you will interview or the topic you want information on.
- Prepare a list of questions. Create questions that encourage detailed responses instead of yes-or-no answers. Arrange your questions in order from most important to least important.
- Arrive on time with everything you need.

Conduct the Interview

- Ask your questions clearly and listen to the responses carefully. Give the person whom you are interviewing plenty of time to answer.
- Be flexible; follow up on any responses you find interesting.
- Avoid arguments; be tactful and polite.
- Even if you tape an interview, take notes on important points.
- Thank the person for the interview, and ask if you can call with any follow-up questions.

Follow Up on the Interview

- Summarize your notes or make a written copy of the tape recording as soon as possible.
- If any points are unclear or if information is missing, call and ask more questions while the person is still available.
- Select the most appropriate quotations to support your ideas.
- If possible, have the person you interviewed review your work to make sure you haven't misrepresented what he or she said.
- Send a thank-you note to the person in appreciation of his or her time and effort.

For more information, see **Listening and Speaking: Participating in Job Interviews**, page 1390.

Evaluate an Interview

You can determine how effective your interview was by asking yourself these questions:

- Did you get the type of information you were looking for?
- Were your most important questions answered to your satisfaction?
- Were you able to keep the interviewee focused on the subject?

Responding to a Job Interview

In a job interview, you will be the person being interviewed. The person asking you questions will have several objectives in mind, and you will need to be prepared to respond in a professional manner. Keep these strategies in mind when you are being interviewed for employment:

- Prior to the interview, prepare a short list of questions relevant to the position.
- Respond honestly and effectively to each question, and use language that conveys sensitivity, maturity, and respect.
- Give responses that demonstrate knowledge of the subject or organization.
- Use active listening skills, as outlined in the next section.

4 Active Listening

Active listening is the process of receiving, interpreting, evaluating, and responding to a message. Whether you listen to a class discussion or a formal speech, use the following strategies to get as much as you can from the message.

Before Listening

- Learn what the topic is beforehand. You may need to read background information about the topic or learn technical terms in order to understand the speaker's message.
- Think about what you know or want to know about the topic.
- Have a pen and paper or a laptop computer to take notes.
- Establish a purpose for listening.

While Listening

- Focus your attention on the speaker.
- Listen for the speaker's purpose (usually stated at the beginning), which alerts you to main ideas.
- Listen for words or phrases that signal important points, such as *to begin with*, *in addition*, *most important*, *finally*, and *in conclusion*.
- Listen carefully for explanations of technical terms.
- Listen for ideas that are repeated for emphasis.

- Take notes. Write down only the most important points. Use an outline or list format to organize main ideas and supporting points.
- Note comparisons and contrasts, causes and effects, or problems and solutions.
- Note how the speaker uses word choice, voice pitch, posture, and gestures to convey meaning.

After Listening

- Ask relevant questions to clarify anything that was unclear or confusing.
- Review your notes to make sure you understand what was said.
- Summarize and paraphrase the speaker's ideas.
- Reflect on the ideas presented and determine how the information is useful to you or how you might expand upon the ideas presented.
- You may also wish to compare your interpretation of the speech with the interpretations of others who listened to it.

4.1 CRITICAL LISTENING

Critical listening involves interpreting and analyzing a spoken message to judge its accuracy and reliability. Use these strategies as you listen to messages from advertisers, politicians, lecturers, and others:

- **Determine the Speaker's Purpose** Think about the background, viewpoint, and possible motives of the speaker. Separate facts from opinions. Listen carefully to details and evidence that a speaker uses to support the message.
- **Listen for the Main Idea** Figure out the speaker's main message before allowing yourself to be distracted by seemingly convincing facts and details.
- **Recognize the Use of Persuasive Techniques** Pay attention to a speaker's choice of words. Speakers may slant information to persuade you to buy a product or accept an idea. Persuasive devices such as inaccurate generalizations, either/or reasoning, and bandwagon or snob appeal may represent faulty reasoning and provide misleading information.

For more information, see *Recognizing Persuasive Techniques*, page R20.

- **Observe Verbal and Nonverbal Messages** A speaker's gestures, facial expressions, and tone of voice should reinforce the message. If they don't, you should question the speaker's sincerity and the reliability of his or her message.

- **Give Appropriate Feedback** An effective speaker looks for verbal and nonverbal cues from you, the listener, to gauge how the message is being received. For example, if you understand or agree with the message, you might nod your head. If possible, during or after a presentation, ask questions to clarify understanding.

4.2 VERBAL FEEDBACK

At times you will be asked to give direct feedback to a speaker. You may be asked to evaluate the way the speaker delivers the presentation, as well as the content of the presentation.

Use the following questions to evaluate a speaker's delivery.

Evaluate Delivery

- Did the speaker articulate words clearly and distinctly?
- Did the speaker pronounce words correctly?
- Did the speaker vary his or her rate?
- Did the speaker's voice sound natural and not strained?
- Was the speaker's voice loud enough?

Use the following guidelines to give constructive suggestions for improvement on content.

Evaluate Content

Be Specific Don't make statements like "Your charts need work." Offer concrete suggestions, such as "Please make the type bigger so we can read the poster from the back of the room."

Discuss Only the Most Important Points Don't overload the speaker with too much feedback about too many details. Focus on important points, such as:

- Is the topic too advanced for the audience?
- Are the supporting details well organized?
- Is the conclusion weak?

Give Balanced Feedback Tell the speaker not only what didn't work but also what did work: "Consider dropping the last two slides, since you covered those points earlier. The first two slides got my attention."

Every day you are exposed to hundreds of images and messages from television, radio, movies, newspapers, and the Internet. What is the effect of all this media? What do you need to know to be a smart media consumer? Being media literate means that you have the ability to think critically about media messages. It means that you are able to analyze and evaluate media messages and how they influence you and your world. To become media literate, you'll need the tools to study media messages.



Included in this handbook:
TEKS 12A–D

1 Five Core Concepts in Media Literacy

from The Center for Media Literacy

The five core concepts of media literacy provide you with the basic ideas you can consider when examining media messages.

All media messages are “constructed.” All media messages are made by someone. In fact, they are carefully thought out and researched and have attitudes and values built into them. Much of the information that you use to make sense of the world comes from the media. Therefore, it is important to know how media are put together so you can better understand the message it conveys.

Media messages are constructed using a creative language with its own rules. Each means of communication—whether it is film, television, newspapers, magazines, radio, or the Internet—has its own language and design. Therefore, the content of a message must use the language and design of the medium that conveys the message. Thus, the medium actually shapes the message. For example, a horror film may use music to heighten suspense, or a newspaper may use a big headline to signal the significance of a story. Understanding the language of each medium can increase your enjoyment of it as well as alert you to obvious and subtle influences.

Different people experience the same media messages differently. Personal factors such as age, education, and experience will affect the way a person responds to a media message. How many times has your interpretation of a film or book differed from that of a friend? Everyone interprets media messages through their own personal lens.

Media have embedded values and points of view. Media messages carry underlying values, which are purposely built into them by the creators of

the message. For example, a commercial’s main purpose may be to persuade you to buy something, but it also conveys the value of a particular lifestyle. Understanding not only the core message but also the embedded points of view will help you decide whether to accept or reject the message.

Most media messages are organized to gain profit and/or power. The creators of media messages often provide a commodity, such as information or entertainment, in order to make money. The bigger the audience, the higher the cost of advertising. Consequently, media outlets want to build large audiences in order to bring in more revenue from advertising. For example, a television network creates programming that appeals to the largest audience possible, and then uses the viewer ratings to attract more advertising dollars.

2 Media Basics

2.1 MESSAGE

When a film or TV show is created, it becomes a media product. Each media product is created to send a **message**, or an expression of belief or opinion, that serves a specific purpose. In order to understand the message, you will need to deconstruct it.

Deconstruction is the process of analyzing a media presentation. To analyze a media presentation you will need to look at its content, its purpose, the audience it’s aimed at, and the techniques and elements that are used to create certain effects.

2.2 AUDIENCE

A **target audience** is a specific group of people at whom a product or presentation is aimed. The members of a target audience usually share certain characteristics, such as age, gender, ethnic background, values, or lifestyle. For example, a target audience may be adults ages 40 to 60 who want to exercise and eat healthful foods.

Demographics are the characteristics of a population, including age, gender, profession, income, education,

ethnicity, and geographic location. Media decision makers use demographics to shape their content to suit the needs and tastes of a target audience.

Nielsen ratings are the system used to track TV audiences and their viewing preferences. Nielsen Media Research, the company that provides this system, monitors TV viewing in a random sample of 5,000 U.S. households selected to represent the population as a whole.

2.3 PURPOSE

The **purpose**, or intent, of a media presentation is the reason it was made. Most media messages have more than one purpose, but each has a **core purpose**. To discover that purpose, think about why its creator paid for and produced the message. For example, an ad might entertain you with humor, but its core purpose is to persuade you to buy something.

2.4 TYPES AND GENRES OF MEDIA

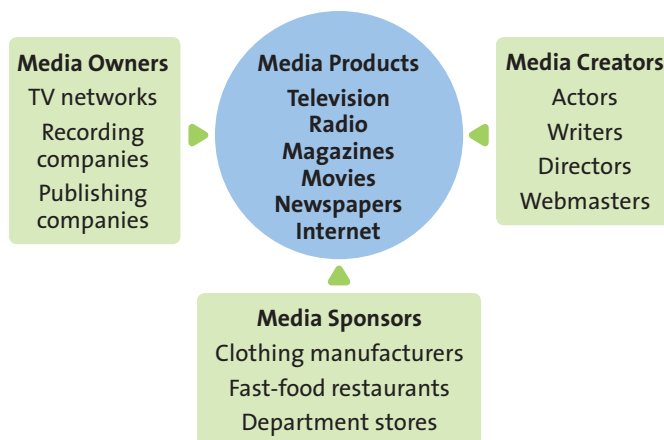
The term **media** refers to television, newspapers, magazines, radio, movies, and the Internet. Each is a **medium**, or means for carrying information, entertainment, and advertisements to a large audience.

Each type of media has different characteristics, strengths, and weaknesses. Understanding how different types of media work and the role they play will help you become more informed about the choices you make in response to the media.

2.5 PRODUCERS AND CREATORS

People who control the media are known as **gatekeepers**. Gatekeepers decide what information to share with the public and the ways it will be presented. The following diagram gives some examples.

Who Controls the Media?



Some forms of media are independently owned, while others are part of a corporate family. Some corporate families might own several different kinds of media. For example, a company may own three radio stations, five newspapers, a publishing company, and a small television station. Often a corporate "parent" decides the content for all of its holdings.

2.6 LAWS GOVERNING MEDIA

Four main laws and policies affect the content, delivery, and use of mass media.

The First Amendment to the Constitution forbids Congress to limit speech or the press.

Copyright law protects the rights of authors and other media creators against the unauthorized publishing, reproduction, and selling of their works.

Laws prohibit **censorship**, any attempt to suppress or control people's access to media messages.

Laws prohibit **libel**, the publication of false statements that damage a person's reputation.

2.7 INFLUENCE OF MEDIA

By sheer volume alone, media influence our habits, values, opinions, and beliefs. Our environment is saturated with media messages from television, billboards, radio, newspapers, magazines, video games, and so on. Each of these media products is selling one message and conveying another—a message about values—in the subtext. For example, a car ad is meant to sell a car, but if you look closer, you will see that it is using a set of values, such as a luxurious lifestyle, to make the car attractive to the target audience. One message of the ad is that if you buy the car, you'll have the luxurious lifestyle. The other message is that the luxurious lifestyle is good and desirable. TV shows, movies, and news programs also convey subtexts of values and beliefs.

Media can also shape our opinions about the world. For example, news about crime shapes our understanding about how much and what type of crime is prevalent in the world around us. TV news items, talk show interviews, and commercials may shape our perception of a political candidate, a celebrity, an ethnic group, a country, or a region. As a consequence, our knowledge of a person or place may be completely based on the information we receive from the television or other media.

Media Tools

THINK
central

Go to thinkcentral.com.
KEYWORD: HML12-R89

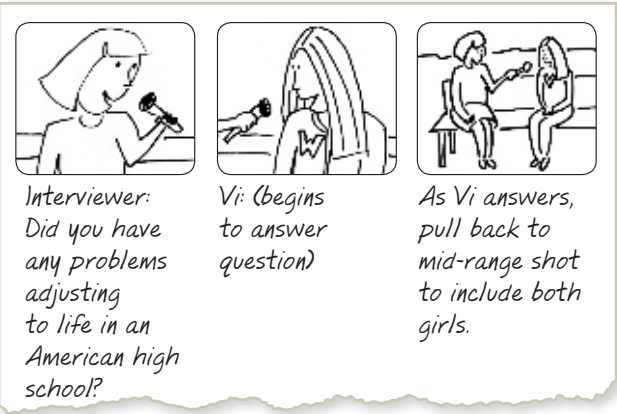
3 Film and TV

Films and television programs come in a variety of types. Films include comedies, dramas, documentaries, and animated features. Television programs cover an even wider array, including dramas, sitcoms, talk shows, reality shows, newscasts, and so on. Producers of films and producers of television programs rely on many of the same elements to convey their messages. Among these elements are scripts, visual and sound elements, special effects, and editing.

3.1 SCRIPT AND WRITTEN ELEMENTS

The writer and editor craft a story for television or film using a script and storyboard. A **script** is the text or words of a film or television show. A **storyboard** is a device often used to plan the shooting of a film and to help the director envision and convey what the finished product will look like. It consists of a sequence of sketches showing what will appear in the film's shots, often with explanatory notes and dialogue written beside or underneath them as shown in the example.

For more information, see *Listening and Speaking: Producing a Docudrama*, page 548.



3.2 VISUAL ELEMENTS

Visual elements in film and television include camera shots, angles, and movements, as well as film components such as mise en scène, set design, props, and visual special effects.

A **camera shot** is a single, continuous view taken by a camera. **Camera angle** is the angle at which the camera is positioned during the recording of a shot or image. Each angle is carefully planned to create an effect. The following chart explains the different shots and angles.

Camera Shot/Angle	Effect
Establishing shot introduces viewers to the location of a scene, usually by presenting a wide view of an area	establishes the setting of a film or television show
Close-up shot shows a detailed view of a person or an object	helps to create emotion and make viewers feel as if they know the character
Medium shot shows a view wider than a close-up but narrower than an establishing or long shot	shows part of an object, or a character from the knees or waist up
Long shot is a wide view of a scene, showing the full figure(s) of a person or group and their surroundings	allows the viewer to see the “big picture” and shows the relationship between the subject and the environment
Reaction shot shows someone reacting to something that occurred in a previous shot	allows the viewer to see how the character feels in order to create empathy in the viewer
Low-angle shot looks up at an object or a person	makes a character, object, or scene appear more important or threatening
High-angle shot looks down on an object or a person	makes a character, object, or scene seem vulnerable or insignificant
Point-of-view (POV) shot shows a part of the story through a character’s eyes	helps viewers identify with that character

Camera movement can create energy, reveal information, or establish a mood. The following chart shows some of the ways filmmakers move the camera to create an effect.

Camera Movement	Effect
Pan is a shot in which the camera scans a location from right to left or left to right	reveals information by showing a sweeping view of an area
Tracking shot is a shot in which the camera moves with the subject	establishes tension or creates a sense of drama
Zoom is the movement of the camera as it closes in on or moves farther away from the subject	captures action or draws the viewer’s attention to detail

Mise en scène is a French term that refers to the arrangement of actors, props, and action on a film set. It is used to describe everything that can be seen in a frame, including the setting, lighting, visual composition, costumes, and action.

Framing is capturing people and objects within the “frame” of a screen or image. Framing is what the camera sees.

Composition is the arrangement of objects, characters, shapes, and colors within a frame and the relationship of the objects to one another.

3.3 SOUND ELEMENTS

Sound elements in film and television include music, voice-over, and sound effects.

Music may be used to set the mood and atmosphere in a scene. Music can have a powerful effect on the way viewers feel about a story. For example, fast-paced music helps viewers feel excited during an action scene.

Voice-over is the voice of the unseen commentator or narrator of a film, TV program, or commercial.

Sound effects are the sounds added to films, TV programs, and commercials during the editing process. Sound effects, such as laugh tracks or the sounds of punches in a fight scene, can create humor, emphasize a point, or contribute to the mood.

3.4 SPECIAL EFFECTS

Special effects include computer-generated animation, manipulated video images, and fast- or slow-motion sequences in films, TV programs, and commercials.

Animation on film involves the frame-by-frame photography of a series of drawings or objects. When these frames are projected—at a rate of 24 per second—the illusion of movement is achieved.

A **split screen** is a special-effects shot in which two or more separate images are shown in the same frame. One example is when two people, actually a distance apart, are shown talking to each other.

3.5 EDITING

Editing is the process of selecting and arranging shots in a sequence. The editor decides which scenes or shots to use, as well as the length of each shot, the number of shots, and their sequence. Editing establishes pace, mood, and a coherent story.

Cut is the transition from one shot to another. To create excitement, editors often use quick cuts, which are a series of short shots strung together.

Dissolve is a transitional device in which one scene fades into another.

Fade-in is a transitional device in which a white or black shot fades in to reveal the beginning of a new scene.

Fade-out is a transitional device in which a shot fades to darkness to end a scene.

Jump cut is an abrupt and jarring change from one shot to another. A jump cut shows a break in time or continuity.

Pace is determined by the length of time each shot stays on the screen and the rhythm that is created by the transitions between shots. Short, quick cuts create a fast pace in a story. Long cuts slow down a story.

Parallel editing is a technique that cuts from one shot to another so as to suggest simultaneous action—often in different locations.

4 News

The **news** is information on events, people, and places in your community, your region, the nation, and the world. The news can be categorized by type, as shown in the chart.

Type	Description	Examples
Hard News	fact-based accounts of current events	local newspapers, newscasts, online wire services
Soft News	human-interest stories and other accounts that are less current or urgent than hard news	magazines and tabloid TV shows such as <i>Sports Illustrated</i> , <i>Access Hollywood</i>
News Features	stories that elaborate on news reports	documentaries such as history reports on PBS
Commentary and Opinion	essays and perspectives by experts, professionals, and media personalities	editorial pages, personal Web pages

4.1 CHOOSING THE NEWS

Newsworthiness is the significance of an event or action that makes it worthy of media reporting. Journalists and their editors usually weigh the following criteria in determining which stories should make the news:

Timeliness is the quality of being very current. Timely events usually take priority over previously reported events. For example, a car accident with fatalities will be timely on the day it occurs. Because of its timeliness it may be on the front page of a newspaper or be the lead story on a newscast.

Widespread impact refers to the importance of an event and the number of people it could affect. The more widespread the impact of an event, the more likely it is to be newsworthy.

Proximity gauges the nearness of an event to a particular city, region, or country. People tend to be more interested in stories that take place locally and affect them directly.

Human interest is a quality of stories that cause readers or listeners to feel emotions such as happiness, anger, or sadness. People are interested in reading stories about other people.

Uniqueness refers to uncommon events or circumstances that are likely to be interesting to an audience.

Compelling video and **photographs** grab people's attention and stay in their minds.

4.2 REPORTING THE NEWS

When developing a news story, a journalist makes a variety of decisions about how to construct the story, such as what information to include and how to organize it. The following elements are commonly used in news stories:

5 W's and H are the six questions reporters answer when writing news stories—*who*, *what*, *when*, *where*, *why*, and *how*. It is a journalist's job to answer these questions in any type of news report. These questions also serve as a structure for writing and editing a story.

Inverted pyramid is a means of organizing information according to importance. In the inverted pyramid diagram below, the most important information (the answers to the 5 W's and H) appears at the top of the pyramid. The less important details appear at the bottom. Not all stories are reported using the inverted pyramid form. The style remains popular,

however, because it enables a reader to get the essential information without reading the entire story. Consider the following example.

A man and his daughters died in a boating accident off Montrose Beach in Chicago today.

The boaters were fishing in the early morning hours when the boat apparently capsized.

Officials say that weather was not a factor, and the accident's cause is still under investigation.

Angle or slant is the point of view from which a story is written. Even an objective report must have an angle.

Consider these two headlines that describe a marine accident.



The first headline alludes to other, possibly recent, cruise ship disasters and may be hinting that there is something wrong with the cruise ship industry. The second headline, however, suggests no such opinion and supplies only the most basic facts of the incident.

Standards for News Reporting

The ideal of journalism is to present news in a way that is objective, accurate, and thorough. The best news stories contain the following elements:

- **Objectivity** The story takes a balanced point of view toward the issues; it is not biased, nor does it reflect a specific attitude or opinion.
- **Accuracy** The story presents factual information that can be verified.
- **Thoroughness** The story presents all sides of an issue; it includes background information, telling *who*, *what*, *when*, *where*, *why*, and *how*.

Balanced Versus Biased Reporting

Objectivity in news reporting can be measured by how balanced or biased the story is.

Balanced reporting represents all sides of an issue equally and fairly.

A balanced news story

- represents people and subjects in a neutral light
- treats all sides of an issue equally
- does not include inappropriate questions
- does not show stereotypes or prejudice toward people of a particular race, gender, age, religion, or other group
- does not leave out important background information that is needed to establish a context or perspective

Biased reporting is reporting in which one side is favored over another or in which the subject is unfairly represented. Biased reporting may show an overly negative view of a subject, or it may encourage racial, gender, or other stereotypes and prejudices. Sometimes biased reporting is apparent in the journalist's choice of sources.

Sources are the people interviewed for the news report, and also any written materials and documents the journalist used for background information. From each source, the journalist gets a different point of view. To decide whether news reporting is balanced or biased, you will need to pay attention to the sources. For a news story on a new medicinal drug, for instance, if the journalist's only source is a representative from the company that made the drug, the report may be biased. But if the journalist also includes the perspective of someone neutral, such as a scientist who is objectively studying the effects of drugs, the report may be more balanced. It is important to evaluate the **credibility**, or believability and trustworthiness, of both a source and the report itself. The following chart shows which sources are credible.

Sources for News Stories

Credible Sources	Weak Sources
<ul style="list-style-type: none"> • experts in a field or subject area • people directly affected by the reported event (eyewitnesses) • published reports that are specifically mentioned or shown 	<ul style="list-style-type: none"> • unnamed or anonymous sources • people who are not involved in the reported event (for example, people who heard about a story from a friend) • research, data, or reports that are not specifically named or are referred to only in vague terms (for example, "Research shows that...")

5 Advertising

Advertising is a sponsor's paid use of various media to promote products, services, or ideas. Some common forms of advertising are shown in the chart.

Type of Ad	Characteristics
Billboard	a large outdoor advertising sign
Print Ad	typically appears in magazines and newspapers; uses eye-catching graphics and persuasive copy
Flyer	a print ad that is circulated by hand or mail
Infomercial	an extended ad on TV that usually includes detailed product information, demonstrations, and testimonials
Public Service Announcement	a message aired on radio or TV to promote ideas that are considered to be in the public interest
Political Ad	broadcast on radio or TV to promote political candidates
Trailer	a short film promoting an upcoming movie, TV show, or video game

Marketing is the process of transferring products and services from producer to consumer. It involves determining the packaging and pricing of a product, how it will be promoted and advertised, and where it will be sold. One way companies market their products is by becoming media sponsors.

Sponsors pay for their products to be advertised. These companies hire advertising agencies to create and produce specific campaigns for their products. They then buy television or radio airtime or magazine, newspaper, or billboard space to feature ads where the target audience is sure to see them. Because selling time and space to advertisers generates much of the income the media need to function, the media need advertisers just as much as advertisers need the media.

Product placement is the intentional and identifiable featuring of brand-name products in movies, television shows, video games, and other media. The intention is to have viewers feel positive about a product because they see a favorite character using it. Another purpose may be to promote product recognition.

5.1 PERSUASIVE TECHNIQUES

Persuasive techniques are the methods used to convince an audience to buy a product or adopt an idea. Advertisers use a combination of visuals, sound, special effects, and words to persuade their target audience. Recognizing the following techniques can help you evaluate persuasive media messages and identify misleading information:

Emotional appeals use strong feelings rather than factual evidence to persuade consumers. Here is an example of an emotional appeal that targets people's pity: "Would you let a child go hungry? Give to St. Cecelia's Homeless and Hungry Program."

Bandwagon appeals use the argument that a person should believe or do something because "everyone else" does. These appeals take advantage of people's desire to be socially accepted. Purchasing a product seems less risky when many others also find it worthy to buy. An example of a bandwagon appeal is "Don't be the last to own a Little Jiffy digital camera."

Slogans are memorable phrases used in advertising campaigns. Slogans substitute catchy language for factual information.

Logical appeals rely on logic and facts, appealing to a consumer's reason and his or her respect for authority. Two examples of logical appeals are expert opinions and product comparisons.

Celebrity ads use one of the following two categories of spokesperson:

- **Celebrity authorities** are experts in a particular field. Advertisers hope that audiences will transfer the respect or admiration they have for the person to

the product. For example, a famous race car driver may endorse, or recommend, a particular car model. Associating the driver's expertise with the product, viewers assume it must be a high-performance car.

- **Celebrity spokespeople** are famous people who endorse a product. Advertisers hope that audiences will associate the product with the celebrity.

Product comparison involves comparing a product with its competition. The competing product is portrayed as inferior. The intended effect is for people to question the quality of the competing product and to believe the featured product is superior.

6 Elements of Design

The design of a media product is just as important as the words are in conveying the message. Like words, visual elements are used to persuade, inform, and entertain.

Graphics and images, such as charts, diagrams, maps, timelines, photographs, illustrations, cartoons, book covers, and symbols, present information that can be quickly and easily understood. The following basic elements are used to give meaning to visuals:

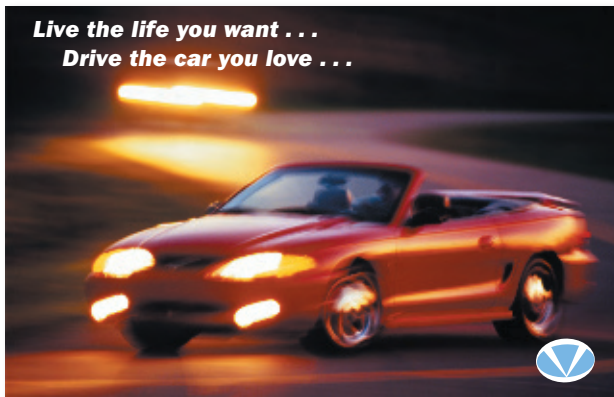
Color can be used to highlight important elements such as headlines and subheads. It can also create mood, because many colors have a strong emotional or psychological impact on the reader or viewer. For example, warm colors more readily draw the eye and are often associated with happiness and comfort. Cool colors are often associated with feelings of peace and contentment or sometimes sadness.

Lines—strokes or marks—can be thick or thin, long or short, and smooth or jagged. They can focus attention and create a feeling of depth. They can frame an object. They can also direct a viewer's eye or create a sense of motion.

Texture is the apparent surface quality of an object. For example, an object's texture can be glossy, rough, wet, or shiny. Texture can be used to create contrast. It can also be used to make an image look "real." For example, a pattern on wrapping paper can create a feeling of depth even though the texture is only visual and cannot be felt.

Shape is the external outline of an object. Shapes can be used to symbolize living things or geometric objects. They can emphasize visual elements and add interest. Shapes can also symbolize ideas.

Notice how this photograph uses these design elements to convey a message.



In “reading” this visual image for its message, take note of the following:

- The **main image** in this photo is a sports car. The **lines** in this picture are intentionally blurred to suggest speed. Also, the primarily horizontal lines of the car and the background suggest motion and speed.
- The main **colors** in the photograph are red, orange, yellow, and black. The first three are warm colors, suggesting heat. The red also suggests speed, and the orange and yellow create a dazzling brilliance.
- The **shapes** in this photograph are rounded and slanted, conveying a sense of sleekness. The unclear edges lend a sense of mystery.
- The **texture** of the car appears shiny, due to the apparent shine on the hood and the side of the car. This texture suggests newness and sleekness.

Considering the design elements in this photograph, what message is it trying to convey about the car?

Who is the target audience, and how is the message specifically tailored to it? Think about the age group, ethnic group, gender, and/or profession the message is targeting. Decide how it relates to you.

What are the different techniques used to inform, persuade, entertain, and attract attention? Analyze the elements—such as humor, music, special effects, and graphics—that have been used to create the message. Think about how visual and sound effects, such as symbols, color, photographs, words, and music, support the purpose behind the message.

What messages are communicated (and/or implied) about certain people, places, events, behaviors, lifestyles, and so forth? The media try to influence who we are, what we believe in, how we view things, and what values we hold. Look or listen closely to determine whether certain types of behavior are being depicted and if judgments or values are communicated through those behaviors. What are the biases in the message?

How current, accurate, and credible is the information in this message? Think about the reputation of the source. Note the broadcast or publication date of the message and whether the message might change quickly. If a report or account is not supported by facts, authoritative sources, or eyewitness accounts, you should question the credibility of the message.

What is left out of this message that might be important to know? Think about what the message is asking you to believe. Also think about what questions come to mind as you watch, read, or listen to the message.

7 Evaluating Media Messages

Being able to respond critically to media images and messages will help you evaluate the reliability of the content and make informed decisions. Here are six questions to ask about any media message:

Who made—and who sponsored—this message, and for what purpose? The source of the message is a clue to its purpose. If the source of the message is a private company, that company may be trying to sell you a product. If the source is a government agency, that agency may be trying to promote a program or philosophy. To discover the purpose, think about why its creator paid for and produced the message.

Applying Strategies to the SAT* and ACT

The test items in this section are modeled after test formats that are used on the SAT and ACT. The strategies presented here will help you prepare for these tests and others. This section offers general test-taking strategies and tips for answering multiple-choice items in critical reading and writing, as well as samples for impromptu writing and essay writing. For each test, read the tips in the margin. Then apply the tips to the practice items. You can also apply the tips to Assessment Practice tests in this book.

1 General Test-Taking Strategies

- Arrive on time and be prepared. Be sure to bring either sharpened pencils with erasers or pens—whichever you are told to bring.
- If you have any questions, ask them before the test begins. Make sure you understand the test procedures, the timing, and the rules.
- Read the test directions carefully. Look at the passages and questions to get an overview of what is expected.
- Tackle the questions one at a time rather than thinking about the whole test.
- Refer back to the reading selections as needed. For example, if a question asks about an author's attitude, you might have to reread a passage for clues.
- If you are not sure of your answer, make a logical guess. You can often arrive at the correct answer by reasoning and eliminating wrong answers.
- As you fill in answers on your answer sheet, make sure you match the number of each test item to the numbered space on the answer sheet.
- Don't look for patterns in the positions of correct choices.
- Only change an answer if you are sure your original choice is incorrect. If you do change an answer, erase your original choice neatly and thoroughly.
- Look for main ideas as you read passages. They are often stated at the beginning or the end of a paragraph. Sometimes the main idea is implied.
- Check your answers and reread your essay.

* SAT is a registered trademark of the College Board, which was not involved in the production of, and does not endorse, this product.

2 Critical Reading

Most tests contain a critical reading section that measures your ability to read, understand, and interpret passages. The passages may be either fiction or nonfiction, and they can be 100 words or 500 to 850 words. They are drawn from literature, the humanities, social studies, and the natural sciences.

Directions: Read the following passage. Base your answers to questions 1 and 2 on what is stated or implied in the passage.

PASSAGE

Mathematics is a living plant which has flourished and languished with the rise and fall of civilizations. Created in some prehistoric period, it struggled for existence through centuries of prehistory and further centuries of recorded history. It finally secured a firm grip on life in the highly congenial soil of Greece and waxed strong for a brief period. In this period it produced one perfect flower, Euclidean geometry. The buds of other flowers opened slightly and with close inspection the outlines of trigonometry and algebra could be discerned; but these flowers withered with the decline of Greek civilization, and the plant remained dormant for one thousand years.

Such was the state of mathematics when the plant was transported to Europe proper and once more imbedded in fertile soil. By A.D. 1600 it had regained the vigor it had possessed at the very height of the Greek period and was prepared to break forth with unprecedented brilliance. If we may describe the mathematics known before 1600 as elementary mathematics, then we may state that elementary mathematics is infinitesimal compared to what has been created since. In fact, a person possessed of the knowledge Newton had at the height of his powers would not be considered a mathematician today for, contrary to popular belief, mathematics must now be said to begin with the calculus and not to end there.

—Morris Kline, *Mathematics in Western Culture*

1. Which statement expresses the **main** idea of the first paragraph in this passage?
- (A) Botany and mathematics both date back to prehistoric times.
(B) Ancient Greeks saw a connection between numbers and plants.
(C) Euclidian geometry is an advanced form of mathematical thinking.
(D) New branches of mathematics developed over the centuries.
(E) Mathematics thrived in some early civilizations but stagnated in others.
2. The comparison between mathematics and plants conveys the idea that
- (A) both mathematics and plants need the right conditions to thrive
(B) people who understand plants usually have strong mathematical skills
(C) early civilizations believed that mathematics was a type of plant
(D) mathematics and plants cannot be transported to new areas
(E) mathematics and plants have both been useful to civilization

Tips: Multiple Choice

A multiple-choice question consists of a stem and a set of choices. On some tests, there are four choices. On the SAT, there are five. The stem is usually in the form of a question or an incomplete sentence. One of the choices correctly answers the question or completes the sentence.

- 1 Read the stem carefully and try to answer the question without looking at the choices.
- 2 Pay attention to key words in the stem. They may direct you to the correct answer. Question 1 is looking for the *main* idea of a paragraph. There is no information in the paragraph to suggest choices (A) and (B). Choices (C) and (D) focus on minor points. Only choice (E) captures the main idea.
- 3 Read all the choices before deciding on the correct answer.
- 4 Some questions ask you to interpret a figure of speech. Question 2, for example, asks you to explain the meaning of a metaphor.
- 5 After reading all the choices, eliminate any that you know are incorrect. In question 2, all of the choices mention mathematics and plants, but only choice (A) expresses the correct relationship between the key words in the metaphor.

Answers: 1. (E), 2. (A)

Directions: Base your answers to questions 1 and 2 on the two passages below.

PASSAGE 1

I feel that writing is an act of **hope**, a sort of communion with our fellow men. The writer of good will carries a lamp to **illuminate** the dark corners. Only that, nothing more—a tiny beam of light to show some hidden aspect of reality, to help decipher and understand it and thus to initiate, if possible, a change in the conscience of some readers.

—Isabelle Allende, from “Writing as an Act of Hope”

PASSAGE 2

The most effective writer is not he who announces a particular discovery, who convinces men of a particular conclusion, who demonstrates that this measure is right and that measure wrong; but he who rouses in others the activities that must issue in discovery, who awakes men from their indifference to the right and the wrong, **who nerves their energies to seek for the truth and live up to it at whatever cost.** The influence of such a writer is dynamic. He does not teach men how to use sword and musket, but he inspires their souls with courage and sends a strong will into their muscles. He does not, perhaps, enrich your stock of data, but he clears away the film from your eyes that you may search for data to some purpose. He does not, perhaps, convince you, but **he strikes you, undeceives you, animates you.**

—George Eliot, from “Thomas Carlyle”

Tips: Two Passages

Questions are sometimes based on a pair of related passages, which may have completely different views or may simply describe different aspects of the same subject. The two passages here discuss the role of the writer.

- 1** Before reading the passages, skim all the questions to see what information you will need.
- 2** Find topic sentences and ask yourself whether the passages support or refute their topic sentences. In this case, both passages support their claims with examples and discussion.
- 3** You can determine an author’s attitude toward a subject by his or her choice of words. In passage 1, the words *hope* and *illuminate* convey the author’s positive perspective.
- 4** Analyze supporting details. The author of passage 2 uses examples to support the claim that an effective writer has a dynamic influence on readers.
- 5** When working with two passages, look for related or contrasting ideas. To answer question 2, you have to find a common thread in the discussions on the role of the writer. Eliminate any answers that pertain to only one passage or to neither of the passages.

Answers: 1. (C), 2. (D)

- 1** 1. In passage 2, the phrase “the activities that must issue in discovery” refers to the
 - (A) publication of scientific research
 - (B) interpretation of hidden clues
 - (C) pursuit of knowledge
 - (D) development of an individual writing style
 - (E) desire to discover the truth
2. To judge from these excerpts, the authors of these passages would most likely agree with which one of the following statements? **5**
 - (A) A writer is effective when he or she has a social conscience.
 - (B) Writers carry the burden of educating readers.
 - (C) Writers are undervalued in some societies.
 - (D) A writer can have a powerful effect on readers.
 - (E) Writers have a rare talent that must not be wasted.

Directions: Read the following passage, taken from an early 20th-century short story. Based on what is stated or implied in the passage, answer questions 1 through 5, which appear on the next page.

PASSAGE

- 1 Mother called **me** to the house to bring cobs, and called me again to gather eggs in the middle of the afternoon. She called me a third time. Her face looked uncomfortable.
- 2 She said, "If the Slumps go by, do not ask them for any plums."
- 5 Mother knew I would not ask.
 "If they offer any, do not take them."
 "What shall I say?"
 "Say we do not care for them."
 "If they make me take them?"
- 10 "Refuse them."
 When the Slumps came in sight the horses were walking. The Niniscaw was fifteen miles away and the team was tired. I thought I could talk to the children as the wagon passed, but just before it reached me, Mr. Slump hit the horses twice with a willow branch. They trotted, and the wagon rattled by.
- 15 The children on the last seat were facing toward me. They laughed and waved their arms. Clubby leaned backward and caught up a handful of plums. The wagon bed must have been half filled. He flung them toward me; and then another handful. They fell, scattering, in the thick dust, which curled around them in little eddies, almost hiding them before I could catch
- 20 them up.
 The plums were small and red. They felt warm to my fingers. I wiped them on the front of my dress, and dropped them in my apron. I waited only for one secret rite, before I ran, heart pounding, to tell my mother what I had discovered.
- 25 She interrupted me, "Did they see you picking them up?"
 I thought of myself standing like Clubby Slump, mouth open, without moving. I laughed till two plums rolled out of my apron. "Oh, yes! I had them picked up almost before the dust stopped wriggling. I called, 'Thank you.'"
- 30 Still mother was not pleased. "Throw them away," she said. "Surely you would not care to eat something **flung** to you in the road."
- 4 It was hard to speak. I moved close to her and whispered, "Can't I keep them?"
 Mother left the room. It seemed long before she came back. She put
- 35 her arm around me and said, "Take them to the pump and wash them thoroughly. Eat them slowly, and do not swallow the skins. You will not want many of them, for you will find them bitter and not fit to eat."
 I went out quietly, knowing I would never tell her that they were strange on my tongue as wild honey, holding the warmth of sand that sun had
- 40 fingered, and the mystery of water under leaning boughs.
 For I had eaten one at the road.

—Grace Stone Coates, from "Wild Plums"

Tips: Reading Text

- 1 Notice the characters who are presented in a passage. Be alert to details about their appearance, personality, or behavior.
- 2 Identify the point of view from which the story is being told. In a first-person narrative, the narrator is a character in the story and uses the pronouns *I* and *me*. In a third-person narrative, the narrator is outside the story and uses the pronouns *he*, *she*, and *they*.
- 3 Try to visualize the setting as you read, filling in details as they are presented. In this passage, we see a young girl living on a farm. It is dry country, miles from water and covered with "thick dust."
- 4 Remember that a word can have several different meanings or subtle shades of meaning. The word *flung*, for example, expresses an attitude that a more neutral word could not convey.
- 5 Some test questions will ask you to interpret a figure of speech or an image. Try to understand why the author chose a particular image and what effect it achieves. The images in lines 38–40 capture the warmth and sweetness of the fresh plums.

Answers: 1. (A), 2. (C), 3. (D), 4. (A), 5. (E)

1. The dialogue between the girl and her mother in lines 4–10 helps to
 - (A) reveal their personalities and suggest the conflict
 - (B) foreshadow the Slumps’ reaction to the girl
 - (C) create sympathy for the girl
 - (D) criticize the mother’s bossiness
 - (E) portray the Slumps in a negative light
2. The description in lines 11–14 suggests that Mr. Slump is
 - (A) overbearing to people and cruel to animals
 - (B) compassionate and well-disposed toward the girl
 - (C) determined to avoid contact with the girl
 - (D) picky and compulsively punctual
 - (E) intimidated by the girl’s mother
3. Later in the passage, readers learn that the “secret rite” referred to in lines 22–24 involves the girl’s
 - (A) thanking Clubby Slump for the plums
 - (B) vowing to keep a secret from her mother
 - (C) planting a plum seed beside the road
 - (D) eating a plum before she gets home
 - (E) getting revenge on Mr. Slump
4. The mother’s use of the word *flung* in line 31 conveys an attitude of
 - (A) disgust
 - (B) indifference
 - (C) joy
 - (D) determination
 - (E) graciousness
5. The simile “strange on my tongue as wild honey” suggests that the girl found the plums to be 5
 - (A) overly sweet
 - (B) unpleasantly unfamiliar
 - (C) hard to swallow
 - (D) dangerously forbidden
 - (E) deliciously exotic

The critical reading section may feature sentence completion questions that test your knowledge of vocabulary. They may also measure your ability to figure out how different parts of a sentence logically fit together.

Directions: Choose the word or set of words that, when inserted, best fits the meaning of the complete sentence.

1. In human relationships, making _____ about people's motivations often _____ misunderstandings and conflicts. **1**
 - (A) pronouncements . . diffuses
 - (B) assumptions . . creates
 - (C) jokes . . symbolizes
 - (D) comments . . contemplates **2**
 - (E) judgments . . explains
2. James Joyce _____ the traditional narrative structure of the novel by focusing on the stream of consciousness in the characters' minds rather than on the action in the _____ world. **3**
 - (A) debunked . . imaginary
 - (B) perpetuated . . multidimensional
 - (C) internalized . . unconscious
 - (D) redefined . . external
 - (E) explicated . . literary
3. The physical fit and similarities among fossils and rocks in widely separated land masses provided support for Alfred Wegener's theory of _____ drift. **4**
 - (A) continental
 - (B) galactic
 - (C) atmospheric
 - (D) oceanic
 - (E) ecological
4. Because the comatose patient was _____ to stimuli, the trauma physician ordered a complete panel of _____ and brain imaging studies. **5**
 - (A) averse . . psychological
 - (B) overexposed . . personality
 - (C) unresponsive . . neurological **6**
 - (D) disinclined . . linguistic
 - (E) amenable . . computational

Tips: Sentence Completion

- 1** When you are completing sentences with two words missing, think about which pair of suggested words fits both blanks.
- 2** If one word in the answer choice is wrong, eliminate that choice from consideration. In sentence 1, *comments* makes sense, but *contemplates* does not.
- 3** Look for key words or phrases that link the ideas in a sentence. The word *by* in sentence 2 introduces a phrase that explains how something was done—in this case, the way in which Joyce rejected traditional structure.
- 4** If you don't know a word's meaning, look for context clues in the sentence. In sentence 3, for example, ask yourself: What sort of theory would deal with land masses?
- 5** Identify relationships between ideas. In sentence 4, there is a cause-and-effect relationship, which is signaled by the word *because*.
- 6** A prefix can help unlock the meaning of a word. The Greek prefix *neuro-* means "nerve." In this sentence, the doctor is concerned with the patient's neurological, or nervous, system.

Answers: 1. (B), 2. (D), 3. (A), 4. (C)

3 Writing

The writing section of standardized tests measures your ability to express ideas clearly and correctly. You will be asked to identify errors in grammar and usage and to improve sentences and paragraphs.

Directions: The following sentence contains either a single error or no error. If it does contain an error, select the underlined part that must be changed to make the sentence correct. If the sentence is correct as written, select answer choice (E).

1. Conscientious people realize that some of the responsibility for carbon dioxide emissions rest with their personal consumption of energy. No error
- (A) 3 (B) 2 (C) (D) (E) 1

Directions: Determine if the underlined part of the following sentence needs improvement. If it does, select the best change presented. If the original phrasing is best, select answer (A).

2. Volunteering is a rewarding way of giving back to the community and to develop your own skills.
- (A) also develop 4
(B) a way to develop
(C) development of
(D) of developing 5
(E) developed

Directions: Following is an early draft of an essay. Read it and answer the question.

The Grand Canyon: A Historical Lens

- (1) The Grand Canyon offers a dramatic snapshot of natural history.
(2) Caves in the cliffs hide many unique artifacts. (3) Archaeological evidence shows that hunter-gatherers inhabited the canyon for about 8,000 years.
(4) The nomadic lifestyle of the region began to disappear around 1000 B.C.
(5) At that time, villages appeared and introduced agriculture.

3. Which of the following sentences best combines sentences 4 and 5? 6
- (A) The nomadic lifestyle of the region began to disappear around 1000 B.C., villages appeared and introduced agriculture.
(B) The nomadic lifestyle of the region began to disappear around 1000 B.C., as villages appeared and introduced agriculture.
(C) The nomadic lifestyle of the region began to disappear around 1000 B.C., being a time when agriculture was introduced and villages appeared.
(D) The nomadic lifestyle of the region began to disappear around 1000 B.C., causing villages to appear, which introduced agriculture.
(E) The nomadic lifestyle of the region began to disappear around 1000 B.C., introducing villages and agriculture.

Tips: Grammar and Style

- 1 Read the entire sentence or passage to grasp its overall meaning. Pay particular attention to any underlined portions.
- 2 Watch for subject-verb agreement when using an indefinite pronoun like *some*. If the word it refers to in the sentence is singular, the verb must also be singular; if the referent is plural, the verb must be plural.
- 3 Use suffixes to uncover word meanings. Knowing that the suffix *-ous* means “full of” helps unlock the meaning of *conscientious*—“full of conscience.”
- 4 Read through all of the choices before deciding which revision is best. In this case, answer (A) is *not* correct, because it would create a sentence that did not have parallel structure.
- 5 Be sure that words or phrases that serve similar grammatical functions in a sentence have parallel structures. In this case, gerund phrases should be used consistently.
- 6 When combining sentences, think about how the ideas are related. Subordinating conjunctions such as *when*, *while*, and *before* express a relationship of time. Conjunctions that show the manner in which something occurs include *as* and *as if*.

Answers: 1. (C), 2. (D), 3. (B)

4 Essay

To determine how well you can develop and express ideas, many tests ask you to write an essay in response to an assignment, or prompt. The essay will represent a first draft and be scored based on the following criteria:

- **Focus** Establish a point of view in the opening paragraph.
- **Organization** Maintain a logical progression of ideas.
- **Support for Ideas** Use details and examples to develop an argument.
- **Style/Word Choice** Use words accurately and vary your sentences.
- **Grammar** Use Standard English and proofread for errors.

Think carefully about the issue presented in this quotation and the assignment below.

One of a community's most important assets is its land. There has been ongoing tension in many communities between those who favor using land for residential and commercial development and those who support preservation of natural habitats.

Assignment: If your community had proposed building a hospital on a tract of open prairie, would you support the project? Plan and write an essay in which you develop your opinion on this issue. Support your opinion with specific examples and reasons drawn from your reading and experience.

SAMPLE ESSAY

If my community proposed building a hospital on an expanse of prairie, I definitely would not support it. 1

I know that community hospitals are important and that saving human lives should be a priority in civilized societies. The fact is, though, that a hospital can be built anywhere. 2 There are also other ways of providing health care to community residents, including clinics and advanced transportation by ambulance and helicopter to fully equipped facilities.

A prairie, on the other hand, is a delicate ecosystem that evolved naturally and can never be replaced. 3 There would be no options available to the flora and fauna that have adapted to life in that specific habitat if we destroyed it. In demolishing a prairie, we would be dooming unique species of living things to extinction.

As human beings, we wield an enormous amount of power. The mere fact that we can propose drastically changing our environment is an indication of that influence. But with power comes responsibility. It is essential that we transcend our individual points of view and consider the global impact of our actions.

We have an obligation to look out for the well-being not only of other human beings, but also of all the living things in our world. Building a hospital on our vanishing prairie is not the way to meet that obligation. 4

Tips: Writing an Essay

The SAT allows only 25 minutes for you to write an essay. Before you begin writing, take a few minutes to jot down the main points you want to make. Allow time to reread and proofread your essay before you hand it in.

- 1 When you're writing a persuasive essay, state your point of view in the introduction. Be sure to keep your purpose in mind as you write.
- 2 Take the opposing point of view into consideration and respond to it.
- 3 Include concrete examples in the body of your essay to clarify your points and strengthen your arguments.
- 4 Make sure your essay has a conclusion, even if it is just a single sentence. A conclusion pulls your ideas together and lets the reader know that you have finished.
- 5 There will not be time to recopy your essay, so if you have to make a correction, do so neatly and legibly.
- 6 You don't have to write a long essay. Length is less important than clarity of thought and correctness of expression. Your essay could range from 200 to 400 words.

Act An act is a major unit of action in a play, similar to a chapter in a book. Depending on their lengths, plays can have as many as five acts.

See also **Drama**; **Scene**.

Alexandrine See **Spenserian Stanza**.

Allegory An allegory is a work with two levels of meaning, a literal one and a symbolic one. In such a work, most of the characters, objects, settings, and events represent abstract qualities. Personification is often used in traditional allegories. As in a fable or parable, the purpose of an allegory may be to convey truths about life, to teach religious or moral lessons, or to criticize social institutions.

Example: The best-known allegory in the English language is John Bunyan's *Pilgrim's Progress*. Christian, the hero of Bunyan's work, represents all people. Other allegorical characters include Mr. Worldly Wiseman, Faithful, and Hopeful. The allegory traces Christian's efforts to achieve a godly life.

See page 505.

Alliteration Alliteration is the repetition of consonant sounds at the beginnings of words. Poets use alliteration to impart a musical quality to their poems, to create mood, to reinforce meaning, to emphasize particular words, and to unify lines or stanzas. Note the examples of alliteration in the following lines:

Out from the marsh, from the foot of misty
Hills and bogs, bearing God's hatred,
Grendel came . . .

—*Beowulf*

See pages 41, 840.

Allusion An allusion is an indirect reference to a person, place, event, or literary work with which the author believes the reader will be familiar.

Example: In Thomas Gray's "Elegy Written in a Country Churchyard," the speaker alludes to Milton, the famous English poet, and Cromwell, the leader of the Puritan revolt in the 17th century. These allusions to two of the best-known figures in English life emphasize the poet's ideas about what the lives of the obscure people buried in the churchyard might have been like had they had different opportunities.

See page 493.

Ambiguity Ambiguity is a technique in which a word, phrase, or event has more than one meaning or can be interpreted in more than one way. Some writers deliberately create this effect to give richness and depth of meaning.

See page 1229.

Analogy An analogy is a point-by-point comparison between two things for the purpose of clarifying the less familiar of the two subjects.

Anapest See **Meter**.

Anecdote An anecdote is a brief story that focuses on a single episode or event in a person's life and that is used to illustrate a particular point.

Anglo-Saxon Poetry Anglo-Saxon poetry, which was written between the 7th and 12th centuries, is characterized by a strong rhythm, or cadence, that makes it easily chanted or sung. It was originally recited by **scops**, poet-singers who traveled from place to place. Lines of Anglo-Saxon poetry are unified through alliteration and through use of the same number of accented syllables in each line. Typically, a line is divided by a **caesura**, or pause, into two parts, with each part having two accented syllables. Usually, one or both of the accented syllables in the first part share a similar sound with an accented syllable in the second part. This passage illustrates some of these characteristics:

Hē took what hē wanted, // all the treasures
Thāt pleased hīs eye, // heavy plates
And golden cups // and the glorious banner,
Loaded hīs arms // with all they could hold.

—*Beowulf*

Another characteristic of Anglo-Saxon poetry is the use of **kennings**, metaphorical compound words or phrases substituted for simple nouns.

Examples: Kennings from "The Seafarer" include "whales' home" for the sea and "givers of gold" for rulers or emperors. Examples from *Beowulf* include "shepherd of evil" for Grendel, and "folk-king" for Beowulf.

See pages 41, 103.

Antagonist An antagonist is usually the principal character in opposition to the **protagonist**, or hero of a narrative or drama. The antagonist can also be a force of nature.

See also **Character**; **Protagonist**.

Antithesis Antithesis is a figure of speech in which sharply contrasting words, phrases, clauses, or sentences are juxtaposed to emphasize a point. In a true antithesis, both the ideas and the grammatical structures are balanced.

Aphorism An aphorism is a brief statement that expresses a general observation about life in a witty, pointed way incorporating **subtlety**, or careful distinctions. Unlike proverbs, which may stem from oral folk tradition, aphorisms originate with specific authors. “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested,” from Francis Bacon’s essay “Of Studies,” is an example of an aphorism.

See page 463.

Apostrophe Apostrophe is a figure of speech in which an object, an abstract quality, or an absent or imaginary person is addressed directly, as if present and able to understand. Writers use apostrophe to express powerful emotions, as in this apostrophe to the ocean:

Roll on, thou deep and dark blue Ocean, roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin, his control
Stops with the shore; upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man’s ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknell’d, uncoffin’d, and
unknown. . . .

—George Gordon, Lord Byron,
Childe Harold’s Pilgrimage

See page 849.

Archetype An archetype is a pattern in literature that is found in a variety of works from different cultures throughout the ages. An archetype can be a plot, a character, an image, or a setting. For example, the association of death and rebirth with winter and spring is an archetype common to many cultures.

Aside In drama, an aside is a short speech directed to the audience, or another character, that is not heard by the other characters on stage.

See also **Soliloquy**.

Assonance Assonance is the repetition of a vowel sound in two or more stressed syllables that do not end with the same consonant. Poets use assonance to emphasize certain words, to impart a musical quality, to create a mood, or to unify a passage. An example of assonance is the repetition of the long *e* sound in the following lines. Note that the repeated sounds are not always spelled the same.

When I have fears that I may cease to be
Before my pen has glean’d my teeming brain

—John Keats,
“When I Have Fears That I May Cease to Be”

See pages 840, 1183.

See also **Alliteration**; **Consonance**; **Rhyme**.

Atmosphere See **Mood**.

Audience Audience is the person or persons who are intended to read or hear a piece of writing. The intended audience of a work determines its form, style, tone, and the details included.

Author’s Purpose A writer usually writes for one or more of these purposes: to inform, to entertain, to express himself or herself, or to persuade readers to believe or do something. For example, the purpose of a news report is to inform; the purpose of an editorial is to persuade the readers or audience to do or believe something.

See pages 97, 505, 601, 671.

Author’s Perspective An author’s perspective is a unique combination of ideas, values, feelings, and beliefs that influences the way the writer looks at a topic. **Tone**, or attitude, often reveals an author’s perspective. For example, in “An Encounter with King George III,” Fanny Burney reveals her relationship with and sentiments toward the royal family, all of which feeds into the perspective she brings to her subject.

See pages 453, 681.

See also **Author’s Purpose**; **Tone**.

Autobiographical Essay See **Essay**.

Autobiography An autobiography is a writer's account of his or her own life. Autobiographies often convey profound insights as writers recount past events from the perspective of greater understanding and distance. A formal autobiography involves a sustained, lengthy narrative of a person's history, but other autobiographical narratives may be less formal and briefer. Under the general category of autobiography fall such writings as diaries, journals, memoirs, and letters. Both formal and informal autobiographies provide revealing insights into the writer's character, attitudes, and motivations, as well as some understanding of the society in which the writer lived. *The Book of Margery Kempe* is an autobiography.

See page 117.

See also **Diary; Memoir.**

Ballad A ballad is a narrative poem that was originally intended to be sung. Traditional folk ballads, written by unknown authors and handed down orally, usually depict ordinary people in the midst of tragic events and adventures of love and bravery. They tend to begin abruptly, focus on a single incident, use dialogue and repetition, and suggest more than they actually state. They often contain supernatural elements.

Typically, a ballad consists of four-line stanzas, or quatrains, with the second and fourth lines of each stanza rhyming. Each stanza has a strong rhythmic pattern, usually with four stressed syllables in the first and third lines and three stressed syllables in the second and fourth lines. The rhyme scheme is usually *abcb* or *aabb*. "Barbara Allan," and "Get Up and Bar the Door" are ballads. Notice the rhythmic pattern in the following stanza:

Ō slowly, slowly rase she up,	<i>a</i>
To the place where he was lyin',	<i>b</i>
And when she drew the curtain by:	<i>c</i>
"Young man, I think you're dyin'."	<i>b</i>

—"Barbara Allan"

A **literary ballad** is a ballad with a single author. Modeled on the early English and Scottish folk ballads, literary ballads became popular during the romantic period. Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" is a romantic literary ballad.

See pages 217, 813.

See also **Narrative Poem; Rhyme; Rhythm.**

Biography A biography is a type of nonfiction in which a writer gives a factual account of someone else's life. Written in the third person, a biography may cover a person's entire life or focus on only an important part of it. An outstanding example of a biography is James Boswell's *The Life of Samuel Johnson*. Modern biography includes a popular form called **fictionalized biography**, in which writers use their imaginations to re-create past conversations and to elaborate on some incidents.

Blank Verse Blank verse is unrhymed poetry written in iambic pentameter. Because iambic pentameter resembles the natural rhythm of spoken English, it has been considered the most suitable meter for dramatic verse in English. Shakespeare's plays are written largely in blank verse, as is Milton's epic *Paradise Lost*. Blank verse has also been used frequently for long poems, as in the following:

And now, with gleams of half-extinguished thought
With many recognitions dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again;

—William Wordsworth,
"Lines Composed a Few Miles Above Tintern Abbey"

See pages 344, 347.

See also **iambic Pentameter; Meter; Rhythm.**

Caesura A caesura is a pause or a break in a line of poetry. Poets use a caesura to emphasize the word or phrase that precedes it or to vary the rhythmical effects.

See also **Anglo-Saxon Poetry.**

Carpe Diem The term *carpe diem* is a Latin phrase meaning "seize the day." This "live for the moment" theme characterizes the work of the 17th-century Cavalier poets, including Andrew Marvell, Robert Herrick, and Richard Lovelace.

Cast of Characters The cast of characters is a list of all the characters in a play, usually in the order of appearance. This list is found at the beginning of a script.

Character Characters are the people, and sometimes animals or other beings, who take part in the action of a story or novel. Events center on the lives of one or more characters, referred to as **main characters**. The other characters, called **minor characters**, interact with the main characters and help move the story along.

Characters may also be classified as either static or dynamic. **Static characters** tend not to change much over the course of the story. They do not experience life-altering moments and seem to act the same, even though their situations may change. In contrast, **dynamic characters** evolve as individuals, learning from their experiences and growing emotionally.

See pages 77, 141, 143, 661, 945, 1127, 1319, 1363.

See also **Antagonist; Characterization; Foil; Motivation; Protagonist.**

Characterization Characterization refers to the techniques that writers use to develop characters. There are four basic methods of characterization:

1. A writer may use physical description. In William Trevor's "The Distant Past," the narrator describes the Middletons. "They had always been thin, silent with one another, and similar in appearance: a brother and sister who shared a family face. It was a bony countenance, with pale blue eyes and a sharp, well-shaped nose and high cheekbones."
2. A character's nature may be revealed through his or her own speech, thoughts, feelings, or actions. In Trevor's story, the reader learns about the kind of life the Middletons lead: "Together they roved the vast lofts of their house, placing old paint tins and flowerpot saucers beneath the drips from the roof. At night they sat over their thin chops in a dining-room that had once been gracious..."
3. The speech, thoughts, feelings, and actions of other characters can be used to develop a character. The attitudes of the townspeople to the Middletons help the reader understand the old couple better: "An upright couple,' was the Canon's public opinion of the Middletons, and he had been known to add that eccentric views would hurt you less than malice."
4. The narrator can make direct comments about the character's nature. The narrator in Trevor's story comments, "The Middletons were in their middle-sixties now and were reconciled to a life that became more uncomfortable with every passing year."

See pages 141, 143, 1015, 1199, 1139, 1319, 1363.

See also **Character; Narrator.**

Chorus In the theater of ancient Greece, the chorus was a group of actors who commented on the action of the play. Between scenes, the chorus sang and danced to musical accompaniment, giving insights into the message of the play. The chorus is often considered a kind of ideal spectator,

representing the response of ordinary citizens to the tragic events that unfold. Certain dramatists have continued to employ this classical convention as a way of representing the views of the society being depicted.

See also **Drama.**

Cliché A cliché is an overused expression that has lost its freshness, force, and appeal. The phrase "quiet as a mouse" is an example of a cliché.

Climax In a plot structure, the climax, or turning point, is the moment when the reader's interest and emotional intensity reach a peak. The climax usually occurs toward the end of a story and often results in a change in the characters or a solution to the conflict.

See also **Plot; Resolution.**

Comedy A comedy is a dramatic work that is light and often humorous in tone, usually ending happily with a peaceful resolution of the main conflict. A comedy differs from a **farce** by having a more believable plot, more realistic characters, and less boisterous behavior.

See also **Drama; Farce.**

Comic Relief Comic relief consists of humorous scenes, incidents, or speeches that are included in a serious drama to provide a reduction in emotional intensity. Because it breaks the tension, comic relief allows an audience to prepare emotionally for events to come.

Example: Comic relief in *Macbeth* is provided by Macbeth's garrulous, vulgar porter at the beginning of Act II, Scene 3, just after Duncan's murder. This scene is needed to relax the tension built up in the preceding scenes.

Complication A complication is an additional factor or problem introduced into the rising action of a story to make the conflict more difficult. In some cases, a plot complication presents a character with a moral dilemma or quandry that seems to make it harder or nearly impossible for a character to get what he or she wants.

Conceit See **Extended Metaphor.**

Conflict A conflict is a struggle between opposing forces that is the basis of a story's plot. An **external conflict** pits a character against nature, society, or another character. An **internal conflict** is a conflict between opposing forces within a character.

Example: In Elizabeth Gaskell's "Christmas Storms and Sunshine," Mrs. Hodgson is in a running conflict with Mrs. Jenkins.

See pages 247, 1341.

See also **Antagonist; Plot.**

Connotation Connotation is the emotional response evoked by a word, in contrast to its **denotation**, which is its literal meaning. *Kitten*, for example, is defined as “a young cat.” However, the word also suggests, or connotes, images of softness, warmth, and playfulness.

Consonance Consonance is the repetition of consonant sounds within and at the ends of words, as in the following example:

In Breughel’s *Icarus*, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; . . .
—W. H. Auden, “Musée des Beaux Arts”

See also **Alliteration**; **Assonance**.

Contradiction See **Paradox**

Controlling Image See **Extended Metaphor**; **Imagery**.

Couplet A couplet is a rhymed pair of lines. A simple couplet may be written in any rhythmic pattern. The following couplet is written in iambic tetrameter (lines of four iambs each):

Had we but world enough, and time,
This coyness, lady, were no crime.
—Andrew Marvell, “To His Coy Mistress”

A **heroic couplet** consists of two rhyming lines written in iambic pentameter. The term *heroic* comes from the fact that English poems having heroic themes and elevated style have often been written in iambic pentameter. Alexander Pope’s masterful use of the heroic couplet made it a popular verse form during the neoclassical period.

See page 611.

Creation Myth See **Myth**.

Critical Essay See **Essay**.

Dactyl See **Meter**.

Denotation See **Connotation**.

Dénouement See **Plot**.

Description Description is writing that helps a reader to picture scenes, events, and characters. It helps the reader understand exactly what someone or something is like. To create description, writers often use sensory images—words and phrases that enable the reader to see, hear, smell, taste, or feel the subject described—and figurative language. Effective description also relies on precise nouns, verbs, adjectives, and adverbs, as well as carefully selected details. The following passage contains clear details and images:

Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp. . . . The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant’s rusty bicycle-pump.
—James Joyce, “Araby”

See page 1199.

See also **Diction**; **Figurative Language**; **Imagery**.

Dialect Dialect is a particular variety of language spoken in one place by a distinct group of people. A dialect reflects the colloquialisms, grammatical constructions, distinctive vocabulary, and pronunciations that are typical of a region. At times writers use dialect to establish or emphasize settings, as well as to develop characters.

See pages 217, 783, 1213.

Dialogue Dialogue is conversation between two or more characters in either fiction or nonfiction. In drama, the story is told almost exclusively through dialogue, which moves the plot forward and reveals characters’ motives.

See page 1213.

See also **Drama**.

Diary A diary is a writer’s personal day-to-day account of his or her experiences and impressions. Most diaries are private and not intended to be shared. Some, however, have been published because they are well written and provide useful perspectives on historical events or on the everyday life of particular eras. Samuel Pepys’s diary is one of the most famous diaries in British literature.

Diction A writer’s or speaker’s choice of words is called diction. Diction includes both vocabulary (individual words)

and syntax (the order or arrangement of words). Diction can be formal or informal, technical or common, abstract or concrete. In the following complex sentence, the diction is formal:

Examples: Much of the diction in Aldous Huxley's essay "Words and Behavior" is formal, which is appropriate to the seriousness of his subject. The lofty, elevated diction in John Milton's *Paradise Lost* befits the poem's exalted subject and themes. By contrast, the blandness of the diction in W. H. Auden's "The Unknown Citizen"—for example, the words *employers*, *advertisements*, *advantages*, and *population*—helps establish the detached, ironic tone of the poem.

See also **Connotation**; **Style**.

Drama Drama is literature in which plot and character are developed through dialogue and action; in other words, drama is literature in play form. It is performed on stage and radio and in films and television. Most plays are divided into acts, with each act having an emotional peak, or climax, of its own. The acts sometimes are divided into scenes; each scene is limited to a single time and place. Most contemporary plays have two or three acts, although some have only one act.

See pages 347, 1213

See also **Act**; **Dialogue**; **Scene**; **Stage Directions**.

Dramatic Irony See **Irony**.

Dramatic Monologue A dramatic monologue is a lyric poem in which a speaker addresses a silent or absent listener in a moment of high intensity or deep emotion, as if engaged in private conversation. The speaker proceeds without interruption or argument, and the effect on the reader is that of hearing just one side of a conversation. This technique allows the poet to focus on the feelings, personality, and motivations of the speaker.

See also **Lyric Poetry**; **Soliloquy**.

Dynamic Character See **Character**.

Elegy An elegy is an extended meditative poem in which the speaker reflects upon death—often in tribute to a person who has died recently—or on an equally serious subject. Most elegies are written in formal, dignified language and are serious in tone. Alfred, Lord Tennyson's *In Memoriam*, written in memory of his friend Arthur Henry Hallam, is a famous elegy.

Elizabethan (Shakespearean) Sonnet See **Sonnet**.

End Rhyme See **Rhyme**.

English (Shakespearean) Sonnet See **Sonnet**.

Epic Hero An epic hero is a larger-than-life figure who often embodies the ideals of a nation or race. Epic heroes take part in dangerous adventures and accomplish great deeds. Many undertake long, difficult journeys and display great courage and superhuman strength.

Epic Poem An epic is a long narrative poem on a serious subject presented in an elevated or formal style. An epic traces the adventures of a hero whose actions consist of courageous, even superhuman, deeds, which often represent the ideals and values of a nation or race. Epics typically address universal issues, such as good and evil, life and death, and sin and redemption. *Beowulf* is an enduring epic of the Anglo-Saxon period.

Epic Simile See **Simile**.

Epigram The epigram is a literary form that originated in ancient Greece. It developed from simple inscriptions on monuments into a literary genre—short poems or sayings characterized by conciseness, balance, clarity, and wit. A classic epigram is written in two parts, the first establishing the occasion or setting the tone and the second stating the main point. A few lines taken from a longer poem can also be an epigram. Epigrams are used for many purposes, including the expression of friendship, grief, criticism, praise, and philosophy.

Epitaph An epitaph is an inscription on a tomb or monument to honor the memory of a deceased person. The term *epitaph* is also used to describe any verse commemorating someone who has died. Although a few humorous epitaphs have been composed, most are serious in tone. Ben Jonson's "On My First Son" is sometimes called an epitaph.

See page 525.

Epithet An epithet is a brief phrase that points out traits associated with a particular person or thing. Homer's *Iliad* contains many examples of epithets, such as the references to Achilles as "the great runner" and to Hector as "killer of men."

Essay An essay is a brief work of nonfiction that offers an opinion on a subject. The purpose of an essay may be to express ideas and feelings, to analyze, to inform, to entertain, or to persuade. In a **persuasive essay**, a writer attempts to convince readers to adopt a particular opinion or to perform a certain action. Most persuasive essays present a series of facts, reasons, or examples in support of an opinion or proposal. Sir Francis Bacon's "Of Studies" and "Of Marriage and Single Life" are good examples of the persuasive essay.

Essays can be formal or informal. A **formal essay** examines a topic in a thorough, serious, and highly

organized manner. An **informal essay** presents an opinion on a subject, but not in a completely serious or formal tone. Characteristics of this type of essay include humor, a personal or confidential approach, a loose and sometimes rambling style, and often a surprising or unconventional topic. Mary Wollstonecraft's *A Vindication of the Rights of Woman* is a formal essay, meant to analyze and persuade. Joseph Addison's essays from *The Spectator* are informal, meant to express observations, ideas, and feelings and to entertain with gentle humor and wit.

A **personal essay** is a type of informal essay. Personal essays allow writers to express their viewpoints on subjects by reflecting on events or incidents in their own lives. George Orwell's "Shooting an Elephant" is an example of a personal essay.

See pages 463, 719, 1251.

Exaggeration See **Hyperbole**.

Exemplum An exemplum is a short anecdote or story that helps illustrate a particular moral point. Developed in the Middle Ages, this form was widely used by Geoffrey Chaucer in *The Canterbury Tales*.

Exposition See **Plot**.

Expository Essay See **Essay**.

Extended Metaphor Like any metaphor, an extended metaphor is a comparison between two essentially unlike things that nevertheless have something in common. It does not contain the word *like* or *as*. In an extended metaphor, two things are compared at length and in various ways—perhaps throughout a stanza, a paragraph, or even an entire work. The likening of God to a shepherd in "Psalm 23" is an example of an extended metaphor.

Like an extended metaphor, a **conceit** parallels two essentially dissimilar things on several points. A conceit, though, is a more elaborate, formal, and ingenious comparison than the ordinary extended metaphor. Sometimes a conceit forms the framework of an entire poem, as in John Donne's "A Valediction: Forbidding Mourning," in which the poet describes his own and his lover's souls as the two legs of a mathematician's compass.

See page 517.

See also **Figurative Language**; **Metaphor**; **Simile**.

External Conflict See **Conflict**.

Falling Action See **Plot**.

Fantasy *Fantasy* is a term applied to works of fiction that display a disregard for the restraints of reality. The aim of a fantasy may be purely to delight or may be to make a serious

comment. Some fantasies include extreme or grotesque characters. Others portray realistic characters in a realistic world who only marginally overstep the bounds of reality.

Example: In *Gulliver's Travels*, Jonathan Swift creates imaginary worlds to present his satire of 18th-century England.

See page 635.

Farce A farce is a type of exaggerated comedy that features an absurd plot, ridiculous situations, and humorous dialogue. The main purpose of a farce is to keep an audience laughing. The characters are usually **stereotypes**, or simplified examples of different traits or qualities. Comic devices typically used in farces include mistaken identity, deception, wordplay—such as puns and double meanings—and exaggeration.

See also **Comedy**; **Stereotype**.

Fiction Fiction refers to works of prose that contain imaginary elements. Although fiction, like nonfiction, may be based on actual events and real people, it differs from nonfiction in that it is shaped primarily by the writer's imagination. The two major types of fiction are novels and short stories. The four basic elements of a work of fiction are **character**, **setting**, **plot**, and **theme**.

See also **Novel**; **Short Story**.

Figurative Language Figurative language is language that communicates ideas beyond the literal meaning of words. Figurative language can make descriptions and unfamiliar or difficult ideas easier to understand. Special types of figurative language, called **figures of speech**, include **simile**, **metaphor**, **personification**, **hyperbole**, and **apostrophe**.

Figures of Speech See **Figurative Language**.

First-Person Point of View See **Point of View**.

Flashback A flashback is a scene that interrupts the action of a narrative to describe events that took place at an earlier time. It provides background helpful in understanding a character's present situation.

Examples: The use of flashback in Virginia Woolf's "The Duchess and the Jeweller" helps to reveal the conflicting emotions and motivations of the jeweller. The use of flashback in William Trevor's "The Distant Past" provides important background for understanding the relationship of the Middletons to the townspeople.

See page 1229.

Foil A foil is a character whose traits contrast with those of another character. A writer might use a minor character as a foil to emphasize the positive traits of the main character.

See also **Character**.

Folk Ballad See **Ballad**.

Folk Tale A folk tale is a short, simple story that is handed down, usually by word of mouth, from generation to generation. Folk tales include legends, fairy tales, myths, and fables. Folk tales often teach family obligations or societal values.

See also **Legend**; **Myth**; **Fable**.

Foot See **Meter**.

Foreshadowing Foreshadowing is a writer's use of hints or clues to indicate events that will occur later in a story. Foreshadowing creates suspense and at the same time prepares the reader for what is to come.

Example: In "The Rocking-Horse Winner," the strange mad frenzy with which Paul rides his rocking horse early in the story foreshadows the tragedy of his final ride.

See pages 345, 1229.

Form At its simplest, form refers to the physical arrangement of words in a poem—the length and placement of the lines, the grouping of lines into stanzas, and any **graphical** element that enhances the poem's meaning. The term can also refer to other kinds of patterning in poetry—anything from rhythm and other sound patterns to the design of a traditional poetic type, such as a sonnet or dramatic monologue.

See also **Genre**; **Stanza**.

Frame Story A frame story exists when a story is told within a narrative setting or frame—hence creating a story within a story.

Examples: The collection of tales in Chaucer's *The Canterbury Tales*, including "The Pardoner's Tale" and "The Wife of Bath's Tale," are set within a frame story. The frame is introduced in "The Prologue," in which 30 characters on a pilgrimage to Canterbury agree to tell stories to pass the time. "Federigo's Falcon" and the other tales in Boccaccio's *Decameron* are set within a similar framework. The frame, or outer story, is about ten characters fleeing plague-ravaged Florence, Italy, who decide to amuse themselves by telling stories.

See page 183.

Free Verse Free verse is poetry that does not have regular patterns of rhyme and meter. The lines in free verse often flow more naturally than do rhymed, metrical lines and thus achieve a rhythm more like that of everyday human speech. Much 20th-century poetry, such as T. S. Eliot's "The Hollow Men," is written in free verse.

See pages 1117, 1303.

See also **Meter**; **Rhyme**.

Genre Genre refers to the distinct types into which literary works can be grouped. The four main literary genres are fiction, poetry, nonfiction, and drama.

Gothic Literature Gothic literature is characterized by grotesque characters, bizarre situations, and violent events. Mary Shelley's *Frankenstein* can be considered Gothic literature.

Graphics See **Form**.

Haiku Haiku is a form of Japanese poetry in which 17 syllables are arranged in three lines of 5, 7, and 5 syllables. The rules of haiku are strict. In addition to the syllabic count, the poet must create a clear picture that will evoke a strong emotional response in the reader. Nature is a particularly important source of inspiration for Japanese haiku poets, and details from nature are often the subjects of their poems.

Hero A hero, or **protagonist**, is a central character in a work of fiction, drama, or epic poetry. A traditional hero possesses good qualities that enable him or her to triumph over an antagonist who is bad or evil in some way.

The term **tragic hero**, first used by the Greek philosopher Aristotle, refers to a central character in a drama who is dignified or noble. According to Aristotle, a tragic hero possesses a defect, or tragic flaw, that brings about or contributes to his or her downfall. This flaw may be poor judgment, pride, weakness, or an excess of an admirable quality. The tragic hero, Aristotle noted, recognizes his or her flaw and its consequences, but only after it is too late to change the course of events. The characters Macbeth and Hamlet in Shakespeare's tragedies are tragic heroes.

A **cultural hero** is a hero who represents the values of his or her culture. Such a hero ranks somewhere between ordinary human beings and the gods. The role of a cultural hero is to provide a noble image that will inspire and guide the actions of mortals. Beowulf is a cultural hero.

In more recent literature, heroes do not necessarily command the attention and admiration of an entire culture. They tend to be individuals whose actions and decisions reflect personal courage. The conflicts they face are not on an epic scale but instead involve moral dilemmas presented in the course of living. Such heroes are often in a struggle with established authority because their actions challenge accepted beliefs.

See also **Epic**; **Protagonist**; **Tragedy**.

Heroic Couplet See **Couplet**.

Historical Context The historical context of a literary work refers to the social conditions that inspired or influenced its creation. To understand and appreciate some works, the reader must relate them to events in history.

See pages 471, 635, 719, 861.

Historical Writing Historical writing is the systematic telling, often in narrative form, of the past of a nation or group of people. Historical writing generally has the following characteristics: (1) it is concerned with real events; (2) it uses chronological order; and (3) it is usually an objective retelling of facts rather than a personal interpretation. The Venerable Bede's *A History of the English Church and People* is an example of historical writing.

See page 97.

See also **Primary Sources; Secondary Sources.**

Humor In literature there are three basic types of humor, all of which may involve exaggeration or irony. **Humor of situation** is derived from the plot of a work. It usually involves exaggerated events or situational irony, which occurs when something happens that is different from what was expected. **Humor of character** is often based on exaggerated personalities or on characters who fail to recognize their own flaws, a form of dramatic irony. **Humor of language** may include sarcasm, exaggeration, puns, or verbal irony, which occurs when what is said is not what is meant. In *Candide*, Voltaire uses all three kinds of humor, including absurd situations, ridiculous characters, and ironic descriptions.

See page 661.

See also **Comedy; Farce; Irony.**

Hyperbole Hyperbole is a figure of speech in which the truth is exaggerated for emphasis or for humorous effect. Notice the jarring effect created by this hyperbole:

“Through the aperture driver and passenger, not six inches between them, remained for an eternity eye to eye.”

—Elizabeth Bowen, “The Demon Lover”

See also **Figurative Language; Understatement.**

Iamb See **Meter.**

Iambic Pentameter Iambic pentameter is a metrical pattern of five feet, or units, each of which is made up of two syllables, the first unstressed and the second stressed. Iambic pentameter is the most common meter used in English poetry; it is the meter used in blank verse and in the sonnet. The following line is an example of iambic pentameter:

How soon hath Time, the subtle thief of youth
—John Milton, “How Soon Hath Time”

See page 347, 611, 861.

See also **Blank Verse; Meter; Sonnet.**

Idiom An idiom is a common figure of speech whose meaning is different from the literal meaning of its words. For example, the phrase “raining cats and dogs” does not literally mean that cats and dogs are falling from the sky; the expression means “raining heavily.”

Imagery The term *imagery* refers to words and phrases that create vivid sensory experiences for the reader. The majority of images are visual, but imagery may also appeal to the senses of smell, hearing, taste, and touch. In addition, images may re-create sensations of heat (thermal), movement (kinetic), or bodily tension (kinesthetic). Effective writers of both prose and poetry frequently use imagery that appeals to more than one sense simultaneously. For example, in John Keats's ode “To Autumn,” the image “Thy hair soft-lifted by the winnowing wind” appeals to two senses—sight and touch.

When an image describes one sensation in terms of another, the technique is called **synesthesia**. For example, the phrase “cold smell of potato mold” from Seamus Heaney's poem “Digging” is an image appealing to smell described in terms of touch (temperature).

A poet may use a **controlling image** to convey thoughts or feelings. A controlling image is a single image or comparison that extends throughout a literary work and shapes its meaning. A controlling image is sometimes an **extended metaphor**. The image of the Greek vase in Keats's “Ode on a Grecian Urn” and the image of digging in Heaney's poem “Digging” are controlling images.

See pages 103, 325, 879, 1303.

See also **Description; Kinesthetic Imagery.**

Informal Essay See **Essay.**

Interior Monologue See **Monologue; Stream of Consciousness.**

Internal Conflict See **Conflict.**

Internal Rhyme See **Rhyme.**

Interview An interview is a conversation conducted by a writer or reporter in which facts or statements are elicited from another person, recorded, and then broadcast or published.

Irony Irony is a contrast between expectation and reality. This incongruity often has the effect of surprising the reader or viewer. The techniques of irony include hyperbole, understatement, and sarcasm. Irony is often subtle and easily overlooked or misinterpreted.

There are three main types of irony. **Situational irony** occurs when a character or the reader expects one thing to happen but something else actually happens. In Thomas Hardy's poem "Ah, Are You Digging on My Grave?" the speaker questions who is digging on her grave and why. The responses to her questions and the final revelation shock the speaker and create a shattering irony in the poem. **Verbal irony** occurs when a writer or character says one thing but means another. An example of verbal irony is the title of Jonathan Swift's essay "A Modest Proposal." The reader soon discovers that the narrator's proposal is outrageous rather than modest and unassuming. **Dramatic irony** occurs when the reader or viewer knows something that a character does not know. For example, in Act One of Shakespeare's *Macbeth*, the audience knows that Macbeth is thinking of killing Duncan, but Duncan does not.

See pages 453, 621, 1175, 1363.

Italian (Petrarchan) Sonnet See Sonnet.

Kenning See Anglo-Saxon Poetry.

Kinesthetic Imagery Kinesthetic imagery re-creates the tension felt through muscles, tendons, or joints in the body. In the following passage, Seamus Heaney uses kinesthetic imagery to describe his father's potato digging:

... I look down
Till his straining rump among the flowerbeds
Bends low, comes up twenty years away
Stooping in rhythm through potato drills
Where he was digging.
—Seamus Heaney, "Digging"

See page 1303.

See also Imagery.

Journal See Diary.

Legend A legend is a story passed down orally from generation to generation and popularly believed to have a historical basis. While some legends may be based on real people or situations, most of the events are either greatly exaggerated or fictitious. Like myths, legends may incorporate supernatural elements and magical deeds. But legends differ from myths in that they claim to be stories

about real human beings and are often set in a particular time and place.

Letters *Letters* refers to the written correspondence exchanged between acquaintances, friends, or family members. Most letters are private and not designed for publication. However, some are published and read by a wider audience because they are written by well-known public figures or provide important information about the period in which they were written.

Examples: *The Paston Letters*, the correspondence of a family in 15th-century England, is a famous collection of letters. John Keats's collected letters provide an excellent portrait of the poet's intellect, imagination, and relationships with others. See page 127.

Limited Point of View See Point of View.

Line The line is the core unit of a poem. In poetry, line length is an essential element of the poem's meaning and rhythm. There are a variety of terms to describe the way a line of poetry ends or is connected to the next line. Line breaks, where a line of poetry ends, may coincide with grammatical units. However, a line break may also occur in the middle of a grammatical or syntactical unit, creating a pause or emphasis. Poets use a variety of line breaks to play with meaning, thereby creating a wide range of effects.

Literary Ballad See Ballad.

Literary Criticism Literary criticism refers to writing that focuses on a literary work or a genre, describing some aspect of it, such as its origin, its characteristics, or its effects.

Literary Nonfiction Literary nonfiction is nonfiction that is recognized as being of artistic value or that is about literature. Autobiographies, biographies, essays, and eloquent speeches typically fall into this category.

Lyric A lyric is a short poem in which a single speaker expresses personal thoughts and feelings. Most poems other than dramatic and narrative poems are lyrics. In ancient Greece, lyrics were meant to be sung—the word *lyric* comes from the word *lyre*, the name of a musical instrument that was used to accompany songs. Modern lyrics are not usually intended for singing, but they are characterized by strong, melodic rhythms. Lyrics can be in a variety of forms and cover many subjects, from love and death to everyday experiences. They are marked by imagination and create for the reader a strong, unified impression. The following lines from John Keats's famous poem exemplify the emotional intensity of lyric poetry:

When I have fears that I may cease to be
 Before my pen has glean'd my teeming brain,
 Before high piled books, in charactry,
 Hold like rich garner's the full ripen'd grain;
 —John Keats,
 “When I Have Fears That I May Cease to Be”

See also **Poetry**.

Main Character See **Character**.

Major Character See **Character**.

Maxim A maxim is a brief and memorable statement of general truth, one that often imparts guidance or advice. This type of writing is common in the Book of Ecclesiastes of the Bible.

Memoir A memoir is a form of autobiographical writing in which a person recalls significant events and people in his or her life. Most memoirs share the following characteristics: (1) they usually are structured as narratives told by the writers themselves, using the first-person point of view; (2) although some names may be changed to protect privacy, memoirs are true accounts of actual events; (3) although basically personal, memoirs may deal with newsworthy events having a significance beyond the confines of the writer's life; (4) unlike strictly historical accounts, memoirs often include the writers' feelings and opinions about historical events, giving the reader insight into the impact of history on people's lives.

See also **Autobiography**.

Metaphor A metaphor is a figure of speech that compares two things that have something in common. Unlike similes, metaphors do not use the words *like* or *as*, but make comparisons directly. In the following poem, the phrase “Time's winged chariot” is a metaphor in which the swift passage of time is compared to a speeding chariot:

But at my back I always hear
 Time's winged chariot hurrying near
 —Andrew Marvell, “To His Coy Mistress”

See pages 335, 489, 849, 953.

See also **Extended Metaphor**; **Figurative Language**; **Simile**.

Metaphysical Poetry Metaphysical poetry is a style of poetry written by a group of 17th-century poets, of whom John Donne was the first. The metaphysical poets

rejected the conventions of Elizabethan love poetry, with its musical quality and themes of courtly love. Instead, they approached subjects such as religion, death, and even love by analyzing them logically and philosophically. The metaphysical poets were intellectuals who, like the ideal Renaissance man, were well-read in a broad spectrum of subjects. The characteristics of metaphysical poetry include more than just an intellectual approach to subject matter, however. Instead of the lyrical style of most Elizabethan poetry, metaphysical poets used a more colloquial, or conversational, style. In spite of the simplicity of the words, the ideas may seem obscure or confusing at first, because metaphysical poets loved to play with language. Donne's writing is filled with surprising twists: unexpected images and comparisons, as well as the use of **paradox**, seemingly contradictory statements that in fact reveal some element of truth. Donne's poem “A Valediction: Forbidding Mourning” contains many characteristics of metaphysical poetry.

See page 514, 517.

See also **Paradox**.

Meter Meter is the repetition of a regular rhythmic unit in a line of poetry. Each unit, known as a **foot**, has one stressed syllable (indicated by a -) and either one or two unstressed syllables (indicated by a v). The four basic types of metrical feet are the **iamb**, an unstressed syllable followed by a stressed syllable; the **trochee**, a stressed syllable followed by an unstressed syllable; the **anapest**, two unstressed syllables followed by a stressed syllable; and the **dactyl**, a stressed syllable followed by two unstressed syllables.

Two words are typically used to describe the meter of a line. The first word identifies the type of metrical foot—iambic, trochaic, anapestic, or dactylic—and the second word indicates the number of feet in a line: **monometer** (one foot); **dimeter** (two feet); **trimeter** (three feet); **tetrameter** (four feet); **pentameter** (five feet); **hexameter** (six feet); and so forth. The meter in this poem is iambic tetrameter:

I hold it true, whate'er befall;
 I feel it, when I sorrow most;
 'Tis better to have loved and lost
 Than never to have loved at all.

—Alfred, Lord Tennyson, *In Memoriam*

See page 861.

See also **Free Verse**; **iambic Pentameter**; **Rhythm**; **Scansion**.

Minor Character See **Character**.

Mise-en-Scène *Mise-en-scène* is a term from the French that refers to the various physical aspects of a dramatic presentation, such as lighting, costumes, scenery, makeup, and props.

Mock Epic A mock epic uses the lofty style and conventions of epic poetry to satirize a trivial subject. In *The Rape of the Lock*, Alexander Pope pokes fun of a silly quarrel by narrating it in a formal manner.

See page 611.

Modernism Modernism was a movement roughly spanning the time period between the two world wars, 1914–1945. Modernist writers departed from 19th century traditions, such as **realism**, preferring more flexible, experimental approaches emphasizing subjectivity and fragmentation, such as **stream-of-consciousness** and **free verse**. Modernist works often focus on the theme of the alienation of the individual. T. S. Eliot's poetry and Virginia Woolf's prose are examples of modernist literature.

See page 1114.

Monologue In a drama, the speech of a character who is alone on stage, voicing his or her thoughts, is known as a monologue. In a short story or a poem, the direct presentation of a character's unspoken thoughts is called an **interior monologue**. An interior monologue may jump back and forth between past and present, displaying thoughts, memories, and impressions just as they might occur in a person's mind.

See page 945.

See also **Stream of Consciousness**; **Dramatic Monologue**.

Mood Mood is the feeling or atmosphere that a writer creates for the reader. The writer's use of connotation, imagery, figurative language, sound and rhythm, and descriptive details all contribute to the mood. In his poem "Do Not Go Gentle into That Good Night," Dylan Thomas creates a solemn mood as he addresses his ailing father:

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

—Dylan Thomas,
"Do Not Go Gentle into That Good Night"

See pages 929, 995.

See also **Connotation**; **Description**; **Diction**; **Figurative Language**; **Imagery**; **Style**; **Tone**.

Motif A motif is a recurring word, phrase, image, object, idea, or action in a work of literature. Motifs function as unifying devices and often relate directly to one or more major themes. Motifs in "The Prologue" to *The Canterbury Tales*, for example, include images of earthly love along with images of spiritual devotion. In *Macbeth*, references to blood, sleep, and water form motifs in the play.

Motivation Motivation is the stated or implied reason behind a character's behavior. The grounds for a character's actions may not be obvious, but they should be comprehensible and consistent, in keeping with the character as developed by the writer.

See page 247, 1127.

See also **Character**.

Myth A myth is a traditional story, passed down through generations, that explains why the world is the way it is. Myths are essentially religious because they present supernatural events and beings and articulate the values and beliefs of a cultural group.

Narrative A narrative is any type of writing that is primarily concerned with relating an event or a series of events. A narrative can be imaginary, as is a short story or novel, or factual, as is a newspaper account or a work of history. The word *narration* can be used interchangeably with *narrative*, which comes from the Latin word meaning "tell."

See also **Fiction**; **Nonfiction**; **Novel**; **Plot**; **Short Story**.

Narrative Poem A narrative poem is a poem that tells a story using elements of character, setting, and plot to develop a theme. Epics, such as *Beowulf* and the *Iliad*, are narrative poems, as are ballads. Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* is also a narrative poem.

See also **Ballad**.

Narrator The narrator of a story is the character or voice that relates the story's events to the reader.

Examples: In James Joyce's "Araby," the narrator participates in the incidents he recounts. The narrator of Elizabeth Gaskell's "Christmas Storms and Sunshine" is, on the other hand, observant but detached.

See pages 183, 995.

Naturalism An extreme form of realism, naturalism in fiction involves the depiction of life objectively and precisely,

without idealizing. However, the naturalist creates characters who are victims of environmental forces and internal drives beyond their comprehension and control. Naturalistic fiction conveys the belief that universal forces result in an indifference to human suffering. Thomas Hardy's novel *Tess of the D'Urbervilles* is a famous example of British naturalism.

See page 1015.

See also **Realism**.

Neoclassicism *Neoclassicism* refers to the attitudes toward life and art that dominated English literature during the Restoration and the 18th century. Neoclassicists respected order, reason, and rules and viewed humans as limited and imperfect. To them, the intellect was more important than emotions, and society was more important than the individual. Imitating classical literature, neoclassical writers developed a style that was characterized by strict form, logic, symmetry, grace, good taste, restraint, clarity, and conciseness. Their works were meant not only to delight readers but also to instruct them in moral virtues and correct social behavior. Among the literary forms that flourished during the neoclassical period were the essay, the literary letter, and the epigram. The heroic couplet was the dominant verse form, and satire and parody prevailed in both prose and poetry. For examples of neoclassical works, see the selections by Alexander Pope, Jonathan Swift, and Samuel Johnson.

See page 601.

See also **Romanticism**.

Nonfiction Nonfiction is writing about real people, places, and events. Unlike fiction, nonfiction is largely concerned with factual information, although the writer shapes the information according to his or her purpose and viewpoint. Biography, autobiography, and newspaper articles are examples of nonfiction.

See also **Autobiography**; **Biography**; **Diary**; **Essay**; **Letters**; **Memoir**.

Novel A novel is an extended work of fiction. Like the short story, a novel is essentially the product of a writer's imagination. The most obvious difference between a novel and a short story is length. Because the novel is considerably longer, a novelist can develop a wider range of characters and a more complex plot.

Octave See **Sonnet**.

Ode An ode is a complex lyric poem that develops a serious and dignified theme. Odes appeal to both the imagination and the intellect, and many commemorate events or praise people or elements of nature. Examples of odes that

celebrate an element of nature are Percy Bysshe Shelley's "Ode to the West Wind" and "To a Skylark."

Off Rhyme See **Rhyme**.

Omniscient Point of View See **Point of View**.

Onomatopoeia Onomatopoeia is the use of words whose sounds echo their meanings, such as *buzz*, *whisper*, *gargle*, and *murmur*. Onomatopoeia as a literary technique goes beyond the use of simple echoic words, however. Skilled writers, especially poets, choose words whose sounds in combination suggest meaning. In the following lines, the poet uses onomatopoeia to help convey the images and meanings he wants to express:

Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim
—Gerard Manley Hopkins, "Pied Beauty"

See page 840.

Oral Literature Oral literature is literature that is passed from one generation to another by performance or word of mouth. Folk tales, fables, myths, chants, and legends are part of the oral tradition of cultures throughout the world.
See also **Fable**; **Folk Tale**; **Legend**; **Myth**.

Overstatement See **Understatement**.

Oxymoron See **Paradox**.

Parable A parable is a brief story that is meant to teach a lesson or illustrate a moral truth. A parable is more than a simple story, however. Each detail of the parable corresponds to some aspect of the problem or moral dilemma to which it is directed. The story of the prodigal son in the Bible is a classic parable.

Paradox A paradox is a statement that seems to **contradict**, or oppose, itself but, in fact, reveals some element of truth. Paradox is found frequently in the poetry of the 16th and 17th centuries. In Edmund Spenser's "Sonnet 30," he begins "My love is like to ice, and I to fire," and then continues to develop the paradox, asking why his "fire" does not melt and her "ice" and so on. A special kind of concise paradox is the **oxymoron**, which brings together two contradictory terms. Examples are "cruel kindness" and "brave fear."

See page 448, 453, 517.

See also **Metaphysical Poetry**.

Parallel Plot A parallel plot is a particular type of plot in which two stories of equal importance are told

simultaneously. The story moves back and forth between the two plots.

Parallelism Parallelism is the use of similar grammatical constructions to express ideas that are related or equal in importance. The parallel elements may be words, phrases, sentences, or paragraphs. In the following excerpt from Seamus Heaney's poem "Digging," the repeating grammatical structure creates rhythm and emphasis:

The cold smell of potato mold, the squelch and slap
Of soggy peat, the curt cuts of an edge
—Seamus Heaney, "Digging"

See also **Repetition**.

Parody Parody is writing that imitates either the style or the subject matter of a literary work for the purpose of criticism, humorous effect, or flattering tribute.

Pastoral A pastoral is a poem presenting shepherds in rural settings, usually in an idealized manner. The language and form of pastorals are artificial. The supposedly simple, rustic characters tend to use formal, courtly speech, and the meters and rhyme schemes are characteristic of formal poetry. Renaissance poets were drawn to the pastoral as a means of conveying their own emotions and ideas, particularly about love. Christopher Marlowe's "The Passionate Shepherd to His Love" is a pastoral.

See page 313.

Persona See **Speaker**.

Personal Essay See **Essay**.

Personification Personification is a figure of speech in which human qualities are attributed to an object, animal, or idea. Writers use personification to communicate feelings and images in a concise, concrete way. In line 117 of Thomas Gray's "Elegy Written in a Country Churchyard," for example, the earth is personified: "Here rests his head upon the lap of Earth." In the following lines, time is personified:

Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come,
—William Shakespeare, "Sonnet 116"

See pages 489, 953.

See also **Figurative Language**; **Metaphor**; **Simile**.

Persuasive Writing Persuasive writing is intended to convince a reader to adopt a particular opinion or to perform a certain action. Effective persuasion usually appeals to both the reason and the emotions of an audience.

Petrarchan Sonnet See **Sonnet**.

Plot The plot is the sequence of actions and events in a literary work. Generally, plots are built around a **conflict**—a problem or struggle between two or more opposing forces. Plots usually progress through stages: exposition, rising action, climax, and falling action.

The **exposition** provides important background information and introduces the setting, characters, and conflict. During the **rising action**, the conflict becomes more intense, and suspense builds as the main characters struggle to resolve their problem. The **climax** is the turning point in the plot when the outcome of the conflict becomes clear, usually resulting in a change in the characters or a solution to the conflict. After the climax, the **falling action** shows the effects of the climax. As the falling action begins, the suspense is over but the results of the decision or action that caused the climax are not yet fully worked out. The **resolution**, or **dénouement**, which often blends with the falling action, reveals the final outcome of events and ties up loose ends.

See pages 207, 247.

See also **Climax**; **Complication**; **Conflict**.

Poetry Poetry is language arranged in lines. Like other forms of literature, poetry attempts to re-create emotions and experiences. Poetry, however, is usually more condensed and suggestive than prose.

Poems often are divided into stanzas, or paragraph-like groups of lines. The stanzas in a poem may contain the same number of lines or may vary in length. Some poems have definite patterns of meter and rhyme. Others rely more on the sounds of words and less on fixed rhythms and rhyme schemes. The use of figurative language is also common in poetry.

The form and content of a poem combine to convey meaning. The way that a poem is arranged on the page, the impact of the images, the sounds of the words and phrases, and all the other details that make up a poem work together to help the reader grasp its central idea.

See also **Experimental Poetry**; **Form**; **Free Verse**; **Meter**; **Rhyme**; **Rhythm**; **Stanza**.

Point of View Point of view refers to the narrative perspective from which events in a story or novel are narrated.

In the **first-person point of view**, the narrator is a character in the work who tells everything in his or her own words and uses the pronouns *I*, *me*, and *my*. In the **third-person point of**

view, events are related by a voice outside the action, not by one of the characters. A third-person narrator uses pronouns like *he*, *she*, and *they*. In the **third-person omniscient point of view**, the narrator is an all-knowing, objective observer who stands outside the action and reports what different characters are thinking. In D. H. Lawrence's "The Rocking-Horse Winner," the use of a third-person omniscient narrator allows for psychological complexity and depth that would not be possible with a first-person narrator. In the **third-person limited point of view**, the narrator stands outside the action and focuses on one character's thoughts, observations, and feelings. Katherine Mansfield's "A Cup of Tea" is told primarily from the third-person limited point of view.

See pages 995, 1127, 1199.

See also **Narrator**.

Primary Sources Primary sources are accounts of events written by people who were directly involved in or witness to the events. Primary sources include materials such as diaries, letters, wills, and public documents. They also can include historical narratives in which the writer sets out to describe the specific experience of participating in or observing an event. See also **Secondary Sources**.

Prologue A prologue is an introductory scene in a drama.

Prop Prop, an abbreviation of *property*, refers to a physical object that is used in a stage production.

Prose Generally, *prose* refers to all forms of written or spoken expression that are not in verse. The term, therefore, may be used to describe very different forms of writing—short stories as well as essays, for example.

Protagonist The protagonist is the main character in a work of literature, who is involved in the central conflict of the story. Usually, the protagonist changes after the central conflict reaches a climax. He or she may be a hero and is usually the one with whom the audience tends to identify. In Boccaccio's story "Federigo's Falcon," the protagonist is Federigo.

See also **Antagonist; Character; Tragic Hero**.

Psalm A psalm is a sacred song or lyric poem. Most psalms were originally set to music and performed during worship services in the temples of ancient Israel. In the Bible, the Book of Psalms contains 150 sacred psalms.

Psychological Fiction An offshoot of **realism**, psychological fiction focuses on the conflicts and motivations of its characters. In such literature, plot events are often less important than the inner workings of each character's mind. A technique closely associated with psychological fiction is **stream of consciousness**, which presents the random flow of

a character's thoughts. Though psychological fiction is often viewed as a 20th-century invention found in the writing of Virginia Woolf, James Joyce, and others, earlier writers—such as George Eliot, Elizabeth Gaskell, and Thomas Hardy—can be said to employ this technique in varying degrees.

See page 1139.

See also **Realism**.

Purpose See **Author's Purpose**.

Quatrain A quatrain is a four-line stanza, as in the following example:

The story is familiar,
Everybody knows it well,
But do other enchanted people feel as nervous
As I do? The stories do not tell,
—Stevie Smith, "The Frog Prince"

See also **Poetry; Stanza**.

Realism As a general term, *realism* refers to any effort to offer an accurate and detailed portrayal of actual life. Thus, critics talk about Shakespeare's realistic portrayals of his characters and praise the medieval poet Chaucer for his realistic descriptions of people from different social classes.

More specifically, realism refers to a literary method developed in the 19th century. The realists based their writing on careful observations of ordinary life, often focusing on the middle or lower classes. They attempted to present life objectively and honestly, without the sentimentality or idealism that had colored earlier literature. Typically, realists developed their settings in great detail in an effort to re-create a specific time and place for the reader. Elements of realism can be found in the novels of Jane Austen and Charles Dickens, but it is not fully developed until the fiction of George Eliot. James Joyce's story "Araby" and Nadine Gordimer's "Six Feet of the Country" are examples of 20th-century realistic fiction.

See pages 968, 971.

See also **Naturalism**.

Recurring Theme See **Theme**.

Reflective Essay See **Essay**.

Refrain In poetry, a refrain is part of a stanza, consisting of one or more lines that are repeated regularly, sometimes with changes, often at the ends of succeeding stanzas.

Repetition Repetition is a technique in which a sound, word, phrase, or line is repeated for emphasis or unity. Repetition often helps to reinforce meaning and create

an appealing rhythm. The term includes specific devices associated with both prose and poetry, such as **alliteration** and **parallelism**.

See also **Alliteration**; **Parallelism**; **Sound Devices**.

Resolution See **Plot**.

Rhetorical Devices See **Analogy**; **Repetition**; **Rhetorical Questions**, *Glossary of Reading and Informational Terms*, page R129.

Rhyme Words rhyme when the sounds of their accented vowels and all succeeding sounds are identical, as in *amuse* and *confuse*. For true rhyme, the consonants that precede the vowels must be different. Rhyme that occurs at the end of lines of poetry is called **end rhyme**, as in Thomas Hardy's rhyming of *face* and *place* in "The Man He Killed." End rhymes that are not exact but approximate are called **off rhyme**, or **slant rhyme**, as in the words *come* and *doom* in Stevie Smith's "The Frog Prince." Rhyme that occurs within a single line is called **internal rhyme**:

Give crowns and pounds and guineas
—A. E. Housman, "When I Was One-and-Twenty"

Rhyme Scheme A rhyme scheme is the pattern of end rhyme in a poem. A rhyme scheme is charted by assigning a letter of the alphabet, beginning with *a*, to each line. Lines that rhyme are given the same letter. In the following stanza, for example, the rhyme scheme is *abab*:

Gather ye rosebuds while ye may,	<i>a</i>
Old time is still a-flying;	<i>b</i>
And this same flower that smiles today	<i>a</i>
Tomorrow will be dying.	<i>b</i>

—Robert Herrick,
"To the Virgins, to Make Much of Time"

See pages 525, 847, 1061.

See also **Ballad**; **Couplet**; **Quatrain**; **Rhyme**; **Sonnet**; **Spenserian Stanza**; **Villanelle**.

Rhythm Rhythm is a pattern of stressed and unstressed syllables in a line of poetry. Poets use rhythm to bring out the musical quality of language, to emphasize ideas, to create mood, to unify a work, and to heighten emotional response. Devices such as alliteration, rhyme, assonance, consonance, and parallelism often contribute to creating rhythm. The slow rhythms of the following lines help to convey the mysterious mood of the poem:

I listened in emptiness on the moor-ridge.
The curlew's tear turned its edge on the silence.
—Ted Hughes, "The Horses"

See page 861.

See also **Anglo-Saxon Poetry**; **Ballad**; **Meter**; **Spenserian Stanza**; **Sprung Rhythm**.

Rising Action See **Plot**.

Romance The romance has been a popular narrative form since the Middle Ages. Generally, the term refers to any imaginative adventure concerned with noble heroes, gallant love, a chivalric code of honor, daring deeds, and supernatural events. Romances usually have faraway settings, depict events unlike those of ordinary life, and idealize their heroes as well as the eras in which the heroes live. Medieval romances often are lighthearted in tone, consist of a number of episodes, and involve one or more characters in a quest.

Example: Thomas Malory's *Le Morte d'Arthur* is an example of a medieval romance. Its stories of kings, knights, and ladies relate many adventures, tales of love, superhuman feats, and quests for honor and virtue.

See pages 229, 247.

Romanticism *Romanticism* refers to a literary movement that flourished in Britain and Europe throughout much of the 19th century. Romantic writers looked to nature for their inspiration, idealized the distant past, and celebrated the individual. In reaction against neoclassicism, their treatment of subjects was emotional rather than rational, imaginative rather than analytical. The romantic period in English literature is generally viewed as beginning with the publication of *Lyrical Ballads*, poems by William Wordsworth and Samuel Taylor Coleridge.

See pages 796, 799.

See also **Neoclassicism**.

Sarcasm Sarcasm, a type of **verbal irony**, refers to a critical remark expressed in a mocking fashion. In some cases, a statement is sarcastic because its literal meaning is the opposite of its actual meaning.

See page 621.

See also **Irony**.

Satire Satire is a literary technique in which ideas, customs, behaviors, or institutions are ridiculed for the purpose of improving society. Satire may be gently witty, mildly abrasive, or bitterly critical, and it often uses exaggeration to force readers to see something in a more critical light.

Often, a satirist distances himself or herself from a subject by creating a fictional speaker—usually a calm and often naïve observer—who can address the topic without revealing the true emotions of the writer. The title character of Voltaire’s *Candide* is an example of such an observer. Whether the object of a satiric work is an individual person or a group of people, the force of the satire will almost always cast light on foibles and failings that are universal to human experience.

There are two main types of satire, named for the Roman satirists Horace and Juvenal; they differ chiefly in tone. **Horatian satire** is playfully amusing and seeks to correct vice or foolishness with gentle laughter and sympathetic understanding. Joseph Addison’s essays are examples of Horatian satire. **Juvenalian satire** provokes a darker kind of laughter. It is biting and criticizes corruption or incompetence with scorn and outrage. Jonathan Swift’s “A Modest Proposal” is an example of Juvenalian satire.

See pages 608, 621, 635, 1333.

See also **Irony**.

Scansion The process of determining meter is known as scansion. When you scan a line of poetry, you mark its stressed (´) and unstressed syllables (ˇ) in order to identify the rhythm.

See also **Meter**.

Scene In drama, a scene is a subdivision of an act. Each scene usually establishes a different time or place.

See also **Act**; **Drama**.

Scenery Scenery is a painted backdrop or other structures used to create the setting for a play.

Screenplay A screenplay is a play written for film.

Script The text of a play, film, or broadcast is called a script.

Scripture **Scripture** is literature that is considered sacred—that is, it is used in religious rituals of worship, initiation, celebration, and mourning. Such literature is usually preserved in what are considered holy books. The hymns, chants, prayers, myths, and other forms passed down through generations and combined as a body of scripture express the core beliefs of a group of people. The excerpts from the King James Bible are examples of scripture gathered from the Jewish and Christian traditions.

Secondary Sources Accounts written by people who were not directly involved in or witnesses to an event are called secondary sources. A history textbook is an example of a secondary source.

See also **Primary Sources**.

Sensory Details Sensory details are words and phrases that appeal to the reader’s senses of sight, hearing, touch, taste, and smell. For example, the sensory detail “a fine film of

rain” appeals to the senses of sight and touch. Sensory details stimulate the reader to create images in his or her mind.

See also **Imagery**.

Setting The setting of a literary work refers to the time and place in which the action occurs. A story can be set in an imaginary place, such as an enchanted castle, or a real place, such as London or Hampton Court. The time can be the past, the present, or the future. In addition to time and place, setting can include the larger historical and cultural contexts that form the background for a narrative. Setting is one of the main elements in fiction and often plays an important role in what happens and why.

See pages 971, 1213, 1319.

Sestet See **Sonnet**.

Shakespearean (English) Sonnet See **Sonnet**.

Short Story A short story is a work of fiction that centers on a single idea and can be read in one sitting. Generally, a short story has one main conflict that involves the characters, keeps the story moving, and stimulates readers’ interest.

See also **Fiction**.

Simile A simile is a figure of speech that compares two things that have something in common, using a word such as *like* or *as*. Both poets and prose writers use similes to intensify emotional response, stimulate vibrant images, provide imaginative delight, and concentrate the expression of ideas. In her story “The Duchess and the Jeweller,” Virginia Woolf uses similes to describe the duchess as she sits down:

As a parasol with many flounces, as a peacock with many feathers, shuts its flounces, folds its feathers, so she subsided and shut herself as she sank down in the leather armchair.

—Virginia Woolf, “The Duchess and the Jeweller”

An **epic simile** is a long comparison that often continues for a number of lines. It does not always contain the word *like* or *as*. Here is an example of an epic simile:

Conspicuous as the evening star that comes,
amid the first in heaven, at fall of night,
and stands most lovely in the west, so shone
in sunlight the fine-pointed spear
Achilles poised in his right hand. . . .

—Homer, the *Iliad*

See pages 77, 849, 953.

See also **Figurative Language**; **Metaphor**.

Situational Irony See **Irony**.

Slant Rhyme See **Rhyme**.

Soliloquy A soliloquy is a speech in a dramatic work in which a character speaks his or her thoughts aloud. Usually the character is on the stage alone, not speaking to other characters and perhaps not even consciously addressing the audience. (If there are other characters on stage, they are ignored temporarily.) The purpose of a soliloquy is to reveal a character's inner thoughts, feelings, and plans to the audience. Soliloquies are characteristic of Elizabethan drama; *Macbeth* has several soliloquies. Following is part of *Macbeth*'s most famous soliloquy:

Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.
—William Shakespeare, *Macbeth*

See pages 344, 347.

Sonnet A sonnet is a lyric poem of 14 lines, commonly written in **iambic pentameter**. For centuries the sonnet has been a popular form because it is long enough to permit development of a complex idea, yet short and structured enough to challenge any poet's skills. Sonnets written in English usually follow one of two forms.

The **Petrarchan**, or **Italian, sonnet**, introduced into English by Sir Thomas Wyatt, is named after Petrarch, the 14th-century Italian poet. This type of sonnet consists of two parts, called the **octave** (the first eight lines) and the **sestet** (the last six lines). The usual rhyme scheme for the octave is *abbaabba*. The rhyme scheme for the sestet may be *cdecde*, *cdccdc*, or a similar variation. The octave generally presents a problem or raises a question, and the sestet resolves or comments on the problem. John Milton's sonnets are written in the Petrarchan form.

The **Shakespearean**, or **English, sonnet** is sometimes called the **Elizabethan sonnet**. It consists of three quatrains, or four-line units, and a final couplet. The typical rhyme scheme is *abab cdcd efef gg*. In the English sonnet, the rhymed couplet at the end of the sonnet provides a final commentary on the subject developed in the three quatrains. Shakespeare's sonnets are the finest examples of this type of sonnet.

A variation of the Shakespearean sonnet is the **Spenserian sonnet**, which has the same structure but uses the interlocking rhyme scheme *abab bcbc cdcd ee*. Edmund Spenser's "Sonnet 30" is an example.

Some poets have written a series of related sonnets that have the same subject. These are called **sonnet sequences**, or **sonnet cycles**. Toward the end of the 16th century, writing sonnet sequences became fashionable, with a common subject being love for a beautiful but unattainable woman. Francesco Petrararch, Edmund Spenser, and Elizabeth Barrett Browning wrote sonnet sequences.

See pages 310, 325, 335, 954.

See also **iambic Pentameter**; **Lyric**; **Meter**; **Quatrain**.

Sound Devices See **Alliteration**; **Assonance**; **Consonance**; **Meter**; **Onomatopoeia**; **Repetition**; **Rhyme**; **Rhyme Scheme**; **Rhythm**.

Speaker The speaker of a poem, like the narrator of a story, is the voice that talks to the reader. In some poems, the speaker can be identified with the poet. In other poems, the poet invents a fictional character, or a persona, to play the role of the speaker. *Persona* is a Latin word meaning "actor's mask." See pages 701, 929, 1055.

Speech A speech is a talk or public address. The purpose of a speech may be to entertain, to explain, to persuade, to inspire, or any combination of these aims.

Spenserian Stanza The **Spenserian stanza** (named for Edmund Spenser, who invented it for his romance *The Faerie Queene*) consists of nine iambic lines rhyming in the pattern *ababbcbcc*. Each of the first eight lines contains five feet, and the ninth contains six. The rhyming pattern helps to create unity, and the six-foot line, called an **alexandrine**, slows down the stanza and so gives dignity and allows for reflection on the ideas in the stanza. Byron used the Spenserian stanza in *Childe Harold's Pilgrimage*. See also **Stanza**.

Sprung Rhythm In order to approximate the rhythms of natural speech in poetry, the poet Gerard Manley Hopkins developed what he called sprung rhythm. The lines of a poem written in sprung rhythm have fixed numbers of stressed syllables but varying numbers of unstressed syllables. A line may contain several consecutive stressed syllables, or a stressed syllable may be followed by one, two, or even three unstressed syllables. The following lines are written in sprung rhythm:

Landſcape plottēd ānd piēced—fōld, fāllōw, ānd plōugh;
And āll trādes, thēir gēar ānd tākġle ānd trīm.
—Gerard Manley Hopkins, "Pied Beauty"

See page 963.

Stage Directions See **Drama**.

Stanza A stanza is a group of lines that form a unit in a poem. A stanza is usually characterized by a common pattern of meter, rhyme, and number of lines. During the 20th century, poets experimented more freely with stanza form than did earlier poets, sometimes writing poems without any stanza breaks.

See page 847.

Static Character See **Character**.

Stereotype A stereotype is an oversimplified image of a person, group, or institution. Sweeping generalizations about “all English people” or “every used-car dealer” are stereotypes. Simplified or stock characters in literature are often called stereotypes. Such characters do not usually demonstrate the complexities of real people.

Stream of Consciousness Stream of consciousness is a technique that was developed by modernist writers to present the flow of a character’s seemingly unconnected thoughts, responses, and sensations. A character’s stream of consciousness is often expressed as an interior monologue, which may reveal the inner experience of the character on many levels of consciousness. Virginia Woolf and James Joyce make extensive use of stream of consciousness in their fiction.

See page 1139.

See also **Characterization; Modernism; Point of View; Psychological Fiction; Style**.

Structure The structure of a literary work is the way in which it is put together—the arrangement of its parts. In poetry, structure refers to the arrangement of words and lines to produce a desired effect. A common structural unit in poetry is the stanza, of which there are numerous types. In prose, structure is the arrangement of larger units or parts of a selection. Paragraphs, for example, are a basic unit in prose, as are chapters in novels and acts in plays. The structure of a poem, short story, novel, play, or nonfiction selection usually emphasizes certain important aspects of content.

See pages 183, 701, 1015.

See also **Form; Stanza**.

Style Style is the distinctive way in which a work of literature is written. Style refers not so much to what is said but how it is said. Word choice, sentence length, tone, imagery, and use of dialogue all contribute to a writer’s style. A group of writers might exemplify common stylistic characteristics, as, for example, in the case of the

17th-century metaphysical poets, who employed complex meanings and unconventional rhythms and figurative language to achieve dramatic effect.

See pages 799, 1117.

Subtlety See **Aphorism**.

Supernatural Tale A supernatural tale is a story that goes beyond the bounds of reality, usually by involving supernatural elements—beings, powers, or events that are unexplainable by known forces or laws of nature. In Sir Thomas Malory’s romance *Le Morte d’Arthur*, for example, Sir Launcelot uses supernatural powers in his battles against Sir Gawain.

In many supernatural tales, **foreshadowing**—hints or clues that point to later events—is used to encourage readers to anticipate the unthinkable. Sometimes readers are left wondering whether a supernatural event has really taken place or is the product of a character’s imagination. In an effective supernatural tale, the writer manipulates readers’ feelings of curiosity and fear to produce a mounting sense of excitement. Elizabeth Bowen’s “The Demon Lover” is a supernatural tale.

See page 1229.

Surprise Ending A surprise ending is an unexpected plot twist at the end of a story.

Example: The final paragraph of “The Demon Lover,” which sets off a new direction in the plot instead of bringing it to its expected conclusion, is an example of a surprise ending.

See also **Irony**.

Suspense Suspense is the excitement or tension that readers feel as they become involved in a story and eagerly await the outcome.

Example: Throughout D. H. Lawrence’s “The Rocking-Horse Winner,” suspense builds as Paul anxiously rides his rocking horse and wins money for the family, but then succumbs to the frenzy of his actions.

See also **Plot**.

Symbol A symbol is a person, place, or object that has a concrete meaning in itself and also stands for something beyond itself, such as an idea or feeling.

Examples: In Boccaccio’s story “Federigo’s Falcon,” the falcon comes to symbolize the passionate and consuming love of Federigo for Monna Giovanna. Sometimes a literary symbol has more than one possible meaning. For example, the rose in William Blake’s poem “The Sick Rose” might symbolize goodness, innocence, or all of humanity.

See pages 769, 1191.

Synesthesia See Imagery.

Terza Rima Terza rima is a three-line stanza form originating in Italy. Its rhyme scheme is *aba bcb cdc ded*, and so on. Terza rima was popular with many English poets, including Milton, Byron, and Shelley.

See page 847, 864.

Theme A theme is an underlying message that a writer wants the reader to understand. It is a perception about life or human nature that the writer shares with the reader. In most cases, themes are not stated directly but must be inferred. In addition, there may be more than one theme in a work of literature. In *Macbeth*, for example, the themes include the corrupting effect of unbridled ambition, the corrosiveness of guilt, the lure and power of inscrutable supernatural forces, and the tragedy of psychological disintegration. The theme of Coleridge's "The Rime of the Ancient Mariner" has been interpreted as the transformation of the human personality through a loss of innocence and youth; another interpretation of the theme concerns the effects of sin and spiritual redemption.

Recurring themes are themes found in a variety of works. For example, authors from varying backgrounds might convey similar themes having to do with the importance of family values. **Universal themes** are themes that are found throughout the literature of all time periods.

See pages 531, 953, 1055, 1153.

Third-Person Point of View See Point of View.

Title The title of a literary work introduces readers to the piece and usually reveals something about its subject or theme. Although works are occasionally untitled or, in the case of some poems, merely identified by their first line, most literary works have been deliberately and carefully named. Some titles are straightforward, stating exactly what the reader can expect to discover in the work. Others hint at the subject and force the reader to search for interpretations.

Tone Tone is a writer's attitude toward his or her subject. A writer can communicate tone through diction, choice of details, and direct statements of his or her position. Unlike mood, which refers to the emotional response of the reader to a work, tone reflects the feelings of the writer. To identify the tone of a work of literature, you might find it helpful to read the work aloud, as if giving a dramatic reading before an audience. The emotions that you convey in an oral reading should give you hints as to the tone of the work.

Examples: The tone of Jonathan Swift's "A Modest Proposal" is searingly ironic; the tone of Katherine Mansfield's "A Cup of Tea" is amused and ironic. In "The Prologue" from *The Canterbury Tales*, Chaucer's jovial tone accounts for much of the work's humor.

See pages 1069, 1243, 1281, 1333.

See also **Connotation; Diction; Mood; Style.**

Tragedy A tragedy is a dramatic work that presents the downfall of a dignified character who is involved in historically, morally, or socially significant events. The main character, or **tragic hero**, has a **tragic flaw**, a quality that leads to his or her destruction. The events in a tragic plot are set in motion by a decision that is often an error in judgment caused by the tragic flaw. Succeeding events are linked in a cause-and-effect relationship and lead inevitably to a disastrous conclusion, usually death. Shakespeare's plays *Macbeth*, *Hamlet*, *Othello*, and *King Lear* are famous examples of tragedies.

See pages 342, 347.

Tragic Flaw See Hero; Tragedy.

Tragic Hero See Hero; Tragedy.

Traits See Character.

Trochee See Meter.

Turning Point See Climax.

Understatement Understatement is a technique of creating emphasis by saying less than is actually or literally true. It is the opposite of **overstatement**, a form of **hyperbole**, or exaggeration. One of the primary devices of **irony**, understatement can be used to develop a humorous effect, to create satire, or to achieve a restrained tone.

See also **Hyperbole; Irony.**

Universal Theme See Theme.

Verbal Irony See Irony.

Verisimilitude Verisimilitude refers to the appearance of truth and actuality. In *A Journal of the Plague Year*, a work of fiction, Daniel Defoe establishes a sense of verisimilitude through his use of precise details, statistics and dates, and geographical names as though the narrator were an eyewitness to the plague, which had actually preceded his time.

See page 593.

Villanelle The villanelle is an intricately patterned French verse form, planned to give the impression of simplicity. A villanelle has 19 lines, composed of 5 tercets, or 3-line stanzas, followed by a quatrain. The first line is repeated as a refrain at the end of the second and fourth stanzas. The last line of the first stanza is repeated at the end of the third and fifth stanzas. Both lines reappear as the final two lines of the poem. The rhyme scheme of a villanelle is *aba* for each tercet and then *abaa* for the quatrain. Dylan Thomas's "Do Not Go Gentle into That Good Night" is an example of a villanelle.

See page 1183.

See also **Quatrain; Stanza.**

Voice The term *voice* refers to a writer's unique use of language that allows a reader to "hear" a human personality in his or her writing. The elements of style that determine a writer's voice include sentence structure, diction, and tone. For example, some writers are noted for their reliance on short, simple sentences, while others make use of long,

complicated ones. Certain writers use concrete words, such as *lake* or *cold*, which name things that you can see, hear, feel, taste, or smell. Others prefer abstract terms such as *memory*, which name things that cannot be perceived with the senses. A writer's tone also leaves its imprint on his or her personal voice. The term *voice* can be applied to the narrator of a selection, as well as to the writer.

See pages 671, 1311.

See also **Diction; Tone.**

Word Choice See **Diction.**

Wordplay Wordplay is the intentional use of more than one meaning of a word to express ambiguities, multiple interpretations, and irony.

Example: In Stevie Smith's poem "Not Waving but Drowning," the poet plays with the different meanings of *far out* and *cold* to give added meaning to her poem.

Glossary of Reading & Informational Terms

Almanac See *Reference Works*.

Analogy See *Glossary of Literary Terms*, page R104.

Appeals by Association Appeals by association imply that one will gain acceptance or prestige by taking the writer's position.

See also **Recognizing Persuasive Techniques**—*Reading Handbook*, page R20.

Appeal to Authority An appeal to authority calls upon experts or others who warrant respect.

See also **Recognizing Persuasive Techniques**—*Reading Handbook*, page R20.

Appeal to Reason See **Logical Appeal**.

Argument An argument is speech or writing that expresses a position on an issue or problem and supports it with reasons and evidence. An argument often takes into account other points of view, anticipating and answering objections that opponents of the position might raise.

See also **Claim**; **Counterargument**; **Evidence**; **General Principle**.

Assumption An assumption is an opinion or belief that is taken for granted. It can be about a specific situation, a person, or the world in general. Assumptions are often unstated.

See also **General Principle**.

Author's Message An author's message is the main idea or theme of a particular work.

See also **Main Idea**; **Theme**, *Glossary of Literary Terms*, page R123.

Author's Perspective See *Glossary of Literary Terms*, page R105.

Author's Position An author's position is his or her opinion on an issue or topic.

See also **Claim**.

Author's Purpose See *Glossary of Literary Terms*, page R105.

Autobiography See *Glossary of Literary Terms*, page R106.

Bias Bias is an inclination toward a particular judgment on a topic or issue. A writer often reveals a strongly positive or strongly negative opinion by presenting only one way of looking at an issue or by heavily weighting the evidence. Words with intensely positive or negative connotations are often a signal of a writer's bias.

Bibliography A bibliography is a list of books and other materials related to the topic of a text. Bibliographies can be good sources of works for further study on a subject.

See also **Works Consulted**.

Biography See *Glossary of Literary Terms*, page R106.

Business Correspondence Business correspondence includes all written business communications, such as business letters, e-mails, and memos. In general, business correspondence is brief, to the point, clear, courteous, and professional.

Cause and Effect A **cause** is an event or action that directly results in another event or action. An **effect** is the direct or logical outcome of an event or action. Basic **cause-and-effect relationships** include a single cause with a single effect, one cause with multiple effects, multiple causes with a single effect, and a chain of causes and effects. The concept of cause and effect also provides a way of organizing a piece of writing. It helps a writer show the relationships between events or ideas.

See also **False Cause**—*Reading Handbook*, page R22.

Chronological Order Chronological order is the arrangement of events in their order of occurrence. This type of organization is used both in fictional narratives and in historical writing, biography, and autobiography.

Claim In an argument, a claim is the writer's position on an issue or problem. Although an argument focuses on supporting one claim, a writer may make more than one claim in a work.

Clarify Clarifying is a reading strategy that helps a reader to understand or make clear what he or she is reading. Readers usually clarify by rereading, reading aloud, or discussing.

Classification Classification is a pattern of organization in which objects, ideas, or information is presented in groups, or classes, based on common characteristics.

Cliché A cliché is an overused expression. "Better late than never" and "hard as nails" are common examples. Good writers generally avoid clichés unless they are using them in dialogue to indicate something about characters' personalities.

Compare and Contrast To compare and contrast is to identify similarities and differences in two or more subjects. Compare-and-contrast organization can be used to structure a piece of writing, serving as a framework for examining the similarities and differences in two or more subjects.

Conclusion A conclusion is a statement of belief based on evidence, experience, and reasoning. A **valid conclusion** is a conclusion that logically follows from the facts or statements upon which it is based. A **deductive conclusion** is one that follows from a particular generalization or premise. An **inductive conclusion** is a broad conclusion or generalization that is reached by arguing from specific facts and examples.

Connect Connecting is a reader's process of relating the content of a text to his or her own knowledge and experience.

Consumer Documents Consumer documents are printed materials that accompany products and services. They are intended for the buyers or users of the products or services and usually provide information about use, care, operation, or assembly. Some common consumer documents are applications, contracts, warranties, manuals, instructions, package inserts, labels, brochures, and schedules.

Context Clues When you encounter an unfamiliar word, you can often use context clues as aids for understanding. Context clues are the words and phrases surrounding the word that provide hints about the word's meaning.

Counterargument A counterargument is an argument made to oppose another argument. A good argument anticipates opposing viewpoints and provides counterarguments to refute (disprove) or answer them.

Credibility *Credibility* refers to the believability or trustworthiness of a source and the information it contains.

Critical Review A critical review is an evaluation or critique by a reviewer or critic. Different types of reviews include film reviews, book reviews, music reviews, and art-show reviews.

Database A database is a collection of information that can be quickly and easily accessed and searched and from which information can be easily retrieved. It is frequently presented in an electronic format.

Debate A debate is an organized exchange of opinions on an issue. In academic settings, *debate* usually refers to a formal contest in which two opposing teams defend and attack a proposition.

See also **Argument; Debate**—*Listening and Speaking Handbook*, pages R82–R83.

Deductive Reasoning Deductive reasoning is a way of thinking that begins with a generalization, presents a specific situation, and then advances with facts and evidence to a logical conclusion. The following passage has a deductive argument imbedded in it: "All students in the drama class must attend the play on Thursday. Since Ava is in the class, she had better show up." This deductive argument can be broken down as follows: generalization—all students in the drama class must attend the play on Thursday; specific situation—Ava is a student in the drama class; conclusion—Ava must attend the play.

See also **Analyzing Logic and Reasoning**—*Reading Handbook*, pages R20–R21.

Dictionary See **Reference Works**.

Draw Conclusions To draw a conclusion is to make a judgment or arrive at a belief based on evidence, experience, and reasoning.

Editorial An editorial is an opinion piece that usually appears on the editorial page of a newspaper or as part of a news broadcast. The editorial section of a newspaper presents opinions rather than objective news reports.

See also **Op-Ed Piece**.

Either/Or Fallacy An either/or fallacy is a statement that suggests that there are only two possible ways to view a situation or only two options to choose from. In other words, it is a statement that falsely frames a dilemma, giving the impression that no options exist but the two presented—for example, "Either we stop the construction of a new airport, or the surrounding suburbs will become ghost towns."

See also **Identifying Faulty Reasoning**—*Reading Handbook*, page R22.

Emotional Appeals Emotional appeals are messages that evoke strong feelings—such as fear, pity, or vanity—in order to persuade instead of using facts and evidence to make a point. An **appeal to fear** is a message that taps into people's fear of losing their safety or security. An **appeal to pity** is a message that taps into people's sympathy and compassion for others to build support for an idea, a cause, or a proposed action. An **appeal to vanity** is a message that attempts to persuade by tapping into people's desire to feel good about themselves.

See also **Recognizing Persuasive Techniques**—*Reading Handbook*, page R20.

Encyclopedia See **Reference Works**.

Essay See *Glossary of Literary Terms*, page R109.

Ethical Appeals Ethical appeals establish a writer's credibility and trustworthiness with an audience. When a writer links a claim to a widely accepted value, for example, the writer not only gains moral support for that claim but also establishes a connection with readers.

See also **Recognizing Persuasive Techniques**—*Reading Handbook*, page R20.

Evaluate To evaluate is to examine something carefully and judge its value or worth. Evaluating is an important skill for gaining insight into what you read. A reader can evaluate the actions of a particular character, for example, or can form an opinion about the value of an entire work.

Evidence Evidence is the specific pieces of information that support a claim. Evidence can take the form of facts, quotations, examples, statistics, or personal experiences, among others.

Expository Essay See **Essay**, *Glossary of Literary Terms*, page R109.

Fact versus Opinion A **fact** is a statement that can be proved or verified. An **opinion**, on the other hand, is a statement that cannot be proved because it expresses a person's beliefs, feelings, or thoughts.

See also **Inference**; **Generalization**.

Fallacy A fallacy is an error in reasoning. Typically, a fallacy is based on an incorrect inference or a misuse of evidence. Some common logical fallacies are **circular reasoning**, **either/or fallacy**, **oversimplification**, **overgeneralization**, and **stereotyping**.

See also **Either/Or Fallacy**; **Logical Appeal**; **Overgeneralization**; **Identifying Faulty Reasoning**—*Reading Handbook*, page R22.

Faulty Reasoning See **Fallacy**.

Feature Article A feature article is a main article in a newspaper or a cover story in a magazine. A feature article is focused more on entertaining than on informing. Features are lighter or more general than hard news and tend to be about human interest or lifestyles.

Functional Documents See **Consumer Documents**; **Workplace Documents**.

Generalization A generalization is a broad statement about a class or category of people, ideas, or things, based on a study of only some of its members.

See also **Overgeneralization**.

General Principle In an argument, a general principle is an assumption that links the support to the claim. If one does not accept the general principle as a truth, then the support is inadequate because it is beside the point.

Government Publications Government publications are documents produced by government organizations. Pamphlets, brochures, and reports are just some of the many forms these publications may take. Government publications can be good resources for a wide variety of topics.

Graphic Aid A graphic aid is a visual tool that is printed, handwritten, or drawn. Charts, diagrams, graphs, photographs, and maps can all be graphic aids.

See also **Graphic Aids**—*Reading Handbook*, pages R5–R7.

Graphic Organizer A graphic organizer is a visual illustration of a verbal statement that helps a reader understand a text. Charts, tables, webs, and diagrams can all be graphic organizers. Graphic organizers and graphic aids can look the same. However, graphic organizers and graphic aids do differ in how they are used. Graphic aids are the visual representations that people encounter when they read informational texts. Graphic organizers are visuals that people construct to help them understand texts or organize information.

Historical Documents Historical documents are writings that have played a significant role in human events or are themselves records of such events. The Declaration of Independence, for example, is a historical document.

How-To Book A how-to book is a book that is written to explain how to do something—usually an activity, a sport, or a household project.

Implied Main Idea See **Main Idea**.

Index The index of a book is an alphabetized list of important topics and details covered in the book and the page numbers on which they can be found. An index can be used to quickly find specific information about a topic.

Inductive Reasoning Inductive reasoning is the process of logical reasoning from observations, examples, and facts to a general conclusion or principle.

See also **Analyzing Logic and Reasoning**—*Reading Handbook*, pages R20–R21.

Inference An inference is a logical assumption that is based on observed facts and one's own knowledge and experience.

Informational Nonfiction Informational nonfiction is writing that provides factual information. It often explains ideas or teaches processes. Examples include news reports, science textbooks, software instructions, and lab reports.

Internet The Internet is a global, interconnected system of computer networks that allows for communication through e-mail, listservers, and the World Wide Web. The Internet connects computers and computer users throughout the world.

Journal A journal is a periodical publication issued by a legal, medical, or other professional organization. Alternatively, the term may be used to refer to a diary or daily record.

Literary Criticism *See Glossary of Literary Terms, page R113.*

Loaded Language Loaded language consists of words with strongly positive or negative connotations intended to influence a reader's or listener's attitude.

Logical Appeal A logical appeal relies on logic and facts, appealing to people's reasoning or intellect rather than to their values or emotions. Flawed logical appeals—that is, errors in reasoning—are considered logical fallacies. *See also Fallacy.*

Logical Argument A logical argument is an argument in which the logical relationship between the support and the claim is sound.

Main Idea A main idea is the central, controlling, or most important, idea about a topic that a writer or speaker conveys. It can be the central idea of an entire work or of just a paragraph. Often, the main idea of a paragraph is expressed in a topic sentence. However, a main idea may just be implied, or suggested, by details. A main idea and supporting details can serve as a basic pattern of organization in a piece of writing, with the central idea about a topic being supported by details.

Make Inferences *See Inference.*

Monitor Monitoring is the strategy of checking your comprehension as you are reading and modifying the strategies you are using to suit your needs. Monitoring may include some or all of the following strategies: **questioning, clarifying, visualizing, predicting, connecting, and rereading.**

News Article A news article is a piece of writing that reports on a recent event. In newspapers, news articles are usually written in a concise manner to report the latest news, presenting the most important facts first and then more detailed information. In magazines, news articles are usually more elaborate than those in newspapers because they are written to provide both information and analysis. Also, news articles in magazines do not necessarily present the most important facts first.

Nonfiction *See Glossary of Literary Terms, page R116.*

Op-Ed Piece An op-ed piece is an opinion piece that usually appears opposite (“op”) the editorial page of a newspaper. Unlike editorials, op-ed pieces are written and submitted by named writers.

Organization *See Pattern of Organization.*

Overgeneralization An overgeneralization is a generalization that is too broad. You can often recognize overgeneralizations by the appearance of words and phrases such as *all, everyone, every time, any, anything, no one, and none*. Consider, for example, this statement: “None of the sanitation workers in our city really care about keeping the environment clean.” In all probability, there are many exceptions. The writer can't possibly know the feelings of every sanitation worker in the city.

See also Identifying Faulty Reasoning—Reading Handbook, page R22.

Overview An overview is a short summary of a story, a speech, or an essay. It orients the reader by providing a preview of the text to come.

Paraphrase Paraphrasing is the restating of information in one's own words. *See also Summarize.*

Pattern of Organization A pattern of organization is a particular arrangement of ideas and information. Such a pattern may be used to organize an entire composition or a single paragraph within a longer work. The following are the most common patterns of organization: **cause-and-effect, chronological order, compare-and-contrast, classification, deductive, inductive, order of importance, problem-solution, sequential, and spatial.**

See also Cause and Effect; Chronological Order; Classification; Compare and Contrast; Problem-Solution Order; Sequential Order; Patterns of Organization—Reading Handbook, pages R8–R12.

Periodical A periodical is a publication that is issued at regular intervals of more than one day. For example, a periodical may be a weekly, monthly, or quarterly journal or magazine. Newspapers and other daily publications generally are not classified as periodicals.

Personal Essay See *Essay*, *Glossary of Literary Terms*, page R109.

Persuasion Persuasion is the art of swaying others' feelings, beliefs, or actions. Persuasion normally appeals to both the intellect and the emotions of readers. **Persuasive techniques** are the methods used to influence others to adopt certain opinions or beliefs or to act in certain ways. Types of persuasive techniques include emotional appeals, ethical appeals, logical appeals, and loaded language. When used properly, persuasive techniques can add depth to writing that's meant to persuade. Persuasive techniques can, however, be misused to cloud factual information, disguise poor reasoning, or unfairly exploit people's emotions in order to shape their opinions.

See also **Appeals by Association**; **Appeal to Authority**; **Emotional Appeals**; **Ethical Appeals**; **Loaded Language**; **Logical Appeal**; **Recognizing Persuasive Techniques**—*Reading Handbook*, page R20.

Predict Predicting is a reading strategy that involves using text clues to make a reasonable guess about what will happen next in a story.

Primary Source See **Sources**.

Prior Knowledge Prior knowledge is the knowledge a reader already possesses about a topic. This information might come from personal experiences, expert accounts, books, films, or other sources.

Problem-Solution Order Problem-solution order is a pattern of organization in which a problem is stated and analyzed and then one or more solutions are proposed and examined. Writers use words and phrases such as *propose*, *conclude*, *reason for*, *problem*, *answer*, and *solution* to connect ideas and details when writing about problems and solutions.

Propaganda Propaganda is a form of communication that may use distorted, false, or misleading information. It usually refers to manipulative political discourse.

Public Documents Public documents are documents that were written for the public to provide information that is of public interest or concern. They include government documents, speeches, signs, and rules and regulations. See also **Government Publications**.

Reference Works General reference works are sources that contain facts and background information on a wide range of subjects. More specific reference works contain in-depth information on a single subject. Most reference works are good sources of reliable information because they have been reviewed by experts. The following are some common reference works: **encyclopedias**, **dictionaries**, **thesauri**, **almanacs**, **atlases**, **chronologies**, **biographical dictionaries**, and **directories**.

Review See **Critical Review**.

Rhetorical Questions Rhetorical questions are those that do not require a reply. Writers use them to suggest that their arguments make the answer obvious or self-evident.

Scanning Scanning is the process of searching through writing for a particular fact or piece of information. When you scan, your eyes sweep across a page, looking for key words that may lead you to the information you want.

Secondary Source See **Sources**.

Sequential Order A pattern of organization that shows the order in which events or actions occur is called sequential order. Writers typically use this pattern of organization to explain steps or stages in a process.

Setting a Purpose The process of establishing specific reasons for reading a text is called setting a purpose.

Sidebar A sidebar is additional information set in a box alongside or within a news or feature article. Popular magazines often make use of sidebar information.

Signal Words Signal words are words and phrases that indicate what is to come in a text. Readers can use signal words to discover a text's pattern of organization and to analyze the relationships among the ideas in the text.

Sources A source is anything that supplies information. **Primary sources** are materials written or created by people who were present at events, either as participants or as observers. Letters, diaries, autobiographies, speeches, and photographs are primary sources. **Secondary sources** are records of events that were created sometime after the events occurred; the writers were not directly involved or were not present when the events took place. Encyclopedias, textbooks, biographies, most newspaper and magazine articles, and books and articles that interpret or review research are secondary sources.

Spatial Order Spatial order is a pattern of organization that highlights the physical positions or relationships of details or objects. This pattern of organization is typically found in descriptive writing. Writers use words and phrases such as *on the left*, *to the right*, *here*, *over there*, *above*, *below*, *beyond*, *nearby*, and *in the distance* to indicate the arrangement of details.

Speech See *Glossary of Literary Terms*, page R121.

Stereotyping Stereotyping is a dangerous type of overgeneralization. Stereotypes are broad statements made about people on the basis of their gender, ethnicity, race, or political, social, professional, or religious group.

Summarize To summarize is to briefly retell, or encapsulate, the main ideas of a piece of writing in one's own words.

See also **Paraphrase**.

Support Support is any material that serves to prove a claim. In an argument, support typically consists of reasons and evidence. In persuasive texts and speeches, however, support may include appeals to the needs and values of the audience.

See also **General Principle**.

Supporting Detail See **Main Idea**.

Synthesize To synthesize information is to take individual pieces of information and combine them with other pieces of information and with prior knowledge or experience to gain a better understanding of a subject or to create a new product or idea.

Text Features Text features are design elements that indicate the organizational structure of a text and help make the key ideas and the supporting information understandable. Text features include headings, boldface

type, italic type, bulleted or numbered lists, sidebars, and graphic aids such as charts, tables, timelines, illustrations, and photographs.

Thesaurus See **Reference Works**.

Thesis Statement In an argument, a thesis statement is an expression of the claim that the writer or speaker is trying to support. In an essay, a thesis statement is an expression, in one or two sentences, of the main idea or purpose of the piece of writing.

Topic Sentence The topic sentence of a paragraph states the paragraph's main idea. All other sentences in the paragraph provide supporting details.

Transcript A transcript is a written record of words originally spoken aloud.

Visualize Visualizing is the process of forming a mental picture based on written or spoken information.

Web Site A Web site is a collection of "pages" on the World Wide Web that is usually devoted to one specific subject. Pages are linked together and are accessed by clicking hyperlinks or menus, which send the user from page to page within the site. Web sites are created by companies, organizations, educational institutions, branches of the government, the military, and individuals.

Workplace Documents Workplace documents are materials that are produced or used within a work setting, usually to aid in the functioning of the workplace. They include job applications, office memos, training manuals, job descriptions, and sales reports.

Works Cited A list of works cited lists names of all the works a writer has referred to in his or her text. This list often includes not only books and articles but also nonprint sources.

Works Consulted A list of works consulted names all the works a writer consulted in order to create his or her text. It is not limited just to those works cited in the text.

See also **Bibliography**.

Glossary of Academic Vocabulary in English & Spanish

The Glossary of Academic Vocabulary in this section is an alphabetical list of the Academic Vocabulary words found in this textbook. Use this glossary just as you would use a dictionary—to find out the meanings of words used in your literature class to talk about and to write about literary and informational texts and to talk about and to write about concepts and topics in your other academic classes.

For each word, the glossary includes the pronunciation, part of speech, and meaning in English and Spanish. For more information about the words in the Glossary of Academic Vocabulary, please consult a dictionary.

accurate (ăk'yər-īt) *adj.* exactly matching the facts
preciso *adj.* que concuerda exactamente con los hechos

affect (ə-fĕkt') *v.* to influence; *n.* (əf'ekt') feeling or emotions displayed in facial expression
afectar *v.* influenciar; **afecto** *sust.* sentimiento o emoción que se manifiesta mediante expresiones faciales

analyze (ăn'ə-līz') *v.* to examine something in detail to understand it better
analizar *v.* examinar algo en detalle para comprenderlo mejor

approach (ə-prōch') *v.* to come near; to begin to deal with or work on; *n.* a way of doing something
enfocar *v.* acercarse; comenzar a tratar o trabajar en algo;
enfoque *sust.* manera de hacer algo

assume (ə-sōōm') *v.* to suppose or take for granted; to take on or put on
asumir *v.* suponer o dar por sentado; aceptar o encargarse de algo

attribute (ə-trīb'yōōt) *v.* regard as being caused by something; *n.* (ət'rīb-byōōt') a characteristic
atribuir *v.* considerar como causado por algo; **atributo** *sust.* característica

challenge (chăl'ənj) *v.* to call for a contest or fight; to dare; *n.* a call to fight; objection to something or someone
desafiar *v.* invitar a competir o pelear; retar; **desafío** *sust.* invitación a pelear; objeción a algo o alguien

concept (kŏn'sĕpt') *n.* general notion or idea about something
concepto *sust.* noción o idea general sobre algo

consent (kən-sĕnt') *v.* to agree to someone's proposal; *n.* approval or acceptance of someone's plan
consentir *v.* aceptar la propuesta de una persona;
consentimiento *sust.* aprobación o aceptación del plan de una persona

culture (kŭl'chər) *n.* 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 *sust.* 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') *v.* to hold a commanding position
dominar *v.* tener un puesto de autoridad

draft (drăft) *n.* any of the stages of development of a plan, document, or picture; *v.* to write or draw an early version of or plan for something

boceto *sust.* cualquiera de las etapas de desarrollo de un plan, documento o pintura; **preparar un boceto** *loc. v.* escribir o dibujar una primera versión o un plan de algo

environment (ĕn-vī'rən-mĕnt) *n.* surroundings; the physical conditions that influence the growth and survival of organisms; the social circumstances that influence people

ambiente *sust.* entorno; condiciones físicas que influyen el crecimiento y la subsistencia de los organismos; circunstancias sociales que influyen a las personas

feature (fĕ'chər) *n.* a prominent or distinctive characteristic; *v.* to give special attention to
rasgo *sust.* característica prominente o distintiva; **poner de relieve** *loc. v.* destacar

final (fi'nəl) *adj.* last; ultimate; unalterable; *n.* the last in series of contests or exams

final *adj.* último; definitivo; irrevocable; *sust.* el último en una serie de competencias o exámenes

goal (gōl) *n.* purpose or aim
meta *sust.* propósito u objetivo

hypothesis (hī-pōth'ĭ-sĭs) *n.* an assumption made in order to test its possible consequences
hipótesis *sust.* suposición que se hace para evaluar sus posibles consecuencias

impact (ĭm'pakt') *n.* the effect or impression of one thing on another; *v.* to have a direct effect on
impacto *sust.* efecto o impresión de una cosa sobre otra;
impactar *v.* tener un efecto directo sobre algo

label (lā'bəl) *n.* a descriptive term, often seen as limiting; *v.* to identify with a label
rótulo *sust.* término descriptivo, a menudo considerado restrictivo; **rotular** *v.* identificar con un rótulo

method (mēth'əd) *n.* a regular and systematic way of doing something
método *sust.* manera habitual y sistemática de hacer algo

monitor (mōn'ĭ-tər) *v.* to keep close watch over; supervise
supervisar *v.* vigilar algo de cerca; controlar

parallel (pă'rə-ləl') *adj.* having comparable parts, aims, or grammatical structures; *n.* something that closely resembles something else
paralelo *adj.* que tiene partes, objetivos o estructuras gramaticales comparables; *sust.* algo que se asemeja mucho a otra cosa

phase (fāz) *n.* a stage of development
fase *sust.* etapa de desarrollo

primary (prī'mĕr'ē) *adj.* first (in sequence, rank, or importance); essential; immediate
primario *adj.* primero (en secuencia, categoría o importancia); esencial; inmediato

resource (rē'sōrs', rē-sōrs') *n.* something that can be used for support or help; anything available for economic development, such as land, labor, or mineral deposits
recurso *sust.* 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-spōnd') *v.* to reply or react
responder *v.* contestar o reaccionar

scheme (skēm) *n.* a secret plan; a plot; a chart, diagram, or outline of a system or object
esquema *sust.* plan secreto; gráfico; tabla, diagrama o bosquejo de un sistema u objeto

section (sĕk'shən) *n.* part of a whole; a discussion group of students taking the same course in a college; *v.* to separate into parts
sección *sust.* parte de un todo; grupo de debate formado por estudiantes que están en un mismo curso en la universidad; **seccionar** *v.* separar en partes

strategy (străt'ə-jē) *n.* a plan of action or policy intended to accomplish a specific goal
estrategia *sust.* plan de acción o política dirigidos a alcanzar un objetivo específico

structure (strŭk'chər) *n.* arrangement or organization; something constructed, such as a building; *v.* to give form or order to
estructura *sust.* disposición u organización; algo que se construye, como un edificio; **estructurar** *v.* dar forma u ordenar algo

Glossary of Vocabulary in English & Spanish

The glossary that follows is an alphabetical list of words, found in the selections in this book. Use this glossary just as you would use a dictionary—to find out the meanings of unfamiliar words. (Some technical, foreign, and more obscure words in this book are not listed here but instead are defined for you in the footnotes that accompany many of the selections.)

Many words in the English language have more than one meaning. This glossary gives the meanings that apply to the words as they are used in the selections in this book. Words closely related in form and meaning are usually listed together in one entry (for instance, *cower* and *cowered*), and the definition is given for the first form.

The following abbreviations are used:

adj. adjective

adv. adverb

n. noun

v. verb

Each word's pronunciation is given in parentheses, followed by the word and definition in Spanish. For more information about the words in this glossary or for information about words not listed here, consult a dictionary.

abstain (ăb-stān') *v.* to hold oneself back from doing something

abstenerse *v.* renunciar voluntariamente a hacer algo

abstemious (ăb-stē'mē-əs) *adj.* practicing abstinence; refraining from doing something

abstinente *adj.* que practica la abstinencia; que se priva de algo

abstraction (ăb-străk'shən) *n.* something that cannot be perceived by any of the five senses; an idea or a quality

abstracción *s.* algo que no se puede percibir por los cinco sentidos; idea o cualidad

accrue (ə-krōō') *v.* to be added or gained; to accumulate

acumular *v.* añadir o ganar

affliction (ə-flĭk'shən) *n.* a force that oppresses or causes suffering

aflicción *s.* fuerza que oprime o causa sufrimiento

affronted (ə-frŭnt'ĭd) *adj.* insulted; offended **affront** *v.*

ofendido *adj.* insultado **ofender** *v.*

anachronism (ə-năk'rə-nĭz'əm) *n.* anything out of its proper time; someone or something that seems to belong to a former time but not the present

anacronismo *s.* lo que no corresponde a su época; alguien o algo que es propio de una época pasada

animate (ăn'ə-māt') *v.* to stimulate to action or effort; inspire

animar *v.* estimular a la acción o al esfuerzo; inspirar

animosity (ăn'ə-mŏs'ĭ-tē) *n.* ill feeling; hostility

animosidad *s.* antipatía; hostilidad

apathetically (ăp'ə-thĕt'ĭk-lē) *adv.* without interest or feeling; indifferently

apáticamente *adv.* sin interés ni entusiasmo; indiferentemente

assail (ə-sāl') *v.* to attack

asaltar *v.* atacar

assent (ə-sĕnt') *n.* acceptance of an opinion or a proposal; agreement

asentimiento *s.* aceptación de una opinión o propuesta; acuerdo

astute (ə-stōōt') *adj.* having a clever or shrewd mind; cunning; wily

astuto *adj.* sagaz; ingenioso; mañoso

atrocities (ə-trŏs'ĭ-tē) *n.* a very cruel, brutal, or appalling act

atrocidad *s.* acción muy cruel, brutal o chocante

attenuated (ə-tĕn'γōō-ă'tĭd) *adj.* slender; thin **attenuate** *v.*

adelgazado *adj.* esbelto; delgado **adelgazar** *v.*

avarice (ăv'ə-rĭs) *n.* greed

avaricia *s.* codicia

balefully (bāl'fəl-ē) *adv.* in a manner that threatens evil or harm; ominously

torvamente *adv.* funestamente; siniestramente

bequeath (bĭ-kwēth') *v.* to leave in a will; to pass down as an inheritance

legar *v.* heredar en un testamento; transmitir como herencia

bigoted (bĭg'ə-tĭd) *adj.* prejudiced and narrow-minded; intolerant

intolerante *adj.* prejuiciado y cerrado

burnished (bŭr'nĭsh't) *adj.* polished until shiny **burnish** *v.*
bruñido *adj.* que se le ha sacado brillo **bruñir** *v.*

capricious (kə-prĭsh'əs) *adj.* impulsive or unpredictable
caprichoso *adj.* impulsivo o impredecible

career (kə-rĭr') *v.* to move at full speed; to rush wildly
correr *v.* ir a toda velocidad

castigate (käs'tĭ-gāt') *v.* to criticize
fustigar *v.* criticar

celestial (sə-lēs'chəl) *adj.* heavenly; divine
celestial *adj.* relativo al cielo; divino

censure (sĕn'shər) *n.* criticism
censura *s.* crítica

circumscribe (sŭr'kəm-skrĭb') *v.* to restrict; to limit
circunscribir *v.* restringir; limitar

civility (sĭ-vĭl'ĭ-tē) *n.* good manners; decent behavior
urbanidad *s.* educación; cortesía

collateral (kə-lăt'er-əl) *adj.* accompanying as a parallel or subordinate factor; related
colateral *adj.* paralelo o subordinado; relacionado

compel (kəm-pĕl') *v.* to force or be forced to act in a certain way
compeler *v.* obligar a actuar de determinada manera

conjecture (kən-jĕk'chər) *v.* to infer based on incomplete evidence; guess
conjeturar *v.* inferir a partir de evidencia incompleta; suponer

consolation (kŏn'sə-lā'shən) *n.* something that makes someone feel less sad or disappointed; comfort
consuelo *s.* lo que alivia la tristeza o la decepción

consternation (kŏn'stər-nā'shən) *n.* fear or shock that makes one feel bewildered or upset
consternación *s.* alteración del ánimo o pérdida de la tranquilidad

constrain (kən-strān') *v.* to force; to compel
constreñir *v.* obligar; compeler

convivial (kən-vĭv'ē-əl) *adj.* characterized by friendly companionship; sociable
sociable *adj.* cordial; simpático; expansivo

copious (kō'pē-əs) *adj.* plentiful; abundant
copioso *adj.* abundante; numeroso

countenance (koun'tə-nəns) *n.* face; facial expression
semblante *s.* expresión facial; rostro

courtliness (kôrt'lē-nĭs) *n.* polite, elegant manners; refined behavior
cortesanía *s.* elegancia; refinamiento

cowed (koud) *adj.* made timid and submissive through fear or awe **cow** *v.*
atemorizado *adj.* acobardado o intimidado por miedo o sobrecogimiento **atemorizar** *v.*

credence (krĕd'ns) *n.* belief, especially in the ideas of another person
crédito *s.* aceptación de algo como verdadero

crone (krŏn) *n.* an ugly old woman
bruja *s.* mujer vieja y fea

debase (dĭ-bās') *v.* to lower in value, quality, or dignity; to cheapen
degradar *v.* rebajar el valor, la cualidad o la dignidad; desvalorar

deference (dĕf'er-əns) *n.* a yielding or courteous regard toward the opinion, judgment, or wishes of others; respect
deferencia *s.* aceptación cortés de la opinión, juicio o deseos de otros; respeto

defile (dĭ-fĭl') *v.* to make filthy or impure; to violate the honor of
manchar *v.* ensuciar o mancillar; violar el honor

deign (dān) *v.* to consider worthy of one's dignity; to condescend
dignarse *v.* considerar digno de la dignidad de uno; condescender

desist (dĭ-sĭst') *v.* to cease or stop
desistir *v.* cesar o parar

despotic (dĭ-spŏt'ĭk) *adj.* ruling absolutely without allowing any dissent; tyrannical
despótico *adj.* que gobierna sin tolerar disenso; tiránico

dexterity (dĕk-stĕr'ĭ-tĕ) *n.* skill in manipulating one's hands or body

destreza *s.* agilidad para manipular las manos o el cuerpo

diminutive (dĭ-mĭn'yə-tĭv) *adj.* very small

diminutivo *adj.* muy pequeño

disconsolately (dĭs-kŏn'sə-lĭt-lĕ) *adv.* unhappily; inconsolably

desconsoladamente *adv.* abatidamente; inconsolablemente

discretion (dĭ-skrĕsh'ən) *n.* wise restraint; carefulness in one's actions and words

discreción *s.* tacto, moderación y sensatez para decir o hacer algo

dismantle (dĭs-măn'tl) *v.* to take apart; to disassemble

desmantelar *v.* desarmar; desmontar

dissension (dĭ-sĕn'shən) *n.* disagreement; violent quarreling

disensión *s.* desacuerdo; oposición violenta

doctrine (dŏk'trĭn) *n.* teachings; theories

doctrina *s.* enseñanzas; teorías

dogged (dŏ'gĭd) *adj.* not giving up; tenacious; stubborn

obstinado *adj.* tenaz; persistente; terco

dominion (də-mĭn'yən) *n.* rule or power to rule; mastery

dominio *s.* poder de gobernar; conocimiento profundo

eddy (ĕd'ĕ-ĭng) *adj.* moving in a whirlpool; swirling eddy *v.*

arremolinado *adj.* que se mueve en forma de remolino
arremolinar *v.*

emanate (ĕm'ə-nāt') *v.* to issue forth

emanar *v.* emitir; desprenderse

emulation (ĕm'yə-lā'shən) *n.* imitation of an admired example

emulación *s.* imitación de un ejemplo admirado

enamored (ĭ-nām'ərd) *adj.* infatuated; charmed

enamorado *adj.* que siente amor

encumbrance (ĕn-kŭm'brəns) *n.* a burden

traba *s.* carga; estorbo

enmity (ĕn'mĭ-tĕ) *n.* deep-seated hatred

enemistad *s.* odio profundo

entity (ĕn'tĭ-tĕ) *n.* something that has definitive existence; a creation

ente *s.* ser; lo que existe

entreaty (ĕn-trĕ'tĕ) *n.* a serious request or plea

súplica *s.* petición; ruego

euphemism (yŏŏ'fə-mĭz'əm) *n.* a weaker word or phrase used in place of another in order to be less distasteful or offensive

eufemismo *s.* palabra o expresión suave con la que se sustituye otra que se considera grosera o malsonante

evanescent (ĕv'ə-nĕs'ənt) *adj.* quick to disappear

evanescente *adj.* que desaparece rápidamente

expedient (ĭk-spĕ'dĕ-ənt) *n.* something useful in achieving the desired effect; a convenience; an advantage

expediente *s.* medio o recurso que se emplea para resolver una dificultad

expostulate (ĭk-spŏs'chə-lāt') *v.* to reason with someone, in order to change his or her actions or plans

objetar *v.* razonar con una persona a fin de hacerla cambiar de acción o de plan

expunging (ĭk-spŭn'jĭng) *n.* erasing or removing completely **expunge** *v.*

eliminación *s.* cancelación o supresión completa
eliminar *v.*

extraneous (ĭk-strā'nĕ-əs) *adj.* irrelevant or inessential

accidental *adj.* irrelevante o superfluo

famine (fām'ĭn) *n.* a period in which there is a severe shortage of food

hambruna *s.* período de grave escasez de alimentos

feign (fān) *v.* to make a false show of; pretend

fingir *v.* simular; aparentar

felicity (fĭ-lĭs'ĭ-tĕ) *n.* happiness; good fortune

felicidad *s.* alegría; dicha

foment (fŏ-mĕnt') *v.* to stir up trouble; to incite

fomentar *v.* promover; impulsar; incitar

formidable (fŏr'mĭ-də-bəl) *adj.* hard to handle or overcome

formidable *adj.* muy temible; asombroso; extraordinario

garish (gār'ĭsh) *adj.* too bright or showy; gaudy; glaring

chillón *adj.* muy llamativo; extravagante

garner (gär'nər) *v.* to gather up and store; to collect
almacenar *v.* reunir y guardar; acopiar

garrulous (gär'ə-ləs) *adj.* talking a lot or too much, especially about unimportant things
gárrulo *adj.* que habla demasiado, especialmente de cosas sin importancia

gorge (gôrj) *v.* to stuff with food; glut
hartarse *v.* llenarse de comida; engullir

guffaw (gə-fô') *v.* to laugh loudly
carcajearse *v.* reírse a carcajadas

guile (gīl) *n.* clever trickery; deceit
maña *s.* engaño; ardid

havoc (häv'ək) *n.* widespread destruction
estrago *s.* destrucción general

heretic (hēr'ī-tīk) *n.* someone who expresses beliefs that oppose church teachings or established views
hereje *s.* el que expresa creencias contrarias a la doctrina de la iglesia o a las ideas establecidas

homage (höm'īj) *n.* an act showing great respect; tribute
homenaje *s.* acto celebrado en honor de alguien; tributo

imbue (ĩm-byōō') *v.* to fill, as with a quality; saturate
imbuir *v.* llenar de una cualidad; saturar

impede (ĩm-pēd') *v.* to hinder or obstruct
impedir *v.* estorbar u obstruir

imperialism (ĩm-pĩr'ē-ə-lĩz'əm) *n.* the policy of forming and maintaining an empire, especially in the quest for raw materials and more markets
imperialismo *s.* teoría política que defiende la formación de un imperio para obtener materias primas y mercados

imperturbable (ĩm'-pər-túr'bə-bəl) *adj.* not able to be excited or disturbed; impassive
imperturbable *adj.* que no se deja excitar o molestar; impasivo

implacable (ĩm-plăk'ə-bəl) *adj.* unable to be appeased or significantly changed; inflexible; relentless
implacable *adj.* que no se puede aplacar o moderar; inflexible; inexorable

implicitly (ĩm-plĩs'īt-lē) *adv.* without the need to hear spoken; without doubt or question
implícitamente *adv.* sin necesidad de expresarlo; sin duda

implore (ĩm-plôr') *v.* to plead; to beg
implorar *v.* rogar; pedir

incessant (ĩn-sēs'-ənt) *adj.* continuing or seeming to continue without stopping
incesante *adj.* que no para

inculcate (ĩn-kŭl'kāt') *v.* to impress on the mind by frequent repetition; to teach; to instill
inculcar *v.* fijar en la memoria por medio de la repetición frecuente; enseñar; infundir

incumbent (ĩn-kŭm'bənt) *adj.* required as a duty or an obligation
obligatorio *adj.* que se requiere como deber u obligación

indefatigable (ĩn'dĩ-făt'ĩ-gə-bəl) *adj.* tireless
infatigable *adj.* incansable

indolence (ĩn'də-ləns) *n.* the tendency to avoid work; laziness; idleness
indolencia *s.* tendencia a evitar el trabajo; pereza; ociosidad

indomitable (ĩn-döm'ĩ-tə-bəl) *adj.* not easily discouraged or defeated
indomable *adj.* invencible; insuperable

infamous (ĩn'fə-məs) *adj.* having a very bad reputation
infame *adj.* de pésima reputación

iniquity (ĩ-nĩk'wĩ-tē) *n.* immortality; wickedness
iniquidad *s.* inmoralidad; maldad

innumerable (ĩ-nōō'mər-ə-bəl) *adj.* too many to be counted
innumerable *adj.* imposible de contar

inscrutable (ĩn-skrōō'tə-bəl) *adj.* difficult to understand
inescrutable *adj.* difícil de entender

interloper (ĩn'tər-lō'pər) *n.* intruder
intruso *s.* entrometido

interment (ĩn-tŭr'mənt) *n.* burial
enterramiento *s.* entierro

intimidate (ĩn-tĩm'ĩ-dāt') *v.* to make timid or afraid
intimidar *v.* causar o infundir miedo

intrinsically (ĩn-trĩn'zĩ-klē) *adv.* in the manner of the true nature of a thing; inherently
intrínsecamente *adv.* de modo propio y característico de una cosa; inherentemente

invincible (ĩn-vĩn'-sə-bel) *adj.* not able to be conquered
invencible *adj.* que no se puede conquistar

labyrinth (lăb'ə-rĩnth') *n.* an intricate structure of winding passages; a maze
laberinto *s.* estructura de pasajes cruzados en la que es difícil encontrar la salida

laconic (lə-kŏn'ĩk) *adj.* using few words; concise
lacónico *adj.* de pocas palabras; conciso

lair (lâr) *n.* the den or resting place of a wild animal
madriguera *s.* cueva en que vive un animal

lamentation (lăm'en-tă'shən) *n.* an expression of sorrow or regret
lamentación *s.* expresión de tristeza o de dolor

laudable (lô'də-bəl) *adj.* worthy of praise
laudable *adj.* digno de alabanza

lissome (lĩs'əm) *adj.* moving with graceful ease; limber
flexible *adj.* ágil y elástico; ligero

livid (lĩv'ĩd) *adj.* discolored from being bruised
lívido *adj.* amoratado; ceniciento

loathsome (lŏth'səm) *adj.* disgusting
repulsivo *adj.* repugnante

longevity (lŏn-jěv'ĩ-tē) *n.* endurance over a sizable span of time; long life
longevidad *s.* larga duración de la vida

lucrative (lŏŏ'krə-tĩv) *adj.* producing wealth or profit
lucrativo *adj.* que da riquezas o ganancias

malady (măl'ə-dē) *n.* a disease or disorder; an ailment
mal *s.* enfermedad o trastorno; dolencia

mason (mă'sən) *n.* someone whose work is to build walls, buildings, and other structures made of stone, brick, or concrete
albañil *s.* obrero que construye paredes, edificios y otras estructuras de piedra, ladrillo o concreto

materialize (mə-tĩr'ē-ə-lĩz) *v.* to take form; to appear; to become fact
materializar *v.* realizar; hacer realidad; aparecer

naive (nĩ-ēv') *adj.* simple; innocent or unworldly
ingenuo *adj.* simple; inocente o sencillo

obsequiously (ŏb-sē'kwē-əs-lē) *adv.* in an eagerly submissive way
obsequiosamente *adv.* servilmente

ominous (ŏm'ə-nəs) *adj.* threatening
ominoso *adj.* amenazante

oracle (ôr'ə-kəl) *n.* a wise person who foresees the future
oráculo *s.* persona sabia que prevé el futuro

orifice (ôr'ə-fĩs) *n.* an opening, especially to a passage within the body
orificio *s.* entrada, especialmente a una cavidad del cuerpo

parley (păr'lē) *n.* a discussion or a conference
parlamento *s.* plática o conferencia

penitence (pĕn'ĩ-tĕns) *n.* feeling regret for a wrongful act and wanting to atone for it
penitencia *s.* mortificación impuesta como castigo o reparación por un acto indebido

personable (pŭr'sə-nə-bəl) *adj.* pleasing in behavior and appearance
agradable *adj.* de conducta y aspecto grato

pervade (pĕr-vād) *v.* to be prevalent throughout
saturar *v.* llenar; penetrar

perversity (pĕr-vŭr'sĩ-tē) *n.* a stubborn determination to act in an inappropriate or unexpected way
perversidad *s.* maldad muy grande e intencionada

plundering (plŭn'dər-ĩng) *n.* taking property by force
 plunder *v.*
saqueo *s.* pillaje **saquear** *v.*

pomp (pŏmp) *n.* vain display
pompa *s.* despliegue, grandeza o vanidad extraordinarios

ponderous (pŏn'dər-əs) *adj.* very heavy
ponderoso *adj.* muy pesado

posterity (pŏ-stĕr'ĩ-tē) *n.* future generations
posteridad *s.* generaciones futuras

precipitous (prĩ-sĩp'ĩ-tĕs) *adj.* nearly vertical; very steep
escarpado *adj.* casi vertical; muy inclinado

prerogative (prĩ-rŏg'ə-tĩv) *n.* a privilege or distinctive advantage
prerrogativa *s.* privilegio o ventaja

presumption (prĭ-zŭmp'shən) *n.* bold or outrageous behavior

presunción *s.* engreimiento; atrevimiento; insolencia

prodigious (prə-dĭj'əs) *adj.* of great size or power; huge; impressive

prodigioso *adj.* de gran tamaño o fuerza; enorme; impresionante

propagation (prŏp'ə-gā'shən) *n.* the act of reproducing, multiplying, or increasing

propagación *s.* reproducción; multiplicación; aumento

propensity (prə-pĕn'sĭ-tē) *n.* a likelihood to do or think something; tendency; inclination

propensión *s.* inclinación a hacer o pensar algo; tendencia

prophecy (prŏ-fĭ-sī) *v.* to predict something by, or as if by, divine guidance

profetizar *v.* anunciar o predecir hechos futuros

propound (prə-pound') *v.* to put forward for consideration; propose

proponer *v.* plantear a consideración; exponer

prosaic (prŏ-zā'ĭk) *adj.* not given to poetic flights of fancy; lacking imagination; dull

prosaico *adj.* falto de poesía; sin elevación, emoción o interés

prostrate (prŏs'trāt') *adj.* completely submissive

postrado *adj.* rendido

prostrate (prŏs'trāt') *v.* to lie with the face down, as in prayer or submission

postrar *v.* inclinarse al suelo en señal de respeto, de humildad o de ruego

purge (pûrj) *v.* to cleanse or rid of something undesirable

purgar *v.* limpiar o purificar lo que se considera indeseable

pusillanimous (pyŏŏ'sə-lăn'ə-məs) *adj.* timid; cowardly

pusilánime *adj.* tímido; cobarde

raiment (rā'mənt) *n.* clothing

vestimenta *s.* ropa

rancor (räng'kər) *n.* bitter, long-lasting anger; ill will

rencor *s.* enojo duradero por algo pasado; animosidad

rapacious (rə-pā'shəs) *adj.* greedy; grasping

rapaz *adj.* voraz; codicioso

rebuke (rĭ-byŏŏk') *v.* to criticize

reprender *v.* criticar

recompense (rĕk'əm-pĕns') *n.* payment or repayment; compensation

recompensa *s.* pago; compensación

redress (rĭ-drĕs') *n.* repayment for a wrong or an injury

remediar *v.* compensar por un daño o por una herida

regime (rā-zhēm') *n.* a government in power

régimen *s.* gobierno que detenta el poder

reiterate (rē-ĭt'ə-rāt') *v.* to repeat

reiterar *v.* repetir

remonstrate (rĭ-mŏn'strāt') *v.* to say or plead in protest or complaint

objetar *v.* protestar; reclamar

repository (rĭ-pŏz'ĭ-tŏr'ē) *n.* a place where information or physical items are stored

repositorio *s.* lugar donde se guarda información u objetos

resolution (rĕz'ə-lŏŏ'shən) *n.* stubborn courage to face challenges; resolve

resolución *s.* valor y energía ante un problema; tesón

respite (rĕs'pĭt) *n.* an interval of temporary relief; a delay or postponement

respiro *s.* intervalo de alivio temporal; suspensión temporal

rudiment (rŏŏ'də-mənt) *n.* a basic principle or element

rudimento *s.* principio o elemento básico

scourge (skûrj) *n.* a source of great suffering or destruction

flagelo *s.* fuente de gran sufrimiento y destrucción

sedately (sĭ-dāt'lē) *adv.* in a composed, dignified manner; calmly

sosegadamente *adv.* de modo tranquilo y digno; calmadamente

senility (sĭ-nĭl'ĭ-tē) *n.* the mental deterioration that sometimes comes with old age

senilidad *s.* deterioro mental que a veces acompaña la vejez

sensibility (sĕn'sə-bĭl'ĭ-tē) *n.* the ability to be affected emotionally; sensitivity

sensibilidad *s.* facultad de sentir algo

sovereignty (sōv'ər-ĭn-tē) *n.* rule; power
soberanía *s.* poder

spectral (spĕk'trəl) *adj.* ghostly
espectral *adj.* fantasmagórico

steed (stēd) *n.* a horse, especially a high-spirited riding horse
corcel *s.* caballo de gran alzada

stint (stĭnt) *n.* limitation; restriction
límite *s.* limitación; restricción

stoicism (stō'ĭ-sĭz'əm) *n.* indifference to pleasure or pain
estoicismo *s.* indiferencia al placer o al dolor

subjection (səb-jĕk'shən) *n.* the state of being under the authority or control of another
supeditación *s.* subyugación o dependencia

submissive (səb-mĭs'ĭv) *adj.* tending to yield to the will of others; docile; meek
sumiso *adj.* obediente; dócil; humilde

supplant (sə-plānt') *v.* to take the place of
suplantar *v.* ocupar el lugar de otra persona

surmise (sər-mĭz') *v.* to jump to conclusions
suponer *v.* hacer una conjetura

sustenance (sŭs'tə-nəns) *n.* a means of support or nourishment
sustento *s.* alimento; sostenimiento

talon (tāl'ən) *n.* a claw
garra *s.* pata de animal con uñas fuertes

temperate (tĕm'pər-ĭt) *adj.* moderate
templado *adj.* moderado

temporal (tĕm'pər-əl) *adj.* of the material world; not eternal
temporal *adj.* del mundo material; que no es eterno

terrestrial (tə-rĕs'trē-əl) *adj.* of the earth; earthly
terrestre *adj.* de la tierra; terrenal

transfigure (trāns-fĭg'yər) *v.* to transform, especially in a way that exalts or glorifies
transfigurar *v.* transformar, especialmente para exaltar o glorificar

uncanny (ŭn-kăn'ē) *adj.* strange or mysterious in a way that causes unease; eerie
raro *adj.* extraño o misterioso de un modo que causa desasosiego; inquietante

unctuous (ŭngk'chōō-əs) *adj.* excessively or insincerely earnest; smug
untuoso *adj.* empalagoso o excesivamente amable; hipócrita

upbraiding (ŭp-brād'ĭng) *n.* scolding **upbraid** *v.*
reproche *s.* regaño **reprochar** *v.*

usurp (yōō-sŭrp') *v.* to seize unlawfully by force
usurpar *v.* apoderarse de algo ilegalmente por la fuerza

vanity (văn'ĭ-tē) *n.* that which is without meaning or value; emptiness; worthlessness
vanidad *s.* cosa vana, fútil o inútil; vacío; inutilidad

vehement (vē'ə-mənt) *adj.* acting with or having great force; fervent
vehemente *adj.* apasionado o lleno de ardor; ferviente

venerated (vēn'ər-ā'tĭd) *adj.* deeply respected; revered
venerate *v.*
venerado *adj.* que recibe profundo respeto y devoción
venerar *v.*

vindication (vĭn'dĭ-kā'shən) *n.* clearing from criticism, blame, guilt, or suspicion; justification
vindicación *s.* rehabilitación tras crítica, culpa o sospecha; justificación

vitiate (vĭsh'ē-āt') *v.* to corrupt or weaken
viciar *v.* corromper o debilitar

voluble (völ'yə-bəl) *adj.* talkative; glib
charlatán *adj.* hablador; suelto de lengua

vulnerable (vŭl'nər-ə-bəl) *adj.* open to attack; easily hurt
vulnerable *adj.* que puede ser atacado; fácil de herir

Pronunciation Key

Symbol	Examples	Symbol	Examples	Symbol	Examples
ă	at, gas	m	man, seem	v	van, save
ā	ape, day	n	night, mitten	w	web, twice
ä	father, barn	ng	sing, hanger	y	yard, lawyer
âr	fair, dare	ö	odd, not	z	zoo, reason
b	bell, table	ō	open, road, grow	zh	treasure, garage
ch	chin, lunch	ô	awful, bought, horse	ə	awake, even, pencil, pilot, focus
d	dig, bored	oi	coin, boy	ər	perform, letter
ě	egg, ten	ōō	look, full		
ê	evil, see, meal	ōō	root, glue, through		
f	fall, laugh, phrase	ou	out, cow		
g	gold, big	p	pig, cap		
h	hit, inhale	r	rose, star		
hw	white, everywhere	s	sit, face		
ī	inch, fit	sh	she, mash		
ī	idle, my, tried	t	tap, hopped		
îr	dear, here	th	thing, with		
j	jar, gem, badge	th	then, other		
k	keep, cat, luck	ŭ	up, nut		
l	load, rattle	ûr	fur, earn, bird, worm		

Sounds in Foreign Words

KH	<i>German</i> ich, auch ; <i>Scottish</i> loch
N	<i>French</i> entre, bon, fin
œ	<i>French</i> feu, cœur ; <i>German</i> schön
ü	<i>French</i> utile, rue ; <i>German</i> grün

Stress Marks

- ' This mark indicates that the preceding syllable receives the primary stress. For example, in the word *language*, the first syllable is stressed: lăng'gwīj.
- ˈ This mark is used only in words in which more than one syllable is stressed. It indicates that the preceding syllable is stressed, but somewhat more weakly than the syllable receiving the primary stress. In the word *literature*, for example, the first syllable receives the primary stress, and the last syllable receives a weaker stress: līt'ər-ə-chōōr'.

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UNIT 1

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UNIT 2

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UNIT 3

559 top, Mary Godwin, née Wollstonecraft, John Opie. Oil on canvas, 76.8 cm x 64.1 cm. Inv. 1237. Photo by Jochen Remmer. National Portrait Gallery, London. © Bildarchiv Preussischer Kulturbesitz/Art Resource, New York; *bottom* Detail of *The Restoration, 1660 Charles II Lands at Dover* (1903), Charles M. Paddy. From *The Boy's Own Paper*. © Mary Evans Picture Library; **560 left** Detail of *Gin Lane* (1700s), William Hogarth. Engraving. © Art Resource, New York; *right* © Science Museum/Science and Society Picture Library; **561 left** The Granger Collection, New York; *right* Detail of *A Girl Reading a Letter by Candlelight with a Young Man Peering over her Shoulder* (1760), Joseph Wright of Derby. Oil on canvas, 88.9 cm x 69.8 cm. Private collection. © Bridgeman Art Library; **562** *Arthur Holdsworth Conversing with Thomas Taylor and Captain Stancombe by the River Dart* (1757), Arthur Devis. Oil on canvas, 50 1/4" x 40 1/4". Paul Mellon Collection. © 2006 Board of Trustees, National Gallery of Art, Washington, D.C.; **564** The Granger Collection, New York; **565** © Science Museum/Science and Society Picture Library; **566** *Coffee House* (1668), unknown artist. © Eileen Tweedy/British Museum/The Art Archive; **567** © Historical Picture Archive/Corbis; **569** *Gulliver Exhibited to the Brobingnag Farmer*, Richard Redgrave. Oil on canvas, 25" x 30". Victoria & Albert Museum, London. © Victoria & Albert Museum, London/Art Resource, New York; **570** *Fanny Burney* (1784), Edward Francis Burney. The Granger Collection, New York; **571** *Shortly After the Wedding*, William Hogarth.

From *Marriage à la mode*, a series of six satirical paintings. National Gallery, London. © Erich Lessing/Art Resource, New York; **572 top** Cover of *Robinson Crusoe* by Daniel Defoe, published 1908 with illustration by John Hassall. 2527d.303. © Bodleian Library, Oxford/The Art Archive; **center** © Burstein Collection/Corbis; **bottom** © age fotostock/SuperStock; **573 top**, *Boswell and Johnson* (1786), Thomas Rowlandson. Caricature etching. The Granger Collection, New York; **center right** The Granger Collection, New York; **bottom left**, *Equestrian Portrait of Catherine the Great*, Vigilius Erichsen. Musée des Beaux-Arts, Chartres, France. © Giraudon/Art Resource, New York; **bottom right** © Stock Montage/Getty Images; **574** © James King-Holmes/Photo Researchers, Inc.; **575 top** © 2006 Tab. All rights reserved/Caglecartoons.com; **bottom** © Peter Holmes/Age Fotostock; **576** The Granger Collection, New York; **578 foreground** The Granger Collection, New York; **background** Shorthand notes of Samuel Pepys (August 22, 1595). Add.39822/f.9 © The British Library Board. All rights reserved; **579** © David Young-Wolff/PhotoEdit; **581** *Samuel Pepys* (1666), John Hayls. Oil on canvas. The Granger Collection, New York; **583** Detail of *Charles II's Cavalcade through the City of London, 22nd April, 1661* (1662), Dirck Stoop. Museum of London, London. © HIP/Art Resource, New York; **585** *Great Fire of London, 1666* (1800s). Wood engraving. The Granger Collection, New York; **590–591 bottom** © Don and Liysa King/Getty Images; **590** *Daniel Defoe* (1700s), Sir Godfrey Kneller. © National Maritime Museum, London; **591 top** Public Domain; **592 foreground**, *Daniel Defoe* (1706), after Michiel van der Gucht. The Granger Collection, New York; **background** The Granger Collection, New York; **593** © Shepard Sherbell/Corbis; **595** *The Great Pit in Aldgate* (1865), Davenport after Cruikshank. © Science Museum Library/Science and Society Picture Library; **600 foreground**, *Joseph Addison*, Sir Godfrey Kneller. The Granger Collection, New York; **background**, *Masked Ball* (1700s), Georg Balthasar Probst. Engraving. © Münchner Stadtmuseum, Munich/akg-images; **603** Detail of *The Strode Family at Tea* (1738), William Hogarth. Oil on canvas, 87 cm x 91.5 cm. Tate Gallery, London. © Tate Gallery, London/Art Resource, New York; **607** The Granger Collection, New York; **608** *Bob Blunt in Amaze, or Female Fashionable Follies*. Courtesy of the Lewis Walpole Library, Yale University; **610 foreground**, *Alexander Pope* (1740), William Hoare. The Granger Collection, New York; **background**, *View of Twickenham from the Lawn at Strawberry Hill* (1791), Joseph Charles Barrow. Watercolor, 24.6 cm x 37.9 cm. Courtesy of the Lewis Walpole Library, Yale University; **613** *The Toilet* (1896), Aubrey Beardsley. Drawing for Alexander Pope's *The Rape of the Lock*. The Granger Collection; **616** *The Rape* (1896), Aubrey Beardsley. From *The Rape of the Lock* by Alexander Pope. Line block print. CT46089. Victoria & Albert Museum, London. © Victoria & Albert Museum, London/Art Resource, New York; **620 foreground** The Granger Collection, New York; **background** © Michael St. Maur Sheil/Corbis; **621** © Jim Ruymen/Reuters/Corbis; **623** Detail of *Gin Lane* (1700s), William Hogarth. Engraving. © Art Resource, New York; **626–627** *The Idle Prentice Executed at Tyburn*, William Hogarth. Plate XI of *Industry and Idleness*, 1833. Engraving. © Guildhall Library, City of London/Bridgeman Art Library; **630** Detail of *Gin Lane* (1700s), William Hogarth. Engraving. © Art Resource, New York; **635** © Ewing Galloway/Index Stock Imagery/Jupiter Images; **637** Illustration from *Gulliver's Travels* (1800s) by Jonathan Swift. The Granger Collection, New York; **643** *Gulliver in Lilliput* (1800s), Coppin. Lithograph. © Mary Evans Picture Library; **648** Illustration from *Gulliver's Travels* (1800s) by Jonathan Swift. The Granger Collection, New York; **652** Illustration from *Gulliver's Travels* (1800s) by Jonathan Swift. The

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UNIT 4

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UNIT 5

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UNIT 6

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UNIT 7

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