

# Exploring British Literature



## INTRODUCING THE ESSENTIALS

- Literary Essentials Workshop
- Academic Vocabulary Workshop
- Writing Process Workshop

NUMB. 1

## The SPECTATOR.

*Non fumum ex fulgore, sed ex fumo dare lucem  
Cogitat; ut speciosa dehinc miracula promat.* HOR.

To be Continued every Day.

Thursday, March 1. 1711.

I have observed, that a Reader seldom peruses a Book with Pleasure till he knows whether the Writer of it be a black or a fair Man, of a mild or choleric Disposition, Married or a Bachelor, a Friend or an Enemy of the Government, &c. &c. I have observed, that a Reader seldom peruses a Book with Pleasure till he knows whether the Writer of it be a black or a fair Man, of a mild or choleric Disposition, Married or a Bachelor, a Friend or an Enemy of the Government, &c. &c. I have observed, that a Reader seldom peruses a Book with Pleasure till he knows whether the Writer of it be a black or a fair Man, of a mild or choleric Disposition, Married or a Bachelor, a Friend or an Enemy of the Government, &c. &c.







## Exploring British Literature

## Insights and Perspectives

The study of British literature is a remarkable journey that begins with an epic battle against an Anglo-Saxon monster and continues through works in which modern writers tackle contemporary issues. Along the way, you'll encounter Robin Hood, King Arthur, and other legendary characters who remain a vital part of popular culture because they still have the power to captivate. You'll explore masterpieces—such as *The Canterbury Tales* and *Macbeth*—that have changed the way we view society and ourselves. You'll also learn how British literature has influenced American traditions. The literature in this book can help you . . .

## Connect HISTORY and Literature

British literature spans more than 1,500 years—from Old English poems to modern bestsellers. As you read, you'll be asked to make connections between individual works and the real-life conditions that inspired them. In this way, you'll gain a greater understanding of the people and events that shaped Britain over the centuries.

## Explore BIG IDEAS

Can love bring more suffering than joy? What makes an effective leader? People of all time periods and cultures have grappled with questions about love and politics. Some ideas are universal, as you'll discover when you read sonnets by lovestruck poets and speeches by such leaders as Elizabeth I and Winston Churchill.





## *Build* CULTURAL LITERACY

Who was the Bard of Avon? Where does the phrase “Big Brother” come from? There are certain people, events, phrases, and ideas so embedded in today’s culture that everyone should be familiar with them. Studying British literature helps you develop an awareness of the authors, literary works, and historical milestones that still matter.

## *Appreciate a* LEGACY

Why read an Anglo-Saxon epic about a fierce warrior or a medieval legend about heroic knights? Some characters and themes in early works of British literature live on in today’s stories and movies. In this book, you’ll find out why such tales as *Beowulf* and *Le Morte d’Arthur* continue to be reimagined by cultures around the globe.



# Literary Essentials Workshop



Included in this workshop:  
TEKS 1B, 1E, 2, 2C, 5B

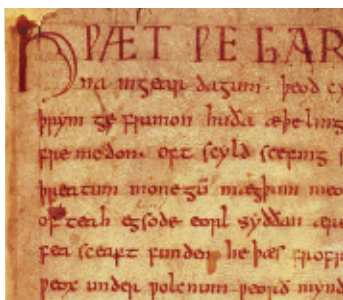
## Literature in Context

To best appreciate works of British literature, you should have some sense of their **historical context**, or the social conditions that gave rise to them. Geoffrey Chaucer's *The Canterbury Tales*, for example, is unmistakably a product of its time. The rich stories in Chaucer's work strongly reflect the customs and people of his medieval world. Similarly, the early 20th-century fiction of James Joyce is forever linked with his boyhood experiences in Dublin, Ireland's bustling capital. As you read this book, you will become more familiar with Britain's long, fabled history and the circumstances that influenced the thoughts and words of its finest writers.

### BRITISH LITERATURE IN CONTEXT

#### THE ANGLO SAXON PERIOD 449–10 66

- The Beowulf Poet
- The Venerable Bede



- 449** The Anglo-Saxon invasion of Britain begins.
- 793** Vikings begin raids on England, eventually conquering northern and eastern regions.
- 871** Alfred the Great becomes king of Wessex.

#### THE MEDIEVAL PERIOD 1066–1485

- Geoffrey Chaucer
- The Gawain Poet
- Sir Thomas Malory



- 1066** Norman Conquest—William the Conqueror becomes king of England.
- 1215** King John signs the Magna Carta, limiting royal authority.
- 1337** The Hundred Years' War with France begins (to 1453).
- 1347** The bubonic plague reaches Europe, killing millions.

#### THE ENGLISH RENAISSANCE 1485–1660

- Christopher Marlowe
- William Shakespeare
- John Milton
- John Donne



- 1517** Martin Luther begins the Protestant Reformation.
- 1558** The reign of Elizabeth I begins (to 1603).
- 1609** Galileo Galilei studies the heavens with a telescope.
- 1642** The English Civil War erupts (to 1651).

#### THE RESTORATION AND THE EIGHTEENTH CENTURY 1660–1798

- Daniel Defoe
- Alexander Pope
- Jonathan Swift
- Samuel Johnson
- Mary Wollstonecraft



- 1665** The Great Plague of London kills thousands.
- 1760** The reign of George III begins (to 1820).
- 1775** War with colonies in North America erupts (to 1783).
- 1789** The French Revolution rises in Paris (to 1799).



# Literary Movements

Like music and art, literature can be organized into historical periods. Within each period, there are groups of writers who play a key role in the development of literary movements, or noteworthy trends in literature. Some movements are so important that historical periods are named after them. While grunge and hip hop are examples of trends in music history, British literature counts romanticism and modernism among its important trends. Studying these literary movements in context will allow you to better grasp how, when, and why various works of British literature came into being.

## ROMANTICISM 1798–1832

- William Wordsworth
- Samuel Taylor Coleridge
- George Gordon, Lord Byron
- Percy Bysshe Shelley
- John Keats



- 1811** George III is declared insane; Prince of Wales is named regent.
- 1815** Britain and Prussia conquer Napoleon Bonaparte at Waterloo.
- 1817** Ludwig van Beethoven begins composing Ninth Symphony (to 1824).

## THE VICTORIAN AGE 1832–1901

- Alfred, Lord Tennyson
- The Brontë Sisters
- Anthony Trollope
- Charles Dickens
- George Eliot



- 1837** At age 19, Victoria I begins her reign (to 1901).
- 1859** Charles Darwin publishes *On the Origin of Species*.
- 1861** Civil War erupts in the United States (to 1865).
- 1879** Ireland pressures for home rule.

## MODERNISM 1901–1950

- T. S. Eliot
- Virginia Woolf
- James Joyce
- George Orwell
- W. H. Auden



- 1918** British military deaths total about 750,000 at the end of World War I.
- 1921** Irish Free State is established (becomes the Republic of Ireland in 1949).
- 1936** The reign of George VI begins (to 1952).
- 1939** Britain joins France in battling Germany in World War II (to 1945).

## POSTMODERNISM 1950–PRESENT

- Samuel Beckett
- Ted Hughes
- Seamus Heaney
- William Trevor
- Nadine Gordimer



- 1952** Elizabeth II becomes Britain's monarch.
- 1997** Britain returns Hong Kong to China, ending 155 years of colonial rule.
- 2003** Britain joins the Iraq War.
- 2007** Protestants and Catholics in northern Ireland agree to an historic power-sharing plan.

# Using Critical Lenses

Think about what you see when you look through a camera's lens. What do you consider before you snap a photograph? Do you want your subject to be brightly lit or cast in shadow? Should you focus on objects in the center or something off to the side? Believe it or not, you can ask similar questions when you're reading literature. Using critical lenses can help shed light on the stories you read and bring overlooked elements into focus. For example, how did the author's life influence his or her writing? What social tensions affected the author? Looking through different lenses, you may discover more to literature than meets the eye.

THE LENSES	QUESTIONS TO ASK	
<b>LITERARY LENS</b> When you look through a literary lens, you focus on such elements as plot, theme, and author's style in various forms of literature, including poetry.	<ul style="list-style-type: none"> <li>• What is the specific form of poetry or prose, and what are its characteristics?</li> <li>• What is distinctive about this author's style?</li> <li>• How is imagery used to establish the setting and mood?</li> </ul>	
<b>HISTORICAL AND CULTURAL LENSES</b> Historical and cultural lenses help you consider how elements of history and culture may have influenced the author and the writing.	<ul style="list-style-type: none"> <li>• What was going on in the country at the time this work was written?</li> <li>• What questions, issues, and concerns were people of the time grappling with?</li> <li>• How are those events and issues, as well as the author's attitude toward them, reflected in the writing?</li> </ul>	
<b>BIOGRAPHICAL LENS</b> The biographical lens focuses your attention on the author's background. It prompts you to consider how factors such as heritage, personal experiences, and economic circumstances may have shaped him or her.	<ul style="list-style-type: none"> <li>• What were the defining events or experiences in the author's life?</li> <li>• What people—other writers, friends, family members—were known influences on him or her?</li> <li>• What role did culture or heritage play in shaping the author's attitude toward his or her subject?</li> </ul>	
<b>OTHER LENSES</b> <ul style="list-style-type: none"> <li>• psychological</li> <li>• social</li> <li>• political</li> <li>• philosophical/moral</li> </ul>	<ul style="list-style-type: none"> <li>• What motivations might be influencing a character's behavior? (psychological)</li> <li>• Do you agree with the character's choices and decisions? Are they ethical and honest? (moral)</li> </ul>	

**MODEL: CRITICAL LENSES**

*David Copperfield* is considered one of Charles Dickens's most autobiographical works. It is set in early 19th-century London, when the Industrial Revolution first began. Cities became crowded, and the working class struggled to survive. In this excerpt, an orphaned Copperfield takes a job for his own survival. Read the entire passage first. Then read it again, using critical lenses to answer the **Close Read** questions.

from  
*David Copperfield*

Novel by **Charles Dickens**

I know enough of the world now, to have almost lost the capacity of being much surprised by anything; but it is matter of some surprise to me, even now, that I can have been so easily thrown away at such an age. A child of excellent abilities, and with strong powers of observation, quick, eager, delicate, and soon hurt bodily and mentally, it seems wonderful to me that nobody should have made any sign in my behalf. But none was made; and I became, at ten years old, a little labouring hind<sup>1</sup> in the service of Murdstone and Grinby.

Murdstone and Grinby's warehouse was at the water-side. It was down in Blackfriars.<sup>2</sup> Modern improvements have altered the place; but it was the last house at the bottom of a narrow street, curving down hill to the river, with some stairs at the end, where people took boat. It was a crazy old house with a wharf of its own, abutting on the water when the tide was in, and on the mud when the tide was out, and literally overrun with rats. Its panelled rooms, discoloured with the dirt and smoke of a hundred years, I dare say; its decaying floors and staircase; the squeaking and scuffling of the old grey rats down in the cellars; and the dirt and rottenness of the place; are things, not of many years ago, in my mind, but of the present instant. They are all before me, just as they were in the evil hour when I went among them for the first time, with my trembling hand in Mr. Quinion's.

Murdstone and Grinby's trade was among a good many kinds of people but an important branch of it was the supply of wines and spirits to certain packet ships. I forget now where they chiefly went, but I think there were some among them that made voyages both to the East and West Indies. I know that a great many empty bottles were one of the consequences of this traffic, and that certain men and boys were employed to examine them against the light, and reject those that were flawed, and to rinse and wash them. When the empty bottles ran short, there were labels to be pasted on full ones, or corks to be fitted to them, or seals to be put upon the corks, or finished bottles to be packed in casks. All this work was my work, and of the boys employed upon it I was one.

1. **hind**: a farm laborer or skilled worker.

2. **Blackfriars**: a small district in Central London.

**Close Read**

- 1. Cultural Lens** David feels he was "thrown away" to become a worker at a young age. What can you infer about society's attitude toward both work and the education and welfare of children?
- 2. Literary/Historical Lenses** Reread the boxed text. What imagery does Dickens use to describe the setting? Consider what this suggests about the working conditions of the time.
- 3. Historical Lens** How might the process described in lines 23–28 be handled today? How has the need for human labor changed since the Industrial Revolution?



30 There were three or four of us, counting me. My working place was established in a corner of the warehouse, where Mr. Quinion could see me, when he chose to stand up on the bottom rail of his stool in the counting-house, and look at me through a window above the desk. Hither, on the first morning of my so auspiciously beginning life on my own account, the oldest of the regular boys  
35 was summoned to show me my business. His name was Mick Walker, and he wore a ragged apron and a paper cap. He informed me that his father was a bargeman, and walked, in a black velvet head-dress, in the Lord Mayor's Show.<sup>3</sup> He also informed me that our principal associate would be another boy whom he introduced by the—to me—extraordinary name of Mealy Potatoes. I discovered,  
40 however, that this youth had not been christened by that name, but that it had been bestowed upon him in the warehouse, on account of his complexion, which was pale or mealy. . . .

No words can express the secret agony of my soul as I sunk into this companionship; compared these henceforth everyday associates with those of my  
45 happier childhood—not to say with Steerforth, Traddles, and the rest of those boys; and felt my hopes of growing up to be a learned and distinguished man crushed in my bosom. The deep remembrance of the sense I had, of being utterly without hope now; of the shame I felt in my position; of the misery it was to my young heart to believe that day by day what I had learned, and thought, and  
50 delighted in, and raised my fancy and my emulation up by, would pass away from me, little by little, never to be brought back anymore; cannot be written.

3. **Lord Mayor's Show:** the parade in which the newly elected mayor proceeds through London, pledging allegiance to the crown.

### Close Read

4. **Psychological Lens** Why might Mick Walker have chosen to share these specific details about his father so quickly?
5. **Cultural Lens** What do you learn about David's values in the boxed lines? Decide whether you think the author shares these values.
6. **Literary Lens** Why do you think Dickens chose a first-person narrator to tell the story of David Copperfield?

You may find the following information about Charles Dickens interesting in light of the passage you just read. Refer back to the excerpt from *David Copperfield* as needed to answer the **Close Read** questions.

## Charles Dickens

Charles Dickens was born in 1812 in Portsmouth, England, during the height of the Industrial Revolution. The Dickens family, as many others, moved to overcrowded London to find work. Two years later, Charles' father was  
5 imprisoned for unpaid debts. To help support his family of ten, twelve-year-old Charles withdrew from school and went to work labeling bottles in a warehouse. It was common for factory owners of this era to demand that child laborers work 14-hour days, 6 days a week, in dirty and unsafe conditions. Dickens eventually returned to school,  
10 became a law clerk, then a journalist, and finally a novelist. *David Copperfield* and his other popular novels made Dickens a champion of the working class. He died in 1870, having become one of the most beloved authors of his day.



### Close Read

1. **Biographical Lens** How does your knowledge of Dickens's childhood affect your understanding of the *David Copperfield* excerpt?
2. **Biographical Lens** What might Dickens's purpose have been in describing David Copperfield's experience at Murdstone and Grinby's warehouse?

# Strategies That Work: Literature



Record your observations in your Reader/Writer Notebook.

## 1 Understand Form

British literature includes not only short stories, novels, and essays but also a wide range of poetic forms, such as the sonnet, ballad, epic, and ode. When you approach new forms that are unfamiliar, you can rely on strategies such as those below.

FORM	STRATEGIES
<b>Epic:</b> a long, narrative poem celebrating the adventures of a great hero.	<ul style="list-style-type: none"> <li>• Read in complete sentences. Don't stop at the ends of lines.</li> <li>• Take notes to keep track of the events in the hero's journey.</li> <li>• Decide what virtues the epic hero embodies. They probably reflect important cultural values at that time.</li> </ul>
<b>Sonnet:</b> a lyric poem of 14 lines.	<ul style="list-style-type: none"> <li>• Read the poem aloud, noting the rhyming pattern, rhythm, and other sound devices.</li> <li>• Identify the shift in the speaker's mood or message.</li> <li>• Use a chart to record sensory images—words or phrases that appeal to the five senses.</li> </ul>


## 2 Clarify Meaning

When you read British literature, you will encounter unfamiliar language and difficult sentence structures. Use these strategies and tips to help unlock the meaning of challenging texts.

- **Break Down Sentences** Break down complicated sentences by first locating the sentence's main subject and verb. Then, identify objects, modifiers, and phrases. Try restating the sentences more simply, rearranging word order if necessary.
- **Use Context Clues** A word's context—the words and sentences that surround it—often give clues to the word's meaning. Dialects, for example, have their own rules of grammar and pronunciation, which you can figure out from context clues.
- **Consult References** When you encounter an unfamiliar word or allusion, check the vocabulary definitions and footnotes provided in this book or look the word up in a reference source.

## 3 Ask Your Own Questions

An important part of analyzing literature is knowing what questions to ask as you read. What should you look for when you read a novel, drama, or news article? To make your reading more meaningful, it's also important to ask the questions *you* wonder about so that you connect what you read to yourself and the world around you. The following features of your textbook will help you ask the right questions and read with your own questions in mind.

Where to Look	What You'll Find
<b>Literary Analysis Workshops</b> (throughout every unit)	Interactive practice models and <b>Close Read</b> questions
Side notes and discussion questions	Questions (throughout and following each selection) that focus on the analysis of literary elements
<b>Analysis Frames</b>  Go to <a href="http://thinkcentral.com">thinkcentral.com</a> . KEYWORD: HML12-9	Guided questions for analyzing different genres of literature



## Academic Vocabulary Workshop

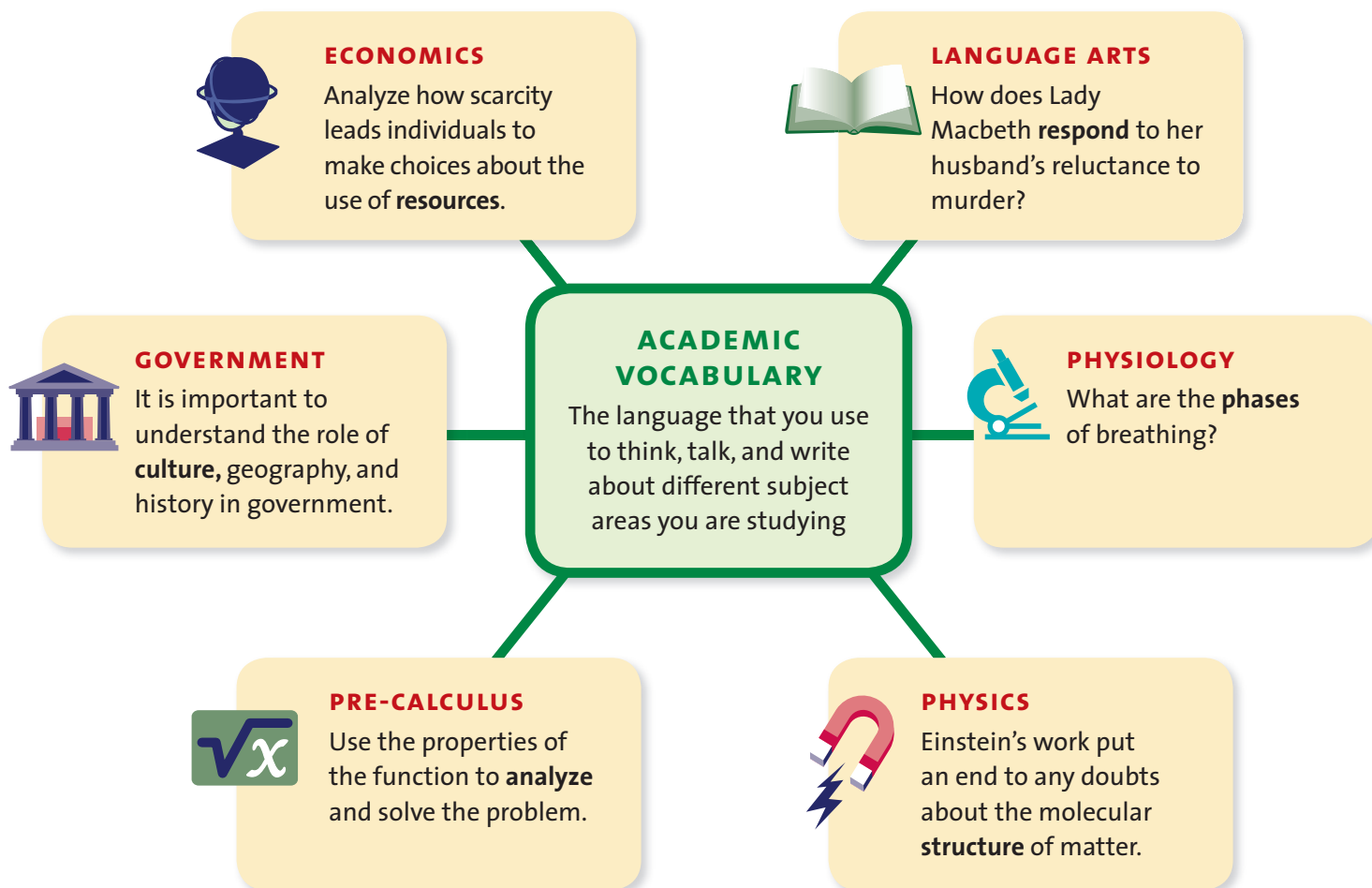


Included in this workshop:  
TEKS 1A, 1B

## What Is Academic Vocabulary?

*Answer, first, watch*—these are everyday words that you hear and use in conversations with family and friends. In school, however, you are just as likely to hear or read *respond*, *primary*, and *monitor*. Each of these words is a synonym for one of the earlier three words; but unlike the earlier words, they are part of a special vocabulary called **academic vocabulary**, the language used to talk and write about school subject matter.

Why use academic vocabulary? In some cases, academic vocabulary doesn't have an exact equivalent in everyday language. It may be a label for a very big idea—as *culture* includes all products of human work and thought. On the other hand, it may have a very precise meaning—as *consent* means not just “agreement” but “agreement to a proposal.” Even when an exact synonym exists, however, using academic vocabulary sends a signal to your audience: that you want to be taken seriously. Understanding and using academic vocabulary will help you to be successful in school and on assessments. This web shows examples of academic vocabulary words in different subject areas.



Use the following chart to become familiar with some of the academic vocabulary terms in this book. As you read, look for the activities labeled “Academic Vocabulary in Writing” and “Academic Vocabulary in Speaking.” These activities provide opportunities to use academic language in your writing and discussions.

<i><b>Word</b></i>	<i><b>Definition</b></i>	<i><b>Example</b></i>
<b>affect</b>	to influence	How does the poem’s imagery <b>affect</b> its mood?
<b>analyze</b>	to take something apart in order to see how it works	Describe and <b>analyze</b> the motion represented in the velocity-time graph.
<b>assume</b>	to suppose or take for granted	In a free-market economy, entrepreneurs <b>assume</b> they can operate without government interference.
<b>consent</b>	to agree to someone’s proposal	Individuals <b>consent</b> to join the labor market for a variety of reasons.
<b>culture</b>	all products of human work and thought, including behavior patterns, arts, beliefs, and institutions	How does our <b>culture</b> influence the incidence of cancer our society?
<b>draft</b>	any of the stages of development of a plan, document, or picture	Include a Works Cited list in the final <b>draft</b> of your research report.
<b>environment</b>	the physical conditions that influence the growth and survival of organisms	Discuss the role of the federal government in protecting the <b>environment</b> .
<b>hypothesis</b>	an assumption made in order to test its possible consequences	Developing a testable <b>hypothesis</b> is a critical step in any scientific experiment.
<b>monitor</b>	to keep close watch over	You can <b>monitor</b> your understanding of a difficult text as you read by pausing to summarize mentally each paragraph.
<b>phase</b>	a stage of development	A traditional economy is usually the first <b>phase</b> of a civilization’s economic development.
<b>primary</b>	first (in sequence, rank, or importance)	The <b>primary</b> role of government is to provide society with institutions and processes through which binding decisions are made.
<b>resources</b>	something that can be used for support or help; land, labor, or mineral deposits	The Internet is a useful <b>resource</b> for research material, but be careful to evaluate the reliability of each source.



## Academic Vocabulary in Action

The terms below are found in the academic vocabulary in your state standards. Knowing the meaning of these terms is essential for completing the activities and lessons in this book as well as mastering test items.

### structure (noun and verb)

#### Defining the Word

The noun *structure* means “arrangement or organization.” It can also refer to something constructed, such as a building. As a verb *structure* means “to give form or order to.” In physiology and anatomy class, you learn about the structure of the human body. In language arts, you may be asked to structure a report by creating an outline.

#### Using the Word

Once you understand the meaning of a word root, you will be able to understand the meanings of other words built on the same root. The word root *stru*, from the Latin word *struere*, means “to arrange.”

- In a chart like this one, make a list of other words you know formed from the root *stru*.
- Look up each word in a dictionary and write down its meaning.
- Write a sentence using each word.

Word	Definition	Sentence
construe	to build in one's mind; interpret	It would be a mistake to <u>construe</u> her silence as a lack of intelligence.

### respond (verb)

#### Defining the Word

To *respond* is to answer or to react. You learn how prices respond to demand in economics. In physics class, you may be asked to predict how two objects in collision respond in zero gravity. When reading literature, you will often respond by looking for the main concept or idea the author is trying to communicate.

#### Using the Word

Practice using words related to *respond*.

- Use a chart like the one shown to identify subject areas in which you have seen the words related to *respond* used.
- Write a brief definition of the word, using a dictionary if necessary.
- Write a sentence using the word in the context of that specific subject area.

Related Word: Definition	Subject Area	Sentence
Response: answer or reaction	economics	Price inflation is a <u>response</u> to excessive money supply.

# Strategies That Work: Vocabulary



Record new vocabulary words in your Reader/Writer Notebook.

## 1 Analyze Prefixes and Suffixes

Technical or specialized vocabulary—the language of specific content areas, like science, mathematics, or social studies—often contains Greek or Latin affixes. Recognizing these word parts can help you figure out a word's meaning.

Prefixes	Examples
auto- (self)	autocrat, autodidact, autoimmune, automation
proto- (first)	protohistory, protoplasm, prototype, protozoan
sub- (under)	subaltern, subatomic, subculture, sub rosa, subsistence
Suffixes	Examples
-ate (become, cause, or form)	decimate, enervate, saturate, triangulate, invalidate
-escent (in the process of)	incandescent, putrescent, quiescent, senescent
-ic (relating to)	acidic, anaerobic, historic, iambic, metric

## 2 Use Context Clues

Using **context**—the words, phrases, or sentences that surround that word—is another effective way to recognize unfamiliar words as you read. When you come across an unfamiliar word, look not only for familiar affixes but also for context clues. They will often give you important information about the word's meaning, as in the following example:

Many governing bodies have open-meeting standards to avoid *sub rosa* conferences between legislators and special interest groups.

You can tell that *sub rosa* means “secret.” The words *to avoid* contrast *sub rosa* conferences with open meetings.

## 3 Keep a Word List

Unlocking the meaning of unfamiliar words as you read is one way to develop your vocabulary. Another way is to keep a list of those new words so that you remember them the next time you see them. Try classifying the words in different ways so that you have a variety of mental “hooks” to help spur your memory.

Interactive Vocabulary **THINK** central

Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML12-13

For a complete list of terms in this book, see the **Glossary of Academic Vocabulary in English & Spanish** on pages R131–R132.

### Words from Physiology

respond: to react

scheme: a diagram of a system

### Words from Economics

resource: anything used for economic development

structure: arrangement or organization

### Words from Language Arts

resource: something that helps

respond: to reply

scheme: a secret plan

### Words with re- (“go back”)

resource: anything used for economic development

respond: to reply or react



## Expressing Ideas in Writing

Russian author Vladimir Nabokov once commented on the challenge of writing, “The pages are still blank, but there is a miraculous feeling of the words being there, written in invisible ink and clamoring to become visible.” Writing is a powerful way to explore opinions, share insights, and evaluate information. The challenge lies in making your ideas “visible” to readers, whether you’re writing on paper or on screen.



Included in this  
workshop: TEKS 13A–D

## Consider Your Options

Are you contributing to a wiki about your favorite hobby, posting an editorial on a class blog about a controversial school issue, or writing a research paper for your English class? Start by clarifying three fundamental considerations—your **purpose**, **audience**, and **genre/format** of your writing.

### PURPOSE

#### Why am I writing?

- to entertain
- to inform or explain
- to persuade
- to describe
- to reflect
- to inspire or motivate

### AUDIENCE

#### Who are my readers?

- classmates
- teacher
- friends
- online community
- college admissions office
- potential employer
- community members

### GENRE/FORMAT

#### Which format will best suit my purpose and audience?

- analytical essay
- short story
- wiki
- research paper
- news article
- speech
- summary
- letter
- poem
- proposal
- blog entry
- critique
- podcast



## Continue with the Process

As you complete the **Writing Workshops** in this book, you'll discover the process that works best for you. Use this model as a guide.

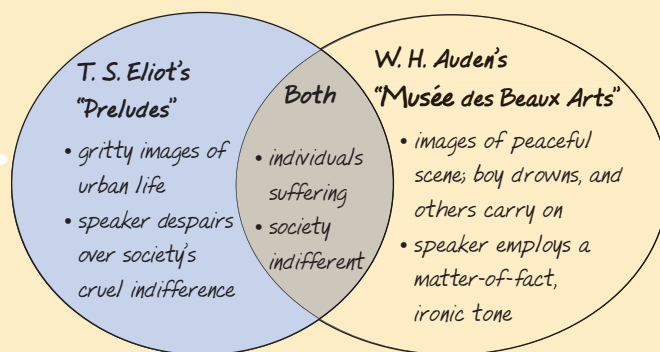
### THE WRITING PROCESS

#### PLANNING/PREWRITING

At this stage, decide what you want to write about. Start by generating ideas using one of the prewriting strategies listed on page 17. Keep your **purpose** and **audience** in mind as you narrow and refine your topic.

Depending on your **format**, you also might formulate your **thesis**, or **opinion, statement** and collect evidence to support your main points.

#### WHAT DOES IT LOOK LIKE?



#### DRAFTING

Give shape to your ideas by writing a first draft. If you're writing an informal piece, such as a blog or a journal entry, you might **draft to discover**—that is, start writing with no set plan. If you're doing a more formal assignment, such as an analytical essay or a research paper, **draft from an outline**. Either way, don't expect perfection in your first draft; you may need to do several drafts before hitting your stride.

#### WHAT DOES IT LOOK LIKE?

- I. Imagery
  - A. Negative imagery in "Preludes"
  - B. Peaceful imagery in "Musée des Beaux Arts"
- II. Speaker's attitude
  - A. Speaker's despairing tone in "Preludes"
  - B. Speaker's ironic tone in Musée des Beaux Arts"
- III. Historical influences on poet
  - A. T. S. Eliot
  - B. W. H. Auden

#### REVISING

Do a critical review of your draft, evaluating its content, organization, and style.

- Check your draft against a rubric such as the one on the following page.
- Ask a peer reader for feedback.

#### ASK A PEER READER

- What is my main idea or thesis? Have I communicated it effectively?
- Where should I add more details or evidence?
- Do my ideas flow smoothly? If not, where do I need to reorganize my points or add transitions?

#### EDITING AND PUBLISHING

Proofread your draft for errors in grammar, spelling, and mechanics. Then get your writing out where others can read it. Where you publish, of course, depends on your purpose, audience, and format.

#### WHAT DOES IT LOOK LIKE?

In "Preludes," T. S. Eliot describes the <sup>tr</sup>allegorizing effects of the industrial age, especially on those laboring in crowded cities.





## Scoring Rubric

Score	TEXAS KEY TRAITS
4	<ul style="list-style-type: none"><li>• <b>Focus and Coherence</b> Maintains focus throughout the writing; includes a meaningful introduction and conclusion that add depth to the composition</li><li>• <b>Organization</b> Employs an effective organizational pattern for the purpose and audience; has a smooth and logical flow, with meaningful transitions</li><li>• <b>Development of Ideas</b> Supports all ideas thoroughly, allowing the audience to understand and appreciate the writer's points</li><li>• <b>Voice</b> Sounds authentic and original; expresses the writer's individuality or unique perspective</li><li>• <b>Conventions</b> Shows a strong command of grammar, mechanics, and spelling</li></ul>
3	<ul style="list-style-type: none"><li>• <b>Focus and Coherence</b> Maintains focus, with minor lapses; has an introduction and conclusion that add some depth to the composition</li><li>• <b>Organization</b> Uses an organizational pattern that is mostly effective for the purpose and audience; generally flows but could use a few more transitions</li><li>• <b>Development of Ideas</b> Supports all ideas, but some need to be developed more thoroughly; the audience is generally able to understand and appreciate the writer's points</li><li>• <b>Voice</b> For the most part, sounds authentic and original; generally expresses the writer's individuality or unique perspective</li><li>• <b>Conventions</b> Includes minor errors in grammar, mechanics, and spelling</li></ul>
2	<ul style="list-style-type: none"><li>• <b>Focus and Coherence</b> Is somewhat focused, with a few abrupt shifts to unrelated ideas; has both an introduction and conclusion, but they are superficial</li><li>• <b>Organization</b> Uses an organizational pattern that does not suit the purpose and audience; needs more transitions to show a clearer link between ideas</li><li>• <b>Development of Ideas</b> Develops ideas superficially, limiting the audience's understanding and appreciation of the writer's points</li><li>• <b>Voice</b> Sounds authentic or original in only a few sections or paragraphs; writer has difficulty expressing his or her perspective</li><li>• <b>Conventions</b> Shows a limited control of grammar, mechanics, and spelling</li></ul>
1	<ul style="list-style-type: none"><li>• <b>Focus and Coherence</b> Lacks focus and includes a substantial amount of extraneous information; is missing an introduction and/or conclusion</li><li>• <b>Organization</b> Has no discernible organizational pattern or logical flow of ideas; lacks transitions or uses ones that do not make sense</li><li>• <b>Development of Ideas</b> Lacks support for most ideas, preventing the audience from understanding the writer's points</li><li>• <b>Voice</b> Has little or no sense of the writer's individual voice; does not express the writer's unique perspective</li><li>• <b>Conventions</b> Exhibits major problems with grammar, mechanics, and spelling; frequent errors make the writer's ideas difficult to understand and follow</li></ul>

# Strategies That Work: Writing



Record your writing ideas, plans, and notes in your **Reader/Writer Notebook**.

## 1 Use Prewriting Strategies

Use any of the following strategies to get beyond the blank page:

- **Rely on current events.** Keep abreast of scientific discoveries, controversial issues, and newsworthy events. They can be great sources for topic ideas.
- **Confer with others.** Generate topic ideas by brainstorming with classmates or friends.
- **Get visual.** Nudge your ideas to flow by creating a graphic organizer, such as a Venn diagram or a story board.
- **Freewrite.** Write continuously for several minutes, recording any ideas without judging them.
- **Write from a prompt.** Consult the prompts featured in the **Writing Workshops**.

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## 2 Partner with a Peer Reader

Even professional writers rely on other readers for feedback. Peer readers can help you determine where to strengthen your writing to better reach your purpose for your audience. Consider the following guidelines:

### When You're the Writer

- Identify the kind of feedback you would like to receive. Should your reader evaluate the structure of your argument, your tone, or both?
- Inform your reader about your intended purpose and audience. Both factors will influence the feedback he or she gives.
- Listen to your reader's criticisms calmly and respectfully. Remember that *you* can decide how to use these comments.

### When You're the Reader

- Start by reading the piece carefully. Then, read it a second time to critically evaluate it.
- Focus on specific recommendations for strengthening the work, not just on its weaknesses.
- Point out effective parts of the writing. Remember that constructive criticism is the best kind of feedback.

## 3 Think About Purpose and Audience

Your purpose and audience should guide every decision you make about your writing, from the **tone**, or attitude, you communicate to the development of your argument. Ask yourself questions like the ones to the right as you plan, draft, and revise:

### Questions To Ask

- What is my purpose? What do I want my audience to know, do, or act upon as a result of my writing?
- What does my audience know about this topic? What information should I include to help them understand it?
- What level of language should I use for this particular audience? formal? conversational? technical?
- How might my audience's perspective on the topic influence my treatment of the topic?