

## The Fall of the House of Usher

Short Story by Edgar Allan Poe

### NOTABLE QUOTE

*"All that we see or seem,  
is but a dream within a  
dream."*

### FYI

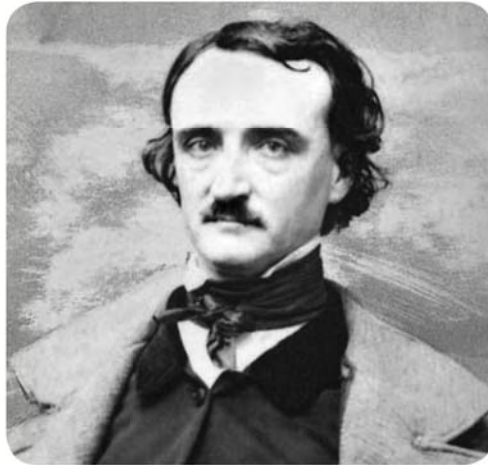
Did you know that Edgar Allan Poe . . .

- invented the modern detective story?
- inspired the name of the Baltimore Ravens football team?
- briefly wrote a literary gossip column?
- publicly denounced the work of Henry Wadsworth Longfellow?

### AuthorOnline

For more on Edgar Allan Poe, visit the **Literature Center** at **ClassZone.com**.

Baltimore, Maryland, scene of Poe's mysterious death



### Edgar Allan Poe

c. 1809–1849

"The Raven" has been called the best-known poem in American literature; "The Fall of the House of Usher" is a masterpiece of Gothic horror. Both of these works were the creation of one feverish imagination, that of poet, critic, and fiction innovator Edgar Allan Poe.

**Haunted by Death** Once called one of literature's "most brilliant, but erratic, stars," Poe is as well-known for his unstable life as for his formidable talent. Abandoned by his father as an infant, Poe lost his mother to tuberculosis by the age of 3. He was taken in by John Allan, a wealthy Virginia businessman, but the two had a stormy relationship. At age 18, Poe got himself thrown out of college for gambling debts, beginning a lifelong pattern of self-sabotage. Estranged from Allan as a young man, Poe formed a new family with his aunt and his young cousin, Virginia Clemm. In 1836, he and

Virginia married publicly, although they had probably married in secret the year before, when she was only 13. She died 11 years later, and the devastated Poe died 2 years after. Theories about the cause of his death range from alcohol poisoning to brain lesions to rabies.

**Making Ends Meet** For much of his adult life, Poe struggled to support his family. He landed promising positions at a series of literary magazines, spoiling one opportunity after another with his erratic behavior. At the same time, his scathing reviews made him a feared and respected critic, and his inventive short stories brought him acclaim. Although his life matched the Romantic ideal of the starving artist who suffered for the purity of his art, Poe's stories were designed to reach a wide audience. His successes with horror, science fiction, and detective stories proved his mastery of popular genres.

**Tortured Soul** Poe's distinctive themes included madness, untimely death, and obsession. Given his troubled life, many critics have interpreted Poe's deranged narrators as reflections of the author's own state of mind. But Poe was a brilliant and controlled stylist, whose theories of art championed rigorous structure, careful use of language, and the masterful creation of a single, calculated effect. His fascination with the macabre was equaled by his interest in logic; his supremely rational detective C. Auguste Dupin inspired Sir Arthur Conan Doyle's scientific sleuth Sherlock Holmes. Poe's life and work exemplify the deepest divisions of the self: the conflict of beautiful ideals and dark impulses.

## LITERARY ANALYSIS: UNITY OF EFFECT

Some writers insist that plot or character drives a story. Edgar Allan Poe wanted his stories to achieve a **unity of effect**, where every element—plot, character, setting, and imagery—helped create a single effect, or **mood**, as in this opening sentence from the selection:

*During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low . . .*

The ominous details set a scene of instant gloom. As you read, note the choices Poe makes to achieve his intended effect.

## READING SKILL: UNDERSTAND COMPLEX SENTENCES

Poe's sentences have a nervous, excited quality: they pile on details and jump from one subject to another. Use these strategies to help you understand Poe's complex sentences:

- Focus on the main idea. Finding the main subject and verb of a sentence can help you identify its main idea.
- Break long sentences into shorter ones that focus on one idea. Group modifiers with the words they describe.
- Keep reading. Poe often restates ideas, and a confusing sentence might be followed by one easier to understand.

Apply these strategies as you read. Using a chart like the one shown, paraphrase five especially complex sentences.

Line Numbers for Poe's Sentence	My Paraphrase

## VOCABULARY IN CONTEXT

Poe was fascinated with unusual language. Review the vocabulary words, noting any familiar roots, prefixes, or suffixes that might help you unlock the meanings of the words.

<b>WORD LIST</b>	affinity	demeanor	insipid
	alleviation	equivocal	pertinacity
	anomaly	inordinate	vagary
	apathy		

## Explore the Key Idea

### Where does **TERROR** begin?

**KEY IDEA** Fear can be a reasonable response to an immediate danger, like the instant alarm you would feel upon seeing a car racing toward you. But some of the things we find most **terrifying** don't present any real threat. A strange noise in the night, a creepy phone call, a creaking door slowly opening—what makes us afraid of things that can't really hurt us?

**QUICKWRITE** Recall times when you were frightened for no good reason: a walk in a familiar place that seemed strangely spooky or a sudden paranoia about being home alone. Describe what triggered your fear and why. How much of your terror was the result of your own imagination?



# THE FALL OF THE House of Usher

Edgar Allan Poe

*Son coeur est un luth suspendu;  
Sitôt qu'on le touche il résonne.*

—De Béranger

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked  
10 upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant, eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller

“His heart is a hanging lute; / As soon as one touches it, it sounds” (lines from a poem by the 19th-century French poet Pierre Jean de Béranger).

## ANALYZE VISUALS

What mood does this image convey? Identify specific elements, such as color, texture, and composition, that contribute to this mood.

12 rank sedges: overgrown grassy plants.







upon opium—the bitter lapse into everyday life—the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of  
 20 Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there *are* combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed  
 30 down—but with a shudder even more thrilling than before—upon the remodelled and inverted images of the grey sedge, and the ghastly tree-stems, and the vacant and eye-like windows. **A**

Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country—a letter from him—which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness—of a mental  
 40 disorder which oppressed him—and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some **alleviation** of his malady. It was the manner in which all this, and much more, was said—it was the apparent *heart* that went with his request—which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.

Although, as boys, we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time  
 50 out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognizable beauties, of musical science. I had learned, too, the very remarkable fact, that the stem of the Usher race, all time-honored as it was, had put forth, at no period, any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain. It was this

**28–29 precipitous . . . tarn:** steep bank of a small black, repulsive-looking mountain lake.

#### **A UNITY OF EFFECT**

Reread lines 16–32. Describe the **mood** of the scene. What details of the narrator's reactions contribute to this effect?

**38 had admitted of no other than:** had required; **MS.:** an abbreviation of *manuscript*.

**alleviation** (ə-lē'vê-ā'shən)  
*n.* relief

**52 munificent yet unobtrusive:** generous yet inconspicuous.

deficiency, I considered, while running over in thought the perfect keeping  
60 of the character of the premises with the accredited character of the people,  
and while speculating upon the possible influence which the one, in the  
long lapse of centuries, might have exercised upon the other—it was this  
deficiency, perhaps, of collateral issue, and the consequent undeviating  
transmission, from sire to son, of the patrimony with the name, which had, at  
length, so identified the two as to merge the original title of the estate in the  
quaint and **equivocal** appellation of the “House of Usher”—an appellation  
which seemed to include, in the minds of the peasantry who used it, both  
the family and the family mansion. **B**

I have said that the sole effect of my somewhat childish experiment—that  
70 of looking down within the tarn—had been to deepen the first singular  
impression. There can be no doubt that the consciousness of the rapid increase  
of my superstition—for why should I not so term it?—served mainly to  
accelerate the increase itself. Such, I have long known, is the paradoxical law of  
all sentiments having terror as a basis. And it might have been for this reason  
only, that, when I again uplifted my eyes to the house itself, from its image  
in the pool, there grew in my mind a strange fancy—a fancy so ridiculous,  
indeed, that I but mention it to show the vivid force of the sensations which  
oppressed me. I had so worked upon my imagination as really to believe that  
about the whole mansion and domain there hung an atmosphere peculiar  
80 to themselves and their immediate vicinity—an atmosphere which had no  
**affinity** with the air of heaven, but which had reeked up from the decayed  
trees, and the gray wall, and the silent tarn—a pestilent and mystic vapor, dull,  
sluggish, faintly discernible, and leaden-hued.

Shaking off from my spirit what *must* have been a dream, I scanned  
more narrowly the real aspect of the building. Its principal feature seemed  
to be that of an excessive antiquity. The discoloration of ages had been  
great. Minute fungi overspread the whole exterior, hanging in a fine tangled  
web-work from the eaves. Yet all this was apart from any extraordinary  
dilapidation. No portion of the masonry had fallen; and there appeared to  
90 be a wild inconsistency between its still perfect adaptation of parts, and the  
crumbling condition of the individual stones. In this there was much that  
reminded me of the specious totality of old wood-work which has rotted  
for long years in some neglected vault, with no disturbance from the breath  
of the external air. Beyond this indication of extensive decay, however,  
the fabric gave little token of instability. Perhaps the eye of a scrutinizing  
observer might have discovered a barely perceptible fissure, which, extending  
from the roof of the building in front, made its way down the wall in a  
zigzag direction, until it became lost in the sullen waters of the tarn. **C**

Noticing these things, I rode over a short causeway to the house. A  
100 servant in waiting took my horse, and I entered the Gothic archway of the  
hall. A valet, of stealthy step, thence conducted me, in silence, through  
many dark and intricate passages in my progress to the *studio* of his master.

**62–63 this deficiency . . . issue:** for some reason, the Ushers have few descendants.

**equivocal** (ĭ-kwĭv'ə-kəl) *adj.*  
ambiguous

**B COMPLEX SENTENCES**

Identify the main idea of lines 62–68. What are the two meanings of the phrase “the House of Usher”?

**affinity** (ə-fĭn'ĭ-tē) *n.* a kinship or likeness

**92 specious totality:** false appearance of soundness.

**96 fissure:** long narrow crack.

**C GRAMMAR AND STYLE**

Reread lines 95–98. Note how Poe uses the **participle** “scrutinizing” and the **participial phrase** “extending from the roof of the building in front” as modifiers.



Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me—while the carvings of the ceilings, the sombre tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy—while I hesitated not to acknowledge how familiar was all this—I still wondered to find how  
 110 unfamiliar were the fancies which ordinary images were stirring up. On one of the staircases, I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with trepidation and passed on. The valet now threw open a door and ushered me through into the presence of his master.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye,  
 120 however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

Upon my entrance, Usher arose from a sofa on which he had been lying at full length, and greeted me with a vivacious warmth which had much in it, I at first thought, of an overdone cordiality—of the constrained effort of the *ennuyé* man of the world. A glance, however, at his countenance  
 130 convinced me of his perfect sincerity. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling of half pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its  
 140 want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity; these features, with an **inordinate** expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. And now in the mere exaggeration of the prevailing character of these features, and of the expression they were wont to convey, lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and

**106–107 phantasmagoric**  
 (făn-tăz'mə-gôr'ík) **armorial**  
**trophies:** fantastic wall decorations bearing coats of arms.

**121 vaulted and fretted:** arched and decorated with interlaced designs.

**129 ennuyé** (ăn-nwē-yā') *French:* bored.

**136 cadaverousness of complexion:** a corpse-like appearance.

**inordinate** (ĩn-ôr'dn-ýt) *adj.* exceeding reasonable limits; excessive

even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea  
150 of simple humanity. **D**

In the manner of my friend I was at once struck with an incoherence—an inconsistency; and I soon found this to arise from a series of feeble and futile struggles to overcome an habitual trepidancy—an excessive nervous agitation. For something of this nature I had indeed been prepared, no less by his letter, than by reminiscences of certain boyish traits, and by conclusions deduced from his peculiar physical conformation and temperament. His action was alternately vivacious and sullen. His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic concision—that abrupt,  
160 weighty, unhurried, and hollow-sounding enunciation—that leaden, self-balanced, and perfectly modulated guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.

It was thus that he spoke of the object of my visit, of his earnest desire to see me, and of the solace he expected me to afford him. He entered, at some length, into what he conceived to be the nature of his malady. It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy—a mere nervous affection, he immediately added, which would undoubtedly soon pass off. It displayed itself in a host of unnatural  
170 sensations. Some of these, as he detailed them, interested and bewildered me; although, perhaps, the terms and the general manner of their narration had their weight. He suffered much from a morbid acuteness of the senses; the most **insipid** food was alone endurable; he could wear only garments of certain texture; the odors of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror.

To an anomalous species of terror I found him a bounden slave. “I shall perish,” said he, “I *must* perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves,  
180 but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect—in terror. In this unnerved—in this pitiable, condition—I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR.” **E**

I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years, he had never ventured forth—in  
190 regard to an influence whose suppositious force was conveyed in terms too

**149 Arabesque** (ăŕ'a-bĕsk'): intricately interwoven, like the design of an Oriental rug.

**D UNITY OF EFFECT**

Reread lines 132–150. Poe often uses **exaggeration** to add drama to his descriptions. Which details of Roderick's appearance show this technique at work?

**159 concision:** terseness; brevity in use of words.

**insipid** (ĭn-sĭp'ĭd) *adj.* lacking in flavor; bland

**175 but peculiar:** only certain.

**E COMPLEX SENTENCES**

Reread the description of Roderick's state of mind in lines 177–185, and identify the idea that is repeatedly emphasized. What does Roderick seem to be afraid of?

**190 suppositious:** supposed.



shadowy here to be re-stated—an influence which some peculiarities in the mere form and substance of his family mansion had, by dint of long sufferance, he said, obtained over his spirit—an effect which the *physique* of the gray walls and turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the *morale* of his existence.

He admitted, however, although with hesitation, that much of the peculiar gloom which thus afflicted him could be traced to a more natural and far more palpable origin—to the severe and long-continued illness—indeed to the evidently approaching dissolution—of a tenderly beloved  
200 sister—his sole companion for long years—his last and only relative on earth. “Her decease,” he said, with a bitterness which I can never forget, “would leave him (him, the hopeless and the frail) the last of the ancient race of the Ushers.” While he spoke, the lady Madeline (for so she was called) passed through a remote portion of the apartment, and, without having noticed my presence, disappeared. I regarded her with an utter astonishment not unmingled with dread—and yet I found it impossible to account for such feelings. A sensation of stupor oppressed me as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought instinctively and eagerly the countenance of the brother—but he had buried  
210 his face in his hands, and I could only perceive that a far more than ordinary wanness had overspread the emaciated fingers through which trickled many passionate tears.

The disease of the lady Madeline had long baffled the skill of her physicians. A settled **apathy**, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptical character were the unusual diagnosis. Hitherto she had steadily borne up against the pressure of her malady, and had not betaken herself finally to bed; but on the closing in of the evening of my arrival at the house, she succumbed (as  
220 her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain—that the lady, at least while living, would be seen by me no more.

For several days ensuing, her name was unmentioned by either Usher or myself; and during this period I was busied in earnest endeavors to alleviate the melancholy of my friend. We painted and read together, or I listened, as if in a dream, to the wild improvisations of his speaking guitar. And thus, as a closer and still closer intimacy admitted me more unreservedly into the recesses of his spirit, the more bitterly did I perceive the futility of all attempt at cheering a mind from which darkness, as if an inherent positive  
230 quality, poured forth upon all the objects of the moral and physical universe in one unceasing radiation of gloom. **F**

I shall ever bear about me a memory of the many solemn hours I thus spent alone with the master of the House of Usher. Yet I should fail in any attempt to convey an idea of the exact character of the studies, or of the

### ANALYZE VISUALS

What techniques has the artist used to create contrast between Madeline and the two men?

**apathy** (ăp'ə-thē) *n.* lack of feeling or interest

**215 transient . . . cataleptical** (kăt'l-ĕp'tī-kəl) **character:** temporary episodes of a trancelike condition.

### **F** COMPLEX SENTENCES

Reread lines 226–231. **Paraphrase** this sentence by breaking it into two shorter sentences, each beginning with the word *I*. What has changed in the narrator's relationship with Roderick?





occupations, in which he involved me, or led me the way. An excited and highly distempered ideality threw a sulphureous lustre over all. His long improvised dirges will ring forever in my ears. Among other things, I hold painfully in mind a certain singular perversion and amplification of the wild air of the last waltz of Von Weber. From the paintings over which his

240 elaborate fancy brooded, and which grew, touch by touch, into vagueness at which I shuddered the more thrillingly, because I shuddered knowing not why,—from these paintings (vivid as their images now are before me) I would in vain endeavor to educe more than a small portion which should lie within the compass of merely written words. By the utter simplicity, by the nakedness of his designs, he arrested and over-awed attention. If ever mortal painted an ideal, that mortal was Roderick Usher. For me at least—in the circumstances then surrounding me—there arose out of the pure abstractions which the hypochondriac contrived to throw upon his canvas, an intensity of intolerable awe, no shadow of which felt I ever yet in the

250 contemplation of the certainly glowing yet too concrete reveries of Fuseli.

One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white, and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch or other artificial source of light was discernable; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and

260 inappropriate splendor.

I have just spoken of that morbid condition of the auditory nerve which rendered all music intolerable to the sufferer, with the exception of certain effects of stringed instruments. It was, perhaps, the narrow limits to which he thus confined himself upon the guitar which gave birth, in great measure, to the fantastic character of his performances. But the fervid *facility* of his *impromptus* could not be so accounted for. They must have been, and were, in the notes, as well as in the words of his wild fantasias (for he not unfrequently accompanied himself with rhymed verbal improvisations), the result of that intense mental collectedness and concentration to which

270 I have previously alluded as observable only in particular moments of the highest artificial excitement. The words of one of these rhapsodies I have easily remembered. I was, perhaps, the more forcibly impressed with it as he gave it, because, in the under or mystic current of its meaning, I fancied that I perceived, and for the first time, a full consciousness on the part of Usher of the tottering of his lofty reason upon her throne. The verses, which were entitled “The Haunted Palace,” ran very near, if not accurately, thus:—

**236 distempered . . . sulphureous** (sŭl-fər'ē-əs) **lustre:** diseased creativity gave a nightmarish quality.

**239 Von Weber** (vŏn vā'bər): the German romantic composer Karl Maria von Weber (1786–1826).

**250 Fuseli** (fyŏŏ'zə-lē'): the Swiss-born British painter Henry Fuseli (1741–1825), many of whose works feature fantastic or gruesome elements.

**266 impromptus** (ăn-prŏnp-tŭ') *French:* musical pieces made up as they are played.

I

*In the greenest of our valleys,  
     By good angels tenanted,  
 Once a fair and stately palace—  
     Radiant palace—reared its head.  
 In the monarch Thought's dominion—  
     It stood there!  
 Never seraph spread a pinion  
     Over fabric half so fair.*

**283–284** **Never seraph** (sĕr'əf) . . .  
**half so fair:** No angel ever spread  
 its wing over half so beautiful a  
 structure.

II

*Banners yellow, glorious, golden,  
     On its roof did float and flow;  
 (This—all this—was in the olden  
     Time long ago)  
 And every gentle air that dallied,  
     In that sweet day,  
 Along the ramparts plumed and pallid,  
     A winged odor went away.*

III

*Wanderers in that happy valley  
     Through two luminous windows saw  
 Spirits moving musically  
     To a lute's well-tuned law,  
 Round about a throne, where sitting  
     (Porphyrogene!)  
 In state his glory well befitting,  
     The ruler of the realm was seen.*

**298** **Porphyrogene** (pôr-fîr'ə-jĕn'): a son born to a ruling king.

IV

*And all with pearl and ruby glowing  
     Was the fair palace door,  
 Through which came flowing, flowing, flowing  
     And sparkling evermore,  
 A troop of Echoes whose sweet duty  
     Was but to sing,  
 In voices of surpassing beauty,  
     The wit and wisdom of their king.*



## V

310

*But evil things, in robes of sorrow,  
 Assailed the monarch's high estate;  
 (Ah, let us mourn, for never morrow  
 Shall dawn upon him, desolate!)  
 And, round about his home, the glory  
 That blushed and bloomed  
 Is but a dim-remembered story  
 Of the old time entombed.*

## VI

320

*And travellers now within that valley,  
 Through the red-litten windows see  
 Vast forms that move fantastically  
 To a discordant melody;  
 While, like a rapid ghastly river,  
 Through the pale door,  
 A hideous throng rush out forever,  
 And laugh—but smile no more.*

I well remember that suggestions arising from this ballad led us into a train of thought wherein there became manifest an opinion of Usher's which I mention not so much on account of its novelty (for other men have thought thus), as on account of the **pertinacity** with which he maintained it. This opinion, in its general form, was that of the sentience of all vegetable  
 330 things. But, in his disordered fancy, the idea had assumed a more daring character, and trespassed, under certain conditions, upon the kingdom of inorganization. I lack words to express the full extent, of the earnest *abandon* of his persuasion. The belief, however, was connected (as I have previously hinted) with the gray stones of the home of his forefathers. The conditions of the sentience had been here, he imagined, fulfilled in the method of collocation of these stones—in the order of their arrangement, as well as in that of the many *fungi* which overspread them, and of the decayed trees which stood around—above all, in the long undisturbed endurance of this arrangement, and in its reduplication in the still waters of the tarn. Its  
 340 evidence—the evidence of the sentience—was to be seen, he said (and I here stared as he spoke), in the gradual yet certain condensation of an atmosphere of their own about the waters and the walls. The result was discoverable, he added, in that silent yet importunate and terrible influence which for centuries had moulded the destinies of his family, and which made *him* what I now saw him—what he was. Such opinions need no comment, and I will make none.

Our books—the books which, for years, had formed no small portion of the mental existence of the invalid—were, as might be supposed, in strict keeping with this character of phantasm. We pored together over such works

**pertinacity** (pûr'tn-ăs'ŷ-tē) *n.*  
 stubbornness; persistence

**329–330 sentience** (sĕn'shəns) *of all vegetable things*: consciousness of all growing things.

350 as the Ververt et Chartreuse of Gresset; the Belphegor of Machiavelli; the Heaven and Hell of Swedenborg; the Subterranean Voyage of Nicholas Klimm by Holberg; the Chiromancy of Robert Flud, of Jean D'Indaginé, and of De la Chambre; the Journey into the Blue Distance of Tieck; and the City of the Sun of Campanella. Our favorite volume was a small octavo edition of the *Directorium Inquisitorium*, by the Dominican Eymeric de Gironne; and there were passages in Pomponius Mela, about the old African Satyrs and Aegipans, over which Usher would sit dreaming for hours. His chief delight, however, was found in the perusal of an exceedingly rare and curious book in quarto Gothic—the manual of a forgotten church—the

360 *Vigiliae Mortuorum secundum Chorum Ecclesiae Maguntinae*.

I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight (previously to its final interment), in one of the numerous vaults within the main walls of the building. The worldly reason, however, assigned for this singular proceeding, was one which I did not feel at liberty to dispute. The brother had been led to his resolution (so he told me) by consideration of the unusual character of the malady of the deceased, of certain obtrusive and eager inquiries on

370 the part of her medical men, and of the remote and exposed situation of the burial-ground of the family. I will not deny that when I called to mind the sinister countenance of the person whom I met upon the staircase, on the day of my arrival at the house, I had no desire to oppose what I regarded as at best but a harmless, and by no means an unnatural, precaution.

At the request of Usher, I personally aided him in the arrangements for the temporary entombment. The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation) was small, damp,

380 and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment. It had been used, apparently, in remote feudal times, for the worst purposes of a donjonkeep, and, in later days, as a place of deposit for powder, or some other highly combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been, also, similarly protected. Its immense weight caused an unusually sharp, grating sound, as it moved upon its hinges. **G**

Having deposited our mournful burden upon tressels within this region

390 of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned

**350–356 Ververt et Chartreuse**  
... Pomponius Mela: extravagantly imaginative works of fiction, theology, philosophy, and geography.

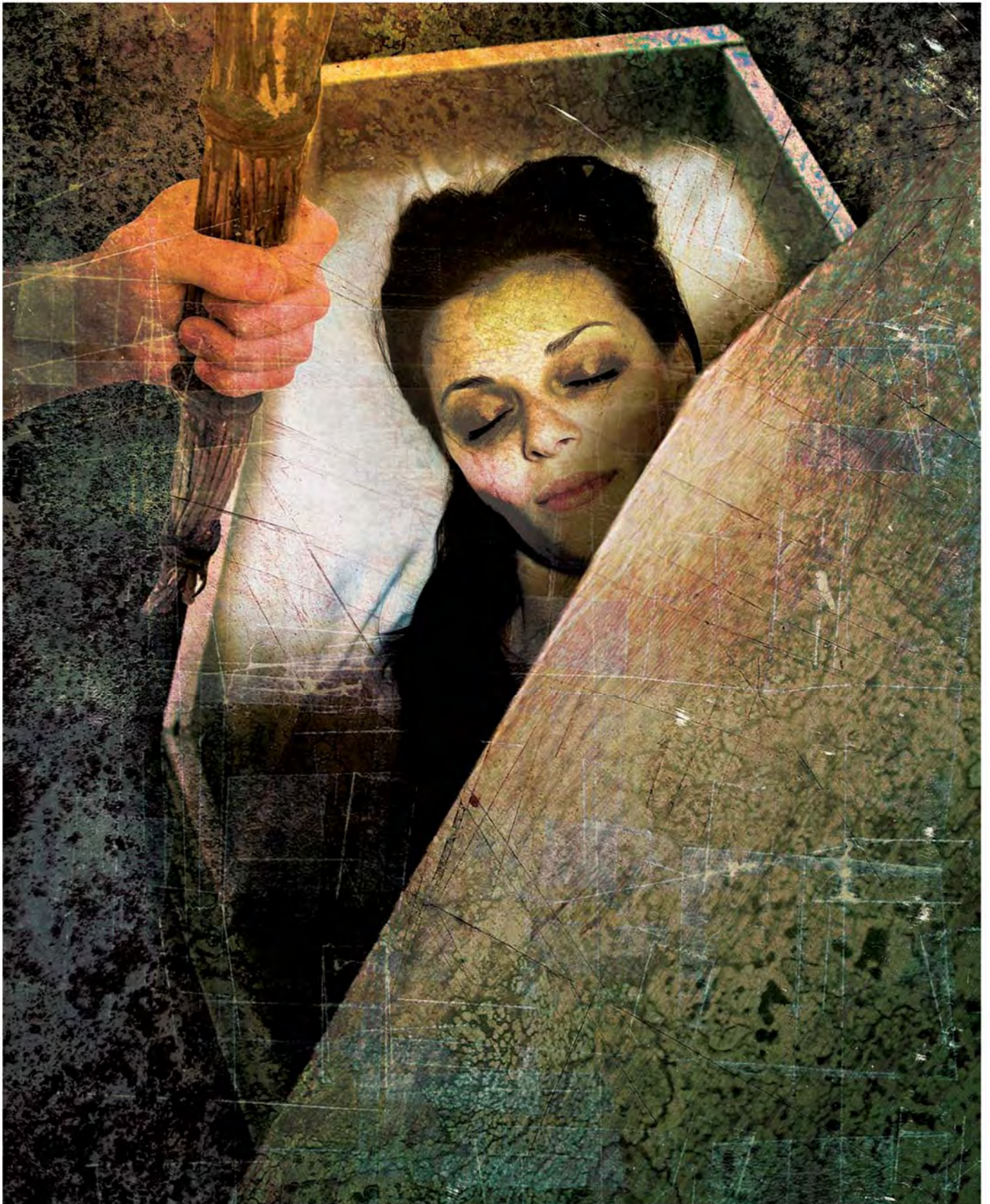
**360 *Vigiliae Mortuorum secundum Chorum Ecclesiae Maguntinae* Latin:**  
Wakes for the Dead, in the Manner of the Choir of the Church of Mainz.

**364–365 for a fortnight . . .**  
**interment:** for two weeks prior to its final burial.

**383 donjonkeep** (dŏn'jən-kēp):  
dungeon.

**G UNITY OF EFFECT**  
Reread lines 377–388. Why might Poe have provided so much **detail** about the structure of the vault?







that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead—for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of her youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and  
400 that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toil, into the scarcely less gloomy apartments of the upper portion of the house.

And now, some days of bitter grief having elapsed, an observable change came over the features of the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more  
410 ghastly hue—but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of extreme terror, habitually characterized his utterance. There were times, indeed, when I thought his unceasingly agitated mind was laboring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable **vagaries** of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified—that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.

420 It was, especially, upon retiring to bed late in the night of the seventh or eighth day after the placing of the lady Madeline within the donjon, that I experienced the full power of such feelings. Sleep came not near my couch—while the hours waned and waned away. I struggled to reason off the nervousness which had dominion over me. I endeavored to believe that much, if not all of what I felt, was due to the bewildering influence of the gloomy furniture of the room—of the dark and tattered draperies, which, tortured into motion by the breath of a rising tempest, swayed fitfully to and fro upon the walls, and rustled uneasily about the decorations of the bed. But my efforts were fruitless. An irrepressible tremor gradually pervaded  
430 my frame; and, at length, there sat upon my very heart an incubus of utterly causeless alarm. Shaking this off with a gasp and a struggle, I uplifted myself upon the pillows, and, peering earnestly within the intense darkness of the chamber, hearkened—I know not why, except that an instinctive spirit prompted me—to certain low and indefinite sounds which came, through the pauses of the storm, at long intervals, I knew not whence. Overpowered by an intense sentiment of horror, unaccountable yet unendurable, I threw on my clothes with haste (for I felt that I should sleep no more during the night), and endeavored to arouse myself from the pitiable condition into which I had fallen, by pacing rapidly to and fro through the apartment. **H**

**vagary** (vā'gə-rē) *n.* strange idea

423 couch: bed.

430 incubus: something that burdens like a nightmare.

#### **H** COMPLEX SENTENCES

Reread lines 431–435. Identify the main subject and verb of the sentence. Which participial phrases modify this subject?

440 I had taken but a few turns in this manner, when a light step on an adjoining staircase arrested my attention. I presently recognized it as that of Usher. In an instant afterward he rapped, with a gentle touch, at my door, and entered, bearing a lamp. His countenance was, as usual, cadaverously wan—but, moreover, there was a species of mad hilarity in his eyes—an evidently restrained *hysteria* in his whole **demeanor**. His air appalled me—but any thing was preferable to the solitude which I had so long endured, and I even welcomed his presence as a relief.

**demeanor** (dĭ-mē'nər) *n.*  
behavior

“And you have not seen it?” he said abruptly, after having stared about him for some moments in silence—“you have not then seen it?—but, stay!  
450 you shall.” Thus speaking, and having carefully shaded his lamp, he hurried to one of the casements, and threw it freely open to the storm.

The impetuous fury of the entering gust nearly lifted us from our feet. It was, indeed, a tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty. A whirlwind had apparently collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the lifelike velocity with which they flew careering from all points against each other, without passing away into the distance. I say that even  
460 their exceeding density did not prevent our perceiving this—yet we had no glimpse of the moon or stars, nor was there any flashing forth of lightning. But the under surfaces of the huge masses of agitated vapor, as well as the terrestrial objects immediately around us, were glowing in the unnatural light of a faintly luminous and distinctly visible gaseous exhalation which hung about and enshrouded the mansion.

458 **careering**: going at top speed.

462–463 **huge masses . . . terrestrial objects**: the huge, fast-moving clouds, as well as the objects on the ground.

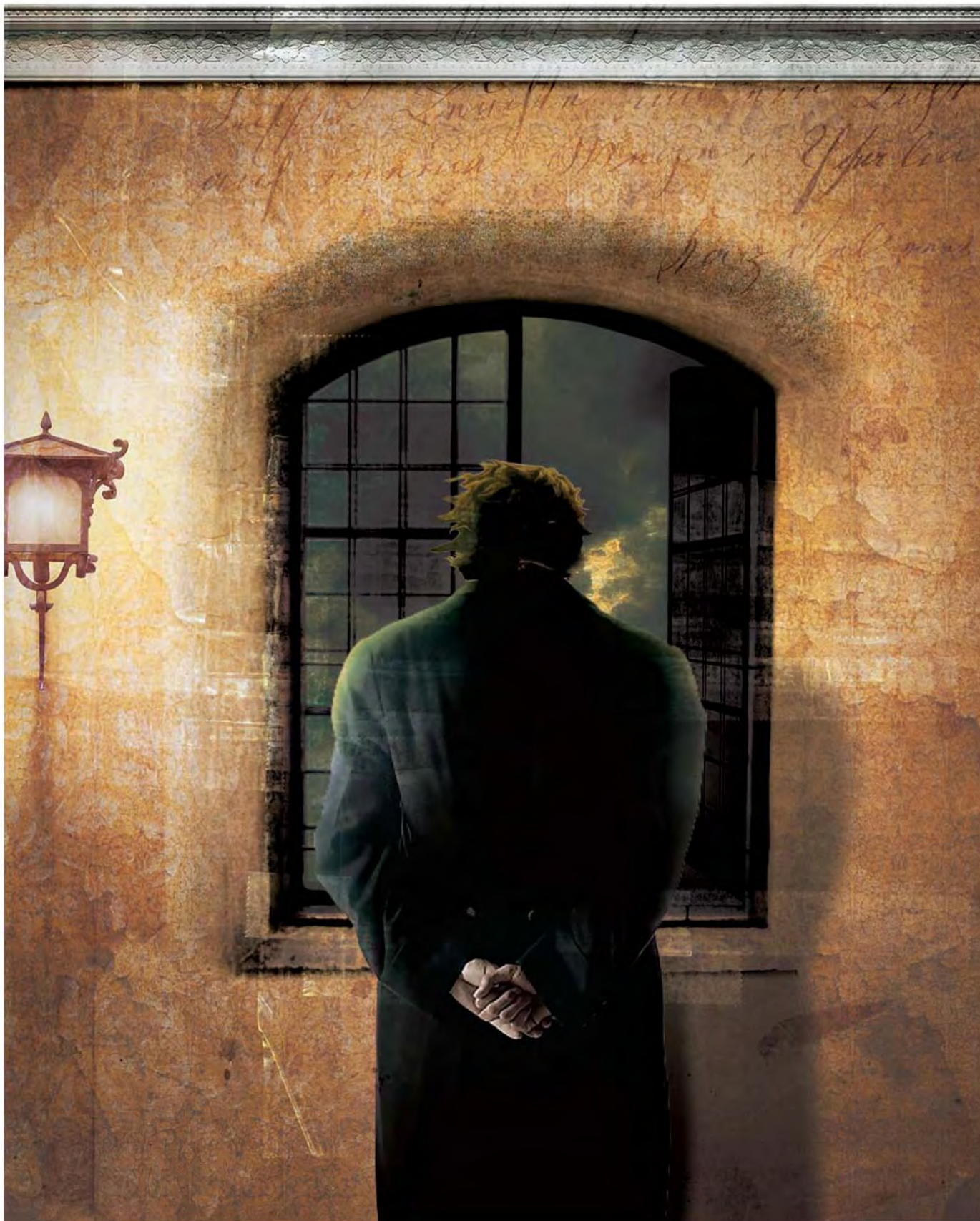
“You must not—you shall not behold this!” said I, shuddering, to Usher, as I led him, with a gentle violence, from the window to a seat. “These appearances, which bewilder you, are merely electrical phenomena not uncommon—or it may be that they have their ghastly origin in the rank  
470 miasma of the tarn. Let us close this casement;—the air is chilling and dangerous to your frame. Here is one of your favorite romances. I will read, and you shall listen;—and so we will pass away this terrible night together.”

470 **miasma** (mī-ăz'mə): poisonous vapors.

The antique volume which I had taken up was the “Mad Trist” of Sir Launcelot Canning; but I had called it a favorite of Usher’s more in sad jest than in earnest; for, in truth, there is little in its uncouth and unimaginative prolixity which could have had interest for the lofty and spiritual ideality of my friend. It was, however, the only book immediately at hand; and I indulged a vague hope that the excitement which now agitated the hypochondriac, might find relief (for the history of mental disorder is full of  
480 similar **anomalies**) even in the extremeness of the folly which I should read. Could I have judged, indeed, by the wild overstrained air of vivacity with which he hearkened, or apparently hearkened, to the words of the tale, I might well have congratulated myself upon the success of my design.

475–476 **uncouth . . . prolixity** (prōlĭk'sĭ-tē): clumsy and unimaginative wordiness.

**anomaly** (ə-nŏm'ə-lē) *n.*  
departure from the normal rules





I had arrived at that well-known portion of the story where Ethelred, the hero of the Trist, having sought in vain for peaceable admission into the dwelling of the hermit, proceeds to make good an entrance by force. Here, it will be remembered, the words of the narrative run thus:

“And Ethelred, who was by nature of a doughty heart, and who was now mighty withal, on account of the powerfulness of the wine which he  
490 had drunken, waited no longer to hold parley with the hermit, who, in sooth, was of an obstinate and malicious turn, but, feeling the rain upon his shoulders, and fearing the rising of the tempest, uplifted his mace outright, and, with blows, made quickly room in the plankings of the door for his gauntleted hand; and now pulling therewith sturdily, he so cracked, and ripped, and tore all asunder, that the noise of the dry and hollow-sounding wood alarmed and reverberated throughout the forest.”

492–494 uplifted his mace . . .

gauntleted hand: raised his spiked club and cut a space in the door for his armored, gloved hand.

At the termination of this sentence I started and, for a moment, paused; for it appeared to me (although I at once concluded that my excited fancy had deceived me)—it appeared to me that, from some very remote portion  
500 of the mansion, there came, indistinctly, to my ears, what might have been, in its exact similarity of character, the echo (but a stifled and dull one certainly) of the very cracking and ripping sound which Sir Launcelot had so particularly described. It was, beyond doubt, the coincidence alone which had arrested my attention; for, amid the rattling of the sashes of the casements, and the ordinary commingled noises of the still increasing storm, the sound, in itself, had nothing, surely, which should have interested or disturbed me. I continued the story:

“But the good champion Ethelred, now entering within the door, was sore enraged and amazed to perceive no signal of the malicious hermit;  
510 but, in the stead thereof, a dragon of scaly and prodigious demeanor, and of a fiery tongue, which sate in guard before a palace of gold, with a floor of silver; and upon the wall there hung a shield of shining brass with this legend enwritten—

*Who entereth herein, a conqueror hath bin;  
Who slayeth the dragon, the shield he shall win;*

And Ethelred uplifted his mace, and struck upon the head of the dragon, which fell before him, and gave up his pesty breath, with a shriek so horrid and harsh, and withal so piercing, that Ethelred had fain to close his ears with his hands against the dreadful noise of it, the like whereof was never  
520 before heard.”

517 pesty: poisonous.

Here again I paused abruptly, and now with a feeling of wild amazement—for there could be no doubt whatever that, in this instance, I did actually hear (although from what direction it proceeded I found it impossible to say) a low and apparently distant, but harsh, protracted, and most unusual screaming or grating sound—the exact counterpart of what

my fancy had conjured up for the dragon's unnatural shriek as described by the romancer. ❶

Oppressed, as I certainly was, upon the occurrence of this second and most extraordinary coincidence, by a thousand conflicting sensations, 530 in which wonder and extreme terror were predominant, I still retained sufficient presence of mind to avoid exciting, by any observation, the sensitive nervousness of my companion. I was by no means certain that he had noticed the sounds in question; although, assuredly, a strange alteration had, during the last few minutes, taken place in his demeanor. From a position fronting my own, he had gradually brought round his chair, so as to sit with his face to the door of the chamber; and thus I could but partially perceive his features, although I saw that his lips trembled as if he were murmuring inaudibly. His head had dropped upon his breast—yet I knew that he was not asleep, from the wide and rigid opening of the eye as I 540 caught a glance of it in profile. The motion of his body, too, was at variance with this idea—for he rocked from side to side with a gentle yet constant and uniform sway. Having rapidly taken notice of all this, I resumed the narrative of Sir Launcelot, which thus proceeded:


“And now, the champion, having escaped from the terrible fury of the dragon, bethinking himself of the brazen shield, and of the breaking up of the enchantment which was upon it, removed the carcass from out of the way before him, and approached valorously over the silver pavement of the castle to where the shield was upon the wall; which in sooth tarried not for his full coming, but fell down at his feet upon the silver floor, with a mighty 550 great and terrible ringing sound.”

No sooner had these syllables passed my lips, than—as if a shield of brass had indeed, at the moment, fallen heavily upon a floor of silver—I became aware of a distinct, hollow, metallic, and clangorous, yet apparently muffled, reverberation. Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed. I rushed to the chair in which he sat. His eyes were bent fixedly before him, and throughout his whole countenance there reigned a stony rigidity. But, as I placed my hand upon his shoulder, there came a strong shudder over his whole person; a sickly smile quivered about his lips; and I saw that he spoke in a low, hurried, and 560 gibbering murmur, as if unconscious of my presence. Bending closely over him, I at length drank in the hideous import of his words.


“Not hear it?—yes, I hear it, and *have* heard it. Long—long—long—many minutes, many hours, many days, have I heard it—yet I dared not—oh, pity me, miserable wretch that I am!—I dared not—I *dared* not speak! *We have put her living in the tomb!* Said I not that my senses were acute? I *now* tell you that I heard her first feeble movements in the hollow coffin. I heard them—many, many days ago—yet I dared not—I *dared not speak!* And now—to-night—Ethelred—ha ha!—the breaking of the hermit's door, and the death-cry of the dragon, and the clangor of the shield!—say, rather, the

❶ **UNITY OF EFFECT**

Reread lines 521–527. What coincidence is repeated?

570 rending of her coffin, and the grating of the iron hinges of her prison, and her struggles within the coppered archway of the vault! Oh! whither shall I fly? Will she not be here anon? Is she not hurrying to upbraid me for my haste? Have I not heard her footstep on the stair? Do I not distinguish that heavy and horrible beating of her heart? MADMAN!"—here he sprang furiously to his feet, and shrieked out his syllables, as if in the effort he were giving up his soul—"MADMAN! I TELL YOU THAT SHE NOW STANDS WITHOUT THE DOOR!" 

As if in the superhuman energy of his utterance there had been found the potency of a spell, the huge antique panels to which the speaker pointed threw slowly back, upon the instant, their ponderous and ebony jaws. It  
580 was the work of the rushing gust—but then without those doors there did stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold—then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.

From the chamber, and from that mansion, I fled aghast. The storm was still abroad in all its wrath as I found myself crossing the old causeway.  
590 Suddenly there shot along the path a wild light, and I turned to see whence a gleam so unusual could have issued; for the vast house and its shadows were alone behind me. The radiance was that of the full, setting, and blood-red moon, which now shone vividly through that once barely discernible fissure, of which I have before spoken as extending from the roof of the building, in a zigzag direction, to the base. While I gazed, the fissure rapidly widened—there came a fierce breath of the whirlwind—the entire orb of the satellite burst at once upon my sight—my brain reeled as I saw the mighty walls rushing asunder—there was a long tumultuous shouting sound like the voice of a thousand waters—and the deep and dank tarn at my feet closed  
600 sullenly and silently over the fragments of the "HOUSE OF USHER." 

#### UNITY OF EFFECT

Reread lines 568–571. Recall the description of the vault you read earlier. In what way does that description help set up the situation of the story's **climax**?

#### ANALYZE VISUALS

Compare the image on page 423 with the description in lines 581–587. Is the artist's interpretation of the scene effective? Why or why not?







## Selected Poetry

by Emily Dickinson

### NOTABLE QUOTE

*"If I feel physically as if the top of my head were taken off, I know that is poetry."*

### FYI

Did you know that Emily Dickinson ...

- sometimes signed her letters "Uncle Emily"?
- dressed only in white in the last 16 years of her life?
- had eye problems and feared that she might go blind?

### AuthorOnline

For more on Emily Dickinson, visit the Literature Center at [ClassZone.com](http://ClassZone.com).



### Emily Dickinson

1830–1886

Emily Dickinson rarely ventured beyond the confines of her family home in Amherst, Massachusetts, but her restless mind and creativity knew no such boundaries. In her bedroom overlooking the village graveyard, Dickinson meditated on life and death and wrote about these subjects with startling originality. Today she and Walt Whitman are considered the greatest American poets of the 19th century.

**Family Ties** Dickinson was born in 1830 into a well-to-do family, which would become the center of her existence. She stood in awe of her father, a stern, imposing man committed to Puritan ideals, and felt estranged from her mother, who "did not," Dickinson once commented in a letter, "care for thought." However, she had a close relationship with her older brother, Austin, and her younger sister, Vinnie.

In 1847, Dickinson left home to attend Mount Holyoke Female Seminary in nearby South Hadley, but she left after just one year. She missed her family, but she also resented the intense pressure she felt there to join the church. All her life, Dickinson felt torn between her own convictions and the religious beliefs of those around her. This conflict is reflected in many of her poems.

**A Writer's Life** In the 1850s, Dickinson began to devote herself to poetry. Late at night, she wrote by candlelight. During the day, she jotted down her thoughts between household chores. Inspired by her own observations and experiences, Dickinson composed a remarkable number of profound, gemlike poems.

Perhaps because of this newfound focus on her writing, Dickinson gradually withdrew from the world. However, she did not become a total recluse. She entertained occasional visitors in her home and maintained contact with friends and family by means of a lively correspondence.

**Poetic Legacy** Early in 1886, Dickinson wrote a letter to her cousins that simply read "Called back." She seemed to have realized that she was dying. Following her death, her sister Vinnie discovered a box full of Dickinson's poems bound into neat booklets. As a result of Vinnie's perseverance, the first volume of Dickinson's poetry appeared four years after the poet's death. Her poems—1,775 in all—finally revealed to the world the passionate, witty woman who never flinched from the truth.

## LITERARY ANALYSIS: AUTHOR'S STYLE

Emily Dickinson's style is as unique and personal as her observations about the world. Here are some of the distinctive stylistic elements you will find in Dickinson's poetry:

- dense **quatrains**, or four-line stanzas, that echo the simple rhythms of church hymns
- **slant rhymes**, or words that do not exactly rhyme ("chill" / "Tulle")
- inventive punctuation and sentence structure, including the use of dashes to highlight important words and break up the rhythm of her poems
- irregular capitalization and inverted syntax to emphasize words
- surprisingly unconventional **figurative language**, including similes, metaphors, and personification

As you read, think about the effect of these style elements in Dickinson's poems.

## READING STRATEGY: READING DICKINSON'S POETRY

To get the most out of Emily Dickinson's poetry, try reading each poem three times.

- The first time, read for an overall impression. Pause when you encounter dashes, and be aware of the poem's **rhythm**.
- The second time, note the use of **imagery** and **figurative language**. Pay attention to the words capitalized for emphasis.
- The third time, read the poem aloud. Think about what the imagery and figurative language convey about meaning.

Use a chart like the one shown for each poem. Jot down your thoughts and ideas after each reading.

<i>"Because I could not stop for Death"</i>		
<i>1st Reading</i>	<i>2nd Reading</i>	<i>3rd Reading</i>
<i>Poem has a calm, reflective mood.</i>	<i>Images of death are not frightening.</i>	<i>Poem suggests that death and dying are not frightening.</i>

## Explore the Key Idea

### *What are life's* **ESSENTIAL TRUTHS?**

**KEY IDEA** Love, loss. Joy, death. When you focus on life's real meaning, you explore its **essential truths**. These truths, of course, are the natural focus of poets. For instance, in the poems that follow, Emily Dickinson has a great deal to say about death and dying. But does she—or any other poet—speak for you? What do you think about such weighty matters as death, success, and solitude? What is your truth?

**QUICKWRITE** Create your own top-five list of life's essential truths. Begin with number five and work your way up to number one. Feel free to express your truths in statements, phrases, questions, or any form you want.





# *Because I could not stop for Death—*

EMILY DICKINSON

Because I could not stop for Death—  
He kindly stopped for me—  
The Carriage held but just Ourselves—  
And Immortality. **A**

5 We slowly drove—He knew no haste  
And I had put away  
My labor and my leisure too,  
For His Civility<sup>1</sup>—

We passed the School, where Children strove  
10 At Recess—in the Ring—  
We passed the Fields of Gazing Grain<sup>2</sup>—  
We passed the Setting Sun—

Or rather—He passed Us—  
The Dews drew quivering and chill—  
15 For only Gossamer,<sup>3</sup> my Gown—  
My Tippet—only Tulle<sup>4</sup>—

We paused before a House that seemed  
A Swelling of the Ground—  
The Roof was scarcely visible—  
20 The Cornice<sup>5</sup>—in the Ground— **B**

Since then—'tis Centuries—and yet  
Feels shorter than the Day  
I first surmised the Horses' Heads  
Were toward Eternity—

## **A AUTHOR'S STYLE**

Reread lines 1–4 and notice the use of **personification**, a figure of speech in which an object, animal, or idea is given human characteristics. How is Death personified?

## **B DICKINSON'S POETRY**

Note the **imagery** used to describe the house in lines 17–20. What do you think the house represents?

## **ANALYZE VISUALS**

Why might the artist have chosen to keep this photograph out of focus?

1. **Civility**: politeness.

2. **Gazing Grain**: grain leaning toward the sun.

3. **Gossamer**: a thin, light cloth.

4. **My Tippet—only Tulle** (tōōl): My shawl was only a fine net cloth.

5. **Cornice** (kô'r'nīs): the molding around the top of a building.





# Success is counted sweetest

EMILY DICKINSON

Success is counted sweetest  
By those who ne'er succeed.  
To comprehend a nectar<sup>1</sup>  
Requires sorest need.

5 Not one of all the purple Host<sup>2</sup>  
Who took the Flag<sup>3</sup> today  
Can tell the definition  
So clear of Victory

As he defeated—dying—  
10 On whose forbidden ear  
The distant strains of triumph  
Burst agonized and clear! **C**

**C DICKINSON'S POETRY**  
Read lines 9–12 aloud.  
What elements create the  
**rhythm** in these lines?

- 
1. **To comprehend a nectar:** to fully appreciate a delicious beverage.
  2. **Host:** army.
  3. **took the Flag:** captured the enemy's flag as a token of victory.

## Literary Analysis

1. **Clarify** Who is the “purple Host” in line 5?
2. **Paraphrase** Reread lines 9–12. How would you paraphrase these lines?
3. **Form Opinions** Do you agree that those who fail are better able to appreciate success than those who win? Explain your answer.





# *Much Madness is divinest Sense—*

EMILY DICKINSON



Much Madness is divinest Sense—  
To a discerning Eye—  
Much Sense—the starkest Madness— **D**  
'Tis the Majority  
5 In this, as All, prevail—  
Assent—and you are sane—  
Demur<sup>1</sup>—you're straightway dangerous—  
And handled with a Chain<sup>2</sup>—

---

1. **demur** (dĭ-mûr'): voice opposition; object.

2. **handled with a Chain**: In the 19th century, those who were considered insane were often kept chained in asylums.

## **D AUTHOR'S STYLE**

Pay attention to the use of capitalization in lines 1–3. Which two words are twice capitalized? Why do you think Dickinson chose to capitalize those words?

# *My life closed twice before its close—*

EMILY DICKINSON

My life closed twice before its close—  
It yet remains to see  
If Immortality unveil  
A third event to me  
5 So huge, so hopeless to conceive  
As these that twice befell.  
Parting is all we know of heaven,  
And all we need of hell. **E**

## **E DICKINSON'S POETRY**

After your first reading of the poem, what is your overall impression of its subject?

# *The Soul selects her own Society—*

EMILY DICKINSON



The Soul selects her own Society—  
Then—shuts the Door—  
To her divine Majority<sup>1</sup>—  
Present no more—

5 Unmoved—she notes the Chariots<sup>2</sup>—pausing—  
At her low Gate—  
Unmoved—an Emperor be kneeling  
Upon her Mat— **F**

I've known her—from an ample nation—  
10 Choose One—  
Then—close the Valves of her attention—  
Like Stone— **G**

---

1. **divine Majority:** other souls.

2. **the Chariots:** the Emperor's chariots.

## **F DICKINSON'S POETRY**

Reread lines 5–8. What are some of the effects of the dashes and the poet's abbreviated use of words?

## **G AUTHOR'S STYLE**

A **simile** is a figure of speech that compares two things that have something in common, using *like* or *as*. What images does the comparison in the last quatrain suggest?

## Literary Analysis

1. **Summarize** How would you summarize the second quatrain?
2. **Paraphrase** Reread lines 9–10. How would you paraphrase these lines?
3. **Draw Conclusions** What do you think the speaker means by "Society"?

# *I heard a Fly buzz— when I died—*

EMILY DICKINSON



I heard a Fly buzz—when I died—  
The Stillness in the Room  
Was like the Stillness in the Air—  
Between the Heaves<sup>1</sup> of Storm— **H**

5 The Eyes around—had wrung them dry—  
And Breaths were gathering firm  
For that last Onset—when the King<sup>2</sup>  
Be witnessed—in the Room—

I willed my Keepsakes—Signed away  
10 What portion of me be  
Assignable—and then it was  
There interposed<sup>3</sup> a Fly—

With Blue—uncertain stumbling Buzz—  
Between the light—and me—  
15 And then the Windows failed—and then  
I could not see to see— **I**

## **H** AUTHOR'S STYLE

Notice the **simile** in the first quatrain. What is being compared? Why is this comparison appropriate?

## **I** DICKINSON'S POETRY

Reread lines 13–16. What final images does the speaker describe? What is ironic about this **imagery**?

---

1. **Heaves**: risings and fallings.

2. **the King**: God.

3. **interposed**: came between.



# *My Life had stood— a Loaded Gun—* EMILY DICKINSON

My Life had stood—a Loaded Gun—  
In Corners—till a Day  
The Owner passed—identified—  
And carried Me away— **J**

5 And now We roam in Sovereign Woods<sup>1</sup>—  
And now We hunt the Doe—  
And every time I speak for Him—  
The Mountains straight reply—

And do I smile, such cordial light  
10 Upon the Valley glow—  
It is as a Vesuvian<sup>2</sup> face  
Had let its pleasure through—

And when at Night—Our good Day done—  
I guard My Master's Head—  
15 'Tis better than the Eider-Duck's  
Deep Pillow—to have shared—

To foe of His—I'm deadly foe—  
None stir the second time—  
On whom I lay a Yellow Eye—  
20 Or an emphatic Thumb—

Though I than He—may longer live  
He longer must—than I—  
For I have but the power to kill,  
Without—the power to die— **K**

## **J AUTHOR'S STYLE**

Remember that a **metaphor** is a figure of speech that compares two things directly, without using *like* or *as*. What is surprising about the metaphor introduced in lines 1–4?

## **K DICKINSON'S POETRY**

Read the final quatrain aloud. What do the lines suggest about the relationship between the gun and its owner?

1. **Sovereign** (sɒv'ər-īn) **Woods**: God's woods.

2. **Vesuvian** (vĭ-sōō'vē-ən): marked by sudden or violent outbursts; after the volcano Mount Vesuvius, which erupted and destroyed Pompeii in A.D. 79.



## Selected Poetry

by Walt Whitman

### NOTABLE QUOTE

*"The United States themselves are essentially the greatest poem."*

### FYI

Did you know that Walt Whitman ...

- dropped out of school at age 11?
- sent a copy of *Leaves of Grass* to poet John Greenleaf Whittier, who threw it into the fire?
- had Thomas Edison record him reading one of his poems?

### Author Online

For more on Walt Whitman, visit the Literature Center at [ClassZone.com](http://ClassZone.com).



### Walt Whitman

1819–1892

When Walt Whitman's book of poems *Leaves of Grass* first appeared, many people were shocked by its controversial content and revolutionary form. Of the 800 copies printed, most were eventually thrown away. However, a few readers recognized the poet's genius. In a letter to Whitman, Ralph Waldo Emerson called *Leaves of Grass* "the most extraordinary piece of wit and wisdom that America has yet contributed."

**The Making of a Poet** Nothing Whitman wrote before *Leaves of Grass* contained any hint of what was to come. He burst onto the literary scene full-bodied and brash, like one of his poems.

His early years offered little in the way of preparation. Born in 1819, Whitman grew up in rural Long Island and crowded Brooklyn. He held a series of jobs including office boy, typesetter, printer, newspaper editor, school teacher, carpenter, and journalist.

In the 1840s, Whitman published a number of poems and short stories—and even a fairly successful novel—but these were conventional efforts.

Apparently, however, Whitman was just waiting for the proper inspiration. Upon reading Emerson, he realized that he could celebrate all aspects of nature and humanity by using spiritual language. "I was simmering, simmering, simmering," he once declared. "Emerson brought me to a boil."

**An American Bard** In the early 1850s, Whitman quit his job as a journalist and worked on *Leaves of Grass*. Declaring a kind of literary Independence Day, he printed his 12-poem book on July 4, 1855, at his own expense; he even set some of the type himself. Throughout his lifetime, Whitman would continue to rewrite, revise, and expand *Leaves of Grass*. The ninth and final edition, published in 1892, contained nearly 400 poems.

Unfettered by traditional poetic conventions and grammatical structures, Whitman captured the vitality, optimism, and voice of his native land. He celebrated all aspects of American life—the unique and the commonplace, the beautiful and the ugly.

Whitman once claimed that "the proof of a poet is that his country absorbs him as affectionately as he has absorbed it." By that measure and any other, Whitman is one of the most successful poets in history. Today *Leaves of Grass* is widely regarded as the most influential book of poetry in American literature.

## ● POETIC FORM: FREE VERSE

Walt Whitman is the great master of free verse in American poetry. **Free verse** is poetry that does not contain regular patterns of rhyme and meter. The lines in free verse often flow more naturally than do rhymed, metrical lines and so sound more like everyday speech. Note, however, that Whitman does use the following poetic devices to create rhythm:

- **cataloging:** frequent lists of people, things, and attributes  
*The shoemaker singing as he sits on his bench, the hatter singing as he stands*
- **repetition:** repeated words or phrases at the beginning of two or more lines  
*Beat! beat! drums!—blow! bugles! blow!*
- **parallelism:** related ideas phrased in similar ways  
*Born here of parents born here from parents the same, and their parents the same*

As you read the poems, notice how Whitman uses these devices to achieve rhythm, musical effects, and a style all his own.

## ■ READING SKILL: ANALYZE TONE

To help you understand Whitman's poems, pay attention to their tone. **Tone** is an expression of a writer's attitude toward his or her subject. For example, a writer's tone might be respectful, angry, or amused. Tone can be communicated through choice of words and details. Notice the triumphant tone in these lines from "Song of Myself":

*I celebrate myself, and sing myself,  
And what I assume you shall assume,  
For every atom belonging to me as good belongs to you.*

As you read Whitman's poems, jot down examples of words and details that communicate tone in a chart like the one shown.

	Examples	Tone
"I Hear America Singing"	"blithe and strong"	happy, confident
"Song of Myself"		
"A Noiseless Patient Spider"		
"Beat! Beat! Drums!"		

## Explore the Key Idea

### What does AMERICA look like?

**KEY IDEA** What images come to mind when you think about **America**? Maybe you see big cities or rolling farmland. Maybe you picture the mountains or the coasts. Or maybe you focus on the people rather than the land. Many of Walt Whitman's poems contain vivid images of America in the mid-1800s. What—and who—captures America's spirit and reality today?

**DISCUSS** Imagine that you have been asked to design a poster that will help introduce tourists and newcomers to America. Get together in a small group and discuss the images that represent the people and places of America. Be sure to include images that symbolize all aspects of the country.





# *I Hear America Singing*

*Walt Whitman*

I hear America singing, the varied carols I hear,  
Those of mechanics, each one singing his as it should be blithe  
and strong,  
The carpenter singing his as he measures his plank or beam, **A**  
The mason singing his as he makes ready for work, or leaves off  
work,  
5 The boatman singing what belongs to him in his boat, the  
deckhand singing on the steamboat deck,  
The shoemaker singing as he sits on his bench, the hatter singing  
as he stands,  
The wood-cutter's song, the ploughboy's on his way in the  
morning, or at noon intermission or at sundown,  
The delicious singing of the mother, or of the young wife at work,  
or of the girl sewing or washing,  
Each singing what belongs to him or her and to none else,  
10 The day what belongs to the day—at night the party of young  
fellows, robust, friendly,  
Singing with open mouths their strong melodious songs. **B**

## **A FREE VERSE**

Notice the use of **cataloging** throughout the poem. What rhythmic effect does the poet create with his list of the men and women at work in America?

## **B ANALYZE TONE**

Reread lines 10–11. What attitude does the speaker express toward the young men? Note the words and details that help convey that attitude.

## **Literary Analysis**

1. **Summarize** What types of workers does Whitman celebrate in this poem?
2. **Clarify** What do you think singing represents in the poem?
3. **Make Inferences** Why do you think Whitman does not mention wealthy entrepreneurs, prominent leaders, or powerful politicians?







# Song of Myself

Walt Whitman

1

I celebrate myself, and sing myself,  
And what I assume you shall assume,  
For every atom belonging to me as good belongs to you. **C**

I loaf and invite my soul,  
5 I lean and loaf at my ease observing a spear of summer grass.

My tongue, every atom of my blood, form'd from this soil, this air,  
Born here of parents born here from parents the same, and their  
parents the same,  
I, now thirty-seven years old in perfect health begin,  
Hoping to cease not till death.

10 Creeds and schools in abeyance,  
Retiring back a while sufficed at<sup>1</sup> what they are, but never  
forgotten,  
I harbor for good or bad, I permit to speak at every hazard,  
Nature without check with original energy. **D**

6

A child said *What is the grass?* fetching it to me with full hands,  
15 How could I answer the child? I do not know what it is any more  
than he.  
I guess it must be the flag of my disposition, out of hopeful green  
stuff woven.

Or I guess it is the handkerchief of the Lord,  
A scented gift and remembrancer designedly dropt,<sup>2</sup>

## **C** FREE VERSE

Read lines 1–3 aloud and listen to the rhythm created by **parallelism**. In what ways does the use of this technique reflect the relationship between the speaker and the reader?

## **D** ANALYZE TONE

Compare the tone in lines 4–5 with that in lines 12–13. How does the tone change? How is the tone in both pairs of lines similar?

1. **sufficed at**: satisfied with.

2. **remembrancer designedly dropt**: a purposely dropped token of affection.





*Boys in Pasture*, Winslow Homer. © Burstein Collection/Corbis.

Bearing the owner's name someway in the corners, that we may see  
and remark, and say *Whose?*

- 20 Or I guess the grass is itself a child, the produced babe of the  
vegetation.

Or I guess it is a uniform hieroglyphic,<sup>3</sup> **E**  
And it means, Sprouting alike in broad zones and narrow zones,  
Growing among black folks as among white,  
Kanuck, Tuckahoe, Congressman, Cuff,<sup>4</sup> I give them the same, I  
receive them the same.

**E FREE VERSE**

Be aware of the **repetition** in lines 16–21. What is the relationship between the repeated elements?

- 25 And now it seems to me the beautiful uncut hair of graves.

Tenderly will I use you curling grass,  
It may be you transpire<sup>5</sup> from the breasts of young men,  
It may be if I had known them I would have loved them,  
It may be you are from old people, or from offspring taken soon  
out of their mothers' laps,

- 30 And here you are the mothers' laps. **F**

**F ANALYZE TONE**

What attitude does the speaker express toward the dead in lines 25–30?

3. **hieroglyphic**: a system of symbols that represent meanings or speech sounds.

4. **Kanuck, Tuckahoe, . . . Cuff**: slang terms for various groups of people. A Kanuck (now spelled Canuck) is a Canadian, especially a French Canadian; a Tuckahoe is someone from the coast of Virginia; a Cuff is an African American.

5. **transpire**: emerge; ooze out.

This grass is very dark to be from the white heads of old mothers,  
Darker than the colorless beards of old men,  
Dark to come from under the faint red roofs of mouths.

O I perceive after all so many uttering tongues,  
35 And I perceive they do not come from the roofs of mouths for  
nothing.

I wish I could translate the hints about the dead young men and  
women,  
And the hints about old men and mothers, and the offspring taken  
soon out of their laps.

What do you think has become of the young and old men?  
And what do you think has become of the women and children?

40 They are alive and well somewhere,  
The smallest sprout shows there is really no death,  
And if ever there was it led forward life, and does not wait at the  
end to arrest it,  
And ceas'd the moment life appear'd.

All goes onward and outward, nothing collapses,  
45 And to die is different from what any one supposed, and luckier. **G**

## 52

The spotted hawk swoops by and accuses me, he complains of my  
gab and my loitering.

I too am not a bit tamed, I too am untranslatable,  
I sound my barbaric yawp<sup>6</sup> over the roofs of the world. **H**

The last scud<sup>7</sup> of day holds back for me,  
50 It flings my likeness after the rest and true as any on the shadow'd  
wilds,  
It coaxes me to the vapor and the dusk.

I depart as air, I shake my white locks at the runaway sun,  
I effuse my flesh in eddies,<sup>8</sup> and drift it in lacy jags.

### **G ANALYZE TONE**

What words would you use to describe the tone in lines 38–45, where the speaker discusses life and death?

### **H FREE VERSE**

Reread lines 47–48. What poetic devices in these lines emphasize the speaker's untamed nature?

6. **yawp**: loud, rough speech.

7. **scud**: wind-blown cloud.

8. **effuse . . . eddies**: scatter my flesh in swirling currents.



I bequeath<sup>9</sup> myself to the dirt to grow from the grass I love,  
55 If you want me again look for me under your boot-soles. **I**

You will hardly know who I am or what I mean,  
But I shall be good health to you nevertheless,  
And filter and fibre your blood.

Failing to fetch me at first keep encouraged,  
60 Missing me one place search another,  
I stop somewhere waiting for you.

---

9. **bequeath**: hand over, as if in a will.

### **I ANALYZE TONE**

What words and details does the poet use in lines 49–55 to create a defiant tone?

## Literary Analysis

1. **Clarify** According to the speaker, in lines 40–43, why is there “really no death”?
2. **Summarize** To what does the speaker compare himself in section 52?
3. **Analyze Symbols** What do you think grass symbolizes in this poem?

*Return from the Farm* (1915–1920), Elliott Daingerfield. Smithsonian American Art Museum, Washington, D.C. Photo © Smithsonian American Art Museum/Art Resource, New York.

### **ANALYZE VISUALS**

This painting by American artist Elliott Daingerfield shows a man returning home after working on his farm. What **images** in the painting are similar to those described in the poem?







*Crossing the Spider Web*, Victor Hugo. Watercolor. Maison Victor Hugo. Musée de la Ville de Paris. Photo © Giraudon/Art Resource, New York.

# A Noiseless Patient Spider

*Walt Whitman*

A noiseless patient spider,  
 I mark'd where on a little promontory<sup>1</sup> it stood isolated,  
 Mark'd how to explore the vacant vast surrounding,  
 It launch'd forth filament, filament, filament, out of itself,  
 5 Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,  
 Surrounded, detached, in measureless oceans of space,  
 Ceaselessly musing, venturing, throwing, seeking the spheres to  
 connect them, **J**  
 Till the bridge you will need be form'd, till the ductile<sup>2</sup> anchor  
 hold,  
 10 Till the gossamer<sup>3</sup> thread you fling catch somewhere, O my soul. **K**

1. **promontory**: a high ridge of land or rock jutting out over water or land.

2. **ductile**: capable of being drawn or stretched out.

3. **gossamer**: extremely light or fine.

## **J FREE VERSE**

Compare the use of **parallelism** in lines 5 and 8. What do these parallel elements suggest about the relationship between the spider and speaker?

## **K ANALYZE TONE**

What is the overall tone of the poem? What details communicate that tone?

# Beat! Beat! Drums!

*Walt Whitman*

Beat! beat! drums!—blow! bugles! blow!  
Through the windows—through doors—burst like a ruthless force,  
Into the solemn church, and scatter the congregation,  
Into the school where the scholar is studying;  
5 Leave not the bridegroom quiet—no happiness must he have now  
with his bride,  
Nor the peaceful farmer any peace, ploughing his field or  
gathering his grain,  
So fierce you whirr and pound you drums—so shrill you bugles  
blow. **L**

Beat! beat! drums!—blow! bugles! blow!  
Over the traffic of cities—over the rumble of wheels in the streets;  
10 Are beds prepared for sleepers at night in the houses? no sleepers  
must sleep in those beds,  
No bargainers' bargains by day—no brokers or speculators—  
would they continue?  
Would the talkers be talking? would the singer attempt to sing?  
Would the lawyer rise in the court to state his case before the  
judge?  
Then rattle quicker, heavier drums—you bugles wilder blow.

15 Beat! beat! drums!—blow! bugles! blow!  
Make no parley—stop for no expostulation,<sup>1</sup>  
Mind not the timid—mind not the weeper or prayer,  
Mind not the old man beseeching the young man,  
Let not the child's voice be heard, nor the mother's entreaties,  
20 Make even the trestles<sup>2</sup> to shake the dead where they lie awaiting  
the hearses,  
So strong you thump O terrible drums—so loud you bugles blow. **M**

## **L** ANALYZE TONE

Describe the tone in lines 1–7. Why is this tone appropriate for the subject matter?

## **M** FREE VERSE

Notice the **parallel structure** in the last line of each stanza. What impact does this device have on the poem's message?

1. **parley**: a discussion or conference; **expostulation**: argument.

2. **trestles**: tables, in this case, upon which coffins sit until the undertaker comes to take them away.

### Selected Poetry

by Langston Hughes

#### NOTABLE QUOTE

*"Humor is laughing at what you haven't got when you ought to have it."*

#### FYI

Did you know that Langston Hughes...

- was one of the first African Americans to earn a living solely from writing?
- was dubbed the "poet low-rate" of Harlem by some African-American intellectuals?
- wrote radio jingles during World War II to promote the purchase of war bonds?

#### AuthorOnline

For more on Langston Hughes, visit the Literature Center at [ClassZone.com](http://ClassZone.com).



### Langston Hughes

1902–1967

Langston Hughes was one of the leading poets of the Harlem Renaissance as well as an accomplished novelist, playwright, and essayist. His writings center on poor and working-class African Americans, a group whom literature had generally ignored.

**Early Inspirations** James Mercer Langston Hughes started writing poetry in seventh grade, when his classmates elected him class poet. He admired the work of Paul Laurence Dunbar and Carl Sandburg, two poets known for their efforts to capture the voices of everyday Americans. After graduating from high school, Hughes went to live with his father in Mexico, where he became fluent in Spanish. On the train journey south, he composed what would become one of his most famous poems, "The Negro Speaks of Rivers."

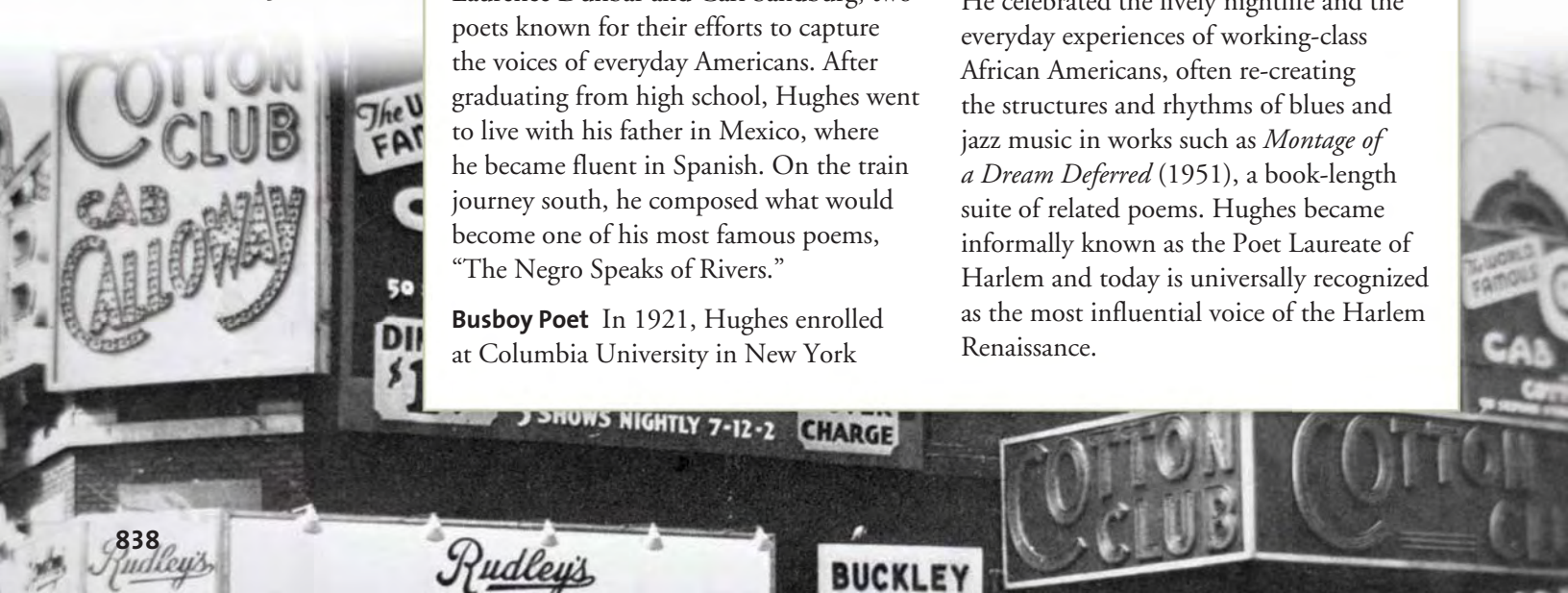
**Busboy Poet** In 1921, Hughes enrolled at Columbia University in New York

City. He left after one year to travel the world as a cook's assistant aboard a ship. In 1925, Hughes settled in Washington, D.C., and took a job busing tables at a hotel restaurant. One day Vachel Lindsay, a well-known poet, came to the hotel. Hughes mustered the courage to slip three of his poems, including "The Weary Blues," beside Lindsay's plate. Lindsay liked the poems, and the next morning's newspapers reported Lindsay's discovery of the "busboy poet."

A year later, Hughes published his first poetry collection, *The Weary Blues*. His gritty depiction of "workers, roustabouts, and singers and job hunters" angered some African-American critics who felt that members of the race should always be portrayed in the best possible light. Hughes responded to these criticisms, saying, "I knew only the people I had grown up with, and they weren't people whose shoes were always shined. . . . But they seemed to me good people, too."

**Poet Laureate of Harlem** As a poet, Hughes kept his language direct; he made no attempt to be obscure or pretentious. He celebrated the lively nightlife and the everyday experiences of working-class African Americans, often re-creating the structures and rhythms of blues and jazz music in works such as *Montage of a Dream Deferred* (1951), a book-length suite of related poems. Hughes became informally known as the Poet Laureate of Harlem and today is universally recognized as the most influential voice of the Harlem Renaissance.

Harlem in the 1920s





## LITERARY ANALYSIS: SPEAKER

You know that the **speaker** of a poem, like the narrator of a story, is the voice that talks to the reader. In his poems, Langston Hughes created speakers who represented important aspects of African-American culture. Sometimes his speaker is the voice of the culture itself.

*I've known rivers ancient as the world and older than the  
flow of human blood in human veins.*

Hughes also uses his speakers to portray the joys and struggles of working-class African Americans.

*In a deep song voice with a melancholy tone  
I heard that Negro sing, that old piano moan—*

As you read each poem, try to identify the speaker of the poem and what aspects of African-American life the speaker describes.

## READING SKILL: ANALYZE RHYTHM AND REPETITION

When Hughes began writing, most African-American poets tried to sound like the white poets they read in school. Instead, Hughes drew his inspiration from jazz and blues music, using the rhythm and repetition of these musical forms to structure his poetry. Musical elements found in Hughes's poetry include

- jazz-influenced **rhythm** (the pattern of stressed and unstressed syllables) that features strong accents, quick changes in rhythm, and irregular beats
- rhythmic **repetition** of words and phrases, like that used in blues lyrics
- the **refrain**, one or more repeated lines of poetry that function like the chorus of a song

As you read each poem, use a chart like the one shown to record examples of these musical patterns.

<i>Rhythm</i>	<i>Repetition</i>	<i>Refrain</i>

## Explore the Key Idea

### *What shapes your* **IDENTITY?**

**KEY IDEA** Hughes wrote poetry to honor his African-American heritage, but he didn't limit himself to great heroes and historical events. For Hughes, it was the vibrant culture of everyday people—their music, their slang, and their experiences of life in the city—that shaped his sense of **identity**.

**DISCUSS** What everyday experiences help shape your identity? List images and activities that characterize the way you live: the sounds and smells of your neighborhood, the places you go, the foods you eat, and so on. In a small group, compare your answers. Which experiences, if any, do group members have in common?



# Harlem

*Langston Hughes*

What happens to a dream deferred?

Does it dry up  
like a raisin in the sun?  
Or fester like a sore—  
5 And then run?  
Does it stink like rotten meat?  
Or crust and sugar over—  
like a syrupy sweet? **A**

10 Maybe it just sags  
like a heavy load.

*Or does it explode?*

## ANALYZE VISUALS

What elements of this painting help capture the thriving street life in Harlem?

## **A** RHYTHM AND REPETITION

Identify the pattern of stresses in lines 2–8. Which words are emphasized by this rhythm?

## Literary Analysis

1. **Clarify** What does the speaker mean by “a dream deferred”?
2. **Make Inferences** What social or political consequences are hinted at in the poem’s last line?
3. **Interpret Figurative Language** List the **similes** the speaker uses to describe the effect of a deferred dream. What do these comparisons reveal about the speaker’s attitude?

*Street Shadows* (1959), Jacob Lawrence. Egg tempera on hardboard, 24" × 30". Private collection, New York. Photograph courtesy of Gwendolyn Knight Lawrence/Art Resource, New York. © 2007, The Jacob and Gwendolyn Lawrence Foundation, Seattle/ Artists Rights Society (ARS), New York.







# The Negro Speaks of Rivers

Langston Hughes



*The Negro Speaks of Rivers* (1998), Phoebe Beasley. Silkscreen. © Phoebe Beasley.

I've known rivers:  
I've known rivers ancient as the world and older than the  
flow of human blood in human veins. **B**

My soul has grown deep like the rivers.

5 I bathed in the Euphrates<sup>1</sup> when dawns were young.  
I built my hut near the Congo and it lulled me to sleep.  
I looked upon the Nile and raised the pyramids above it.  
I heard the singing of the Mississippi when Abe Lincoln  
went down to New Orleans,<sup>2</sup> and I've seen its muddy  
10 bosom turn all golden in the sunset.

I've known rivers:  
Ancient, dusky<sup>3</sup> rivers.

My soul has grown deep like the rivers. **C**

## **B** SPEAKER

Reread lines 1–3. What traits of the speakers are emphasized by Hughes's word choice?

## **C** RHYTHM AND REPETITION

Reread the poem. Which line serves as the poem's refrain?

1. **Euphrates** (yōō-frā'tēz): a river flowing through present-day Turkey, Syria, and Iraq. The valley between the Tigris and Euphrates rivers was the site of one of the world's earliest civilizations.
2. **when Abe Lincoln went down to New Orleans**: Lincoln's first glimpse of the horrors of slavery reportedly came on his trip to New Orleans as a young man.
3. **dusky**: dark; shadowy.

# I, Too

*Langston Hughes*

I, too, sing America.

I am the darker brother.  
They send me to eat in the kitchen  
When company comes,  
5 But I laugh,  
And eat well,  
And grow strong. **D**

Tomorrow,  
I'll be at the table  
10 When company comes.  
Nobody'll dare  
Say to me,  
“Eat in the kitchen,”  
Then.

15 Besides,  
They'll see how beautiful I am  
And be ashamed—

I, too, am America.

**D SPEAKER**

Reread lines 1–7. Identify the speaker of the poem. What aspects of the African-American experience does the speaker describe?

## Literary Analysis

- 1. Summarize** In “I, Too,” what is the speaker’s attitude toward America?
- 2. Interpret Imagery** What is the significance of the four rivers mentioned in “The Negro Speaks of Rivers”?
- 3. Compare and Contrast Speakers** What qualities do the speakers of both poems share? In what ways are they different?

# The *Weary* Blues

*Langston Hughes*

Droning a drowsy syncopated<sup>1</sup> tune,  
Rocking back and forth to a mellow croon,  
I heard a Negro play.  
Down on Lenox Avenue<sup>2</sup> the other night  
5 By the pale dull pallor<sup>3</sup> of an old gas light  
He did a lazy sway. . . .  
He did a lazy sway. . . .  
To the tune o' those Weary Blues.  
With his ebony hands on each ivory key  
10 He made that poor piano moan with melody.  
O Blues!  
Swaying to and fro on his rickety stool  
He played that sad raggy tune like a musical fool.  
Sweet Blues!  
15 Coming from a black man's soul.  
O Blues!  
In a deep song voice with a melancholy tone  
I heard that Negro sing, that old piano moan—  
"Ain't got nobody in all this world,  
20 Ain't got nobody but ma self.  
I's gwine to quit ma frownin'  
And put ma troubles on the shelf."  
Thump, thump, thump, went his foot on the floor.  
He played a few chords then he sang some more— **E**  
25 "I got the Weary Blues  
And I can't be satisfied.  
Got the Weary Blues  
And can't be satisfied—  
I ain't happy no mo'  
30 And I wish that I had died."  
And far into the night he crooned that tune.  
The stars went out and so did the moon.  
The singer stopped playing and went to bed  
While the Weary Blues echoed through his head.  
35 He slept like a rock or a man that's dead.

## **E** RHYTHM AND REPETITION

Identify three examples of repetition in the poem thus far. Which line or phrase might be considered the poem's refrain?

1. **syncopated** (sɪŋg'kə-pā'tīd): characterized by a shifting of stresses from normally strong to normally weak beats.

2. **Lenox Avenue**: a main north-south street in Harlem.

3. **pallor** (pāl'ər): lack of color.

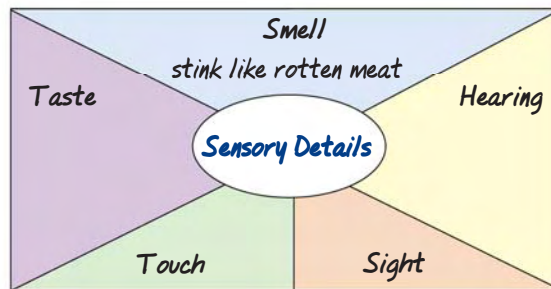


## Comprehension

1. **Clarify** What hope does the speaker of “I, Too” express?
2. **Recall** Who are the individuals described in “The Weary Blues”?
3. **Summarize** What happens to the speaker of “The Weary Blues”?

## Literary Analysis

4. **Identify Sensory Details** Many of Hughes’s poems are rich in details that appeal to the five senses. Reread “Harlem” and “The Weary Blues.” For each poem, use a chart like the one shown to record examples of each kind of sensory detail. Which example did you find especially vivid? Explain your answer.



5. **Analyze Rhythm and Repetition** Review the chart you created while you read the poems. Which poem seems most influenced by the rhythms of jazz music? Support your answer with details.
6. **Examine Style** Describe the differences between the two blues verses in “The Weary Blues” (lines 19–22 and 25–30) and the other lines of the poem. In your opinion, do the two styles work well together? Explain your answer.
7. **Draw Conclusions About Author’s Perspective** Use the events, situations, and ideas presented in each of Hughes’s poems to draw conclusions about his views on African-American **identity**. In Hughes’s eyes, what characteristics define African-American culture?
8. **Evaluate Speakers** Consider the four poems you read. In your opinion, which speaker best achieves each of the following goals? Cite details from the poems in your answers.
  - captures Hughes’s pride in African-American culture
  - reflects the everyday life of African Americans
  - conveys the sounds of African-American speech
  - represents the feelings of African Americans today

## Literary Criticism

9. **Critical Interpretations** In a review of Hughes’s poetry collection *The Weary Blues*, poet Countee Cullen criticized Hughes for “too much emphasis on strictly Negro themes” and questioned whether jazz poems belong to “that select and austere circle of high literary expression which we call poetry.” Do you agree with Cullen’s concerns? Why or why not?



**James Weldon Johnson**  
1871–1938

### NOTABLE QUOTE

*"The world does not know that a people is great until that people produces great literature and art."*

## My City

Poem by James Weldon Johnson

A leading light of the Harlem Renaissance, James Weldon Johnson was also a lawyer, teacher, songwriter, diplomat, and civil rights activist. He dedicated his life to fighting prejudice and inspiring African Americans to new heights of social and literary achievement.

**Unstoppable Talent** After graduating from Atlanta University in 1894, Johnson worked as a school principal, founded a daily newspaper, and became the first African-American lawyer since Reconstruction to be admitted to the Florida bar. In 1901, the restless Johnson

traveled to New York, where he and his younger brother became successful Broadway songwriters. One of their early songs, "Lift Every Voice and Sing," eventually became known as the African-American national anthem.

**Renaissance Man** Johnson also published works in many genres of literature. Among his best-known works are his novel *The Autobiography of an Ex-Colored Man*, his poetry collection *God's Trombones*, and a cultural history, *Black Manhattan*. He also edited several groundbreaking collections of African-American poetry and spirituals.



**Claude McKay**  
c. 1890–1948

### NOTABLE QUOTE

*"If a man is not faithful to his own individuality, he cannot be loyal to anything."*

## If We Must Die

Poem by Claude McKay

Hailed by James Weldon Johnson as "the poet of rebellion," Jamaican-born Festus Claudius McKay made his name as a fierce critic of racism in the United States. His poetry collection *Harlem Shadows*, published in 1922, is considered one of the founding works of the Harlem Renaissance.

**Poet of Rebellion** Already established as a poet, 23-year-old McKay arrived in the United States in 1912. In 1919, the country was torn apart by a wave of violent attacks against African Americans. Racial tensions erupted into 26 riots across the country during a period known as the Red Summer. "If We Must Die" was McKay's anguished response, which became instantly popular among African Americans.

**Enduring Message** During World War II, the poem took on new meaning when British Prime Minister Sir Winston Churchill quoted from it during a speech. The poem went on to become a battle cry for the Allies in their fight against the Nazis. McKay often complained that the fame of this one poem had overshadowed his other work, which included the novels *Home to Harlem* and *Banana Bottom*.

### AuthorOnline

For more on James Weldon Johnson and Claude McKay, visit the **Literature Center at ClassZone.com**.



## Selected Poetry

by Robert Frost

### NOTABLE QUOTE

*"Poetry is a way of taking life by the throat."*

### FYI

Did you know that Robert Frost . . .

- was unable to read a poem at John F. Kennedy's inauguration because of bright sunlight and so recited one from memory?
- won 44 honorary degrees from prestigious universities but never earned a college degree himself?

### AuthorOnline

For more on Robert Frost, visit the **Literature Center** at **ClassZone.com**.



### Robert Frost

1874–1963

Robert Frost once remarked that his life's goal was to write "a few poems it will be hard to get rid of." Undoubtedly, he succeeded. Frost's best poems lodge themselves in the reader's imagination and refuse to go away. As a result, Frost is one of the most beloved American poets.

**Awakening to Poetry** Although Frost is associated with rural New England, he spent his first 11 years in San Francisco. Following his father's death in 1885, Frost's mother brought her two children east, eventually settling in the industrial city of Lawrence, Massachusetts. As a boy, Frost developed a passion for baseball and poetry. By the time he graduated from high school, he knew he would be a poet.

**Aimless Years** Frost's early manhood was nonetheless filled with change. He enrolled

at both Dartmouth College and Harvard University but did not remain at either place, tiring of the routine of college life. For several years he drifted working as a mill hand, a school teacher, and a reporter. One stabilizing event in his life was his marriage in 1895 to Elinor White, his high school sweetheart.

**Voice of New England** In 1900, Frost abandoned the indoor life of teaching for the outdoor life of farming. During the day Frost worked his poultry farm, and at night he wrote. The 11 years Frost spent farming were some of his most creative. Inspired by the rugged New Hampshire countryside and its plain-spoken inhabitants, Frost wrote poems that probed the mysteries of nature and the human heart.

**Literary Acclaim** At the age of 38, Frost moved his family to England, where he could "write and be poor." Less than two months later, a London publisher accepted the manuscript of *A Boy's Will* (1913) for publication. By the time Frost returned to the United States in 1915, he was hailed as a leading American poet.

In 1924, Frost's collection *New Hampshire* won a Pulitzer Prize, the first of four that he would receive. His public success, however, was overshadowed by personal tragedy. Between 1934 and 1940, Frost lost a daughter, his wife, and a son; another daughter was institutionalized for mental illness. As a result, his later poems often convey a bleak outlook on life.



## LITERARY ANALYSIS: FROST'S STYLE

Some of Robert Frost's poems seem so simple, yet they move people deeply. Why? It certainly has something to do with his powerful choice of theme and subject matter, but it's also a matter of his unique **style**—the distinctive way in which he uses words and poetic devices. For one thing, he makes skillful use of traditional rhyme, meter, and stanza form. He also uses other elements in a distinctive way.

- **Diction**—word choice and syntax, or word order
- **Imagery**—the descriptive phrases that appeal to the senses
- **Mood**—the overall feeling or atmosphere that a writer creates for the reader (often created with imagery)

Notice these elements in the opening lines of “Out, Out—”:

*The buzz saw snarled and rattled in the yard  
And made dust and dropped stove-length sticks of wood,  
Sweet-scented stuff when the breeze drew across it.*

As you read these poems by Frost, pay close attention to his diction and his use of imagery and mood.

## READING SKILL: RECOGNIZE AMBIGUITY

Many people approach poems like riddles; they are certain that the true meaning must lie in a single interpretation. This approach fails to take into account the **ambiguity** that lends richness and beauty to so many poems. Ambiguous works of literature contain more than one meaning; they are open to various, even opposing, interpretations, as in the opening lines of “Nothing Gold Can Stay.”

*Nature's first green is gold,  
Her hardest hue to hold.*

Are these lines referring to a golden hue of green, or are they making the point that nature's first green is precious, like gold? You don't have to choose between these meanings; skilled readers of poetry recognize ambiguity and live with it, even enjoy it, as they read and consider a poem. As you read, record different interpretations of lines from each poem.

<i>“Acquainted with the Night”</i>	<i>“Nothing Gold Can Stay”</i>	<i>“Out, Out—”</i>
	<i>lines 1–2:</i> <ul style="list-style-type: none"> <li>• golden shade of green</li> <li>• green is precious, like gold</li> </ul>	

## Explore the Key Idea

### What does it mean to be ALONE?

**KEY IDEA** Does **solitude** make you lonely? Or is it precious to you? It's a powerful idea, being alone. Some people can't get enough of it, and others have it in painful abundance. In any event, it offers opportunity for reflection. In “Acquainted with the Night,” Robert Frost explores one person's emotional reaction to being alone.

**QUICKWRITE** What images and feelings does the word *solitude* evoke in you? Write a short poem describing a moment alone.



# Acquainted with the Night

Robert Frost

I have been one acquainted with the night.  
I have walked out in rain—and back in rain.  
I have outwalked the furthest city light.

I have looked down the saddest city lane.  
5 I have passed by the watchman on his beat  
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet  
When far away an interrupted cry  
Came over houses from another street,

10 But not to call me back or say good-by; **A**  
And further still at an unearthly height  
One luminary<sup>1</sup> clock against the sky

Proclaimed the time was neither wrong nor right.  
I have been one acquainted with the night. **B**

## ANALYZE VISUALS

In this painting, notice the shadowy figure to the left of the clock tower. What does the **composition**, or arrangement of shapes, emphasize about this human figure? Explain.

## **A** FROST'S STYLE

Reread lines 7–10. In what way does line 7 set the stage for lines 8–10? Identify the **mood** evoked by the **image** of the interrupted cry.

## **B** RECOGNIZE AMBIGUITY

Reread lines 11–14. Identify at least two possible meanings of “the time was neither wrong nor right.” What does this proclamation suggest about the “luminary clock”? Explain.

---

1. **luminary**: giving off light.







# Nothing Gold Can Stay

Robert Frost

Nature's first green is gold,  
Her hardest hue to hold.  
Her early leaf's a flower;  
But only so an hour.  
5 Then leaf subsides to leaf.  
So Eden<sup>1</sup> sank to grief,  
So dawn goes down to day.  
Nothing gold can stay. ©

- 
1. **Eden**: the biblical Garden of Eden, from which Adam and Eve were expelled for disobeying God.



*Haystacks and Barn* (1909), George Wesley Bellows. Oil on canvas, 56.5 cm × 71.4 cm. © Museum of Fine Arts, Houston, Texas/Bridgeman Art Library.

## © FROST'S STYLE

What is the **mood** of this poem? Identify the **diction** or **imagery** that most strongly establishes this mood for you.

## Literary Analysis

1. **Clarify** What does the speaker of the first poem mean when he says he's been "acquainted with the night"?
2. **Summarize** What does the speaker of "Acquainted with the Night" see and hear on his walk?
3. **Interpret Analogies** In "Nothing Gold Can Stay," how is the fate of a leaf similar to that of the Garden of Eden?

# “Out, Out—”

*Robert Frost*

The buzz saw snarled and rattled in the yard  
And made dust and dropped stove-length sticks of wood,  
Sweet-scented stuff when the breeze drew across it.  
And from there those that lifted eyes could count  
5 Five mountain ranges one behind the other  
Under the sunset far into Vermont.  
And the saw snarled and rattled, snarled and rattled, **D**  
As it ran light, or had to bear a load.  
And nothing happened: day was all but done.  
10 Call it a day, I wish they might have said  
To please the boy by giving him the half hour  
That a boy counts so much when saved from work.  
His sister stood beside them in her apron  
To tell them “Supper.” At the word, the saw,  
15 As if to prove saws knew what supper meant,  
Leaped out at the boy’s hand, or seemed to leap—  
He must have given the hand. However it was,  
Neither refused the meeting. But the hand! **E**  
The boy’s first outcry was a rueful<sup>1</sup> laugh,  
20 As he swung toward them holding up the hand  
Half in appeal, but half as if to keep  
The life from spilling. Then the boy saw all—  
Since he was old enough to know, big boy  
Doing a man’s work, though a child at heart—  
25 He saw all spoiled. “Don’t let him cut my hand off—  
The doctor, when he comes. Don’t let him, sister!”  
So. But the hand was gone already.  
The doctor put him in the dark of ether.<sup>2</sup>  
He lay and puffed his lips out with his breath.  
30 And then—the watcher at his pulse took fright.  
No one believed. They listened at his heart.  
Little—less—nothing!—and that ended it.  
No more to build on there. And they, since they  
Were not the one dead, turned to their affairs. **F**

## **D FROST’S STYLE**

Reread lines 1 and 7. What sound is imitated by the repetition of words in these lines? Consider Frost’s style here; how does this **imagery** contribute to the overall **mood**?

## **E FROST’S STYLE**

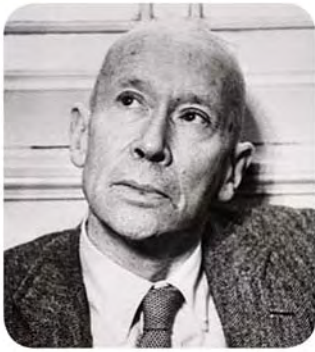
Reread lines 13–18. What does the **diction** in these lines suggest about the accidental meeting of the saw and the hand? Explain the **irony** in these lines.

## **F RECOGNIZE AMBIGUITY**

Identify the ambiguity in the last two lines of the poem. What does their **understatement** and lack of sentiment suggest about the survivors and their attitude toward the boy’s death?

1. **rueful**: expressing sorrow or regret.

2. **ether**: a liquid used as an anesthetic. Its fumes cause unconsciousness when deeply inhaled.



***E. E. Cummings***

1894–1962

### anyone lived in a pretty how town

Poetry by E. E. Cummings

E. E. Cummings believed deeply in two things: love and human individuality. He felt that both being an individual and being in a loving relationship led to joy and personal growth. His poems honor love in all its variety and pay tribute to people who resist group conformity and conventional thought.

Cummings's faith in love grew out of his tender relationship with his parents.

His father encouraged Cummings's literary ambitions and secured his release when he was imprisoned in France during World War I. After the war, Cummings lived in New York's Greenwich Village, a community of free-thinking artists and intellectuals, where he spent his days painting and writing. By the 1950s, Cummings's playful, innovative style had made him enormously popular.



***Marianne Moore***

1887–1972

### Poetry

Poetry by Marianne Moore

Marianne Moore was a true original. Her interests ranged from baseball to Muhammad Ali to exotic animals, which she scrutinized during her frequent trips to the zoo. Gifted with an eye for detail, she wrote precise, witty descriptions of these and other subjects. Moore also affected an eccentric public appearance, often sporting a three-cornered hat and a black cape.

When she was 31, Moore moved to New York City, where she hobnobbed with other writers, served as editor of the prestigious literary journal *The Dial*, and wrote poetry. A highly innovative poet, she mixed direct observation with quoted material and experimented with stanza forms and line lengths. Her complex, meticulously crafted poems earned her the esteem of other poets, as well as a Pulitzer Prize.



***Edna St. Vincent Millay***

1892–1950

### Recuerdo

Poetry by Edna St. Vincent Millay

In both her life and her art, Edna St. Vincent Millay expressed emotional extremes. This intensity, coupled with Millay's revolt against cultural expectations for women, made her a symbol of the "new woman" of the 1920s.

Although Millay endured childhood poverty and deprivation, she nevertheless managed to excel in school and to win poetry awards. After graduating from Vassar College, she became a central

figure among the avant-garde set in New York's Greenwich Village. There, she led a bohemian lifestyle, juggling relationships and living in poverty so that she had ample time to write.

### AuthorOnline

For more on these authors, visit the Literature Center at [ClassZone.com](http://ClassZone.com).



## LITERARY ANALYSIS: FORM IN MODERN POETRY

Like other modernists, modern poets are known for challenging and experimenting with literary **form**. The term *form* refers primarily to the arrangement of words on the page and to the use of rhyme and meter, but also to the standard conventions of written language (spelling, punctuation, etc.). E. E. Cummings is widely noted for his playful sense of experimentation. In “anyone lived in a pretty how town,” he abandons many rules of punctuation, spelling, grammar, and capitalization, creating striking (and sometimes puzzling) effects. Millay’s “Recuerdo” is more traditional, with regular rhyme, stanzas, and meter.

Moore’s poem “Poetry” is somewhere between these two. It observes the standard conventions of written language, yet it lacks regular rhyme, meter, and line length, giving it a more prose like feel than the other two poems. As you read, note how each poet responds to traditional form, whether by letting go of convention or adapting it. Remember that all good poets use form to help deliver or emphasize meaning.

## READING STRATEGY: READING MODERN POETRY

Many readers enjoy the playful, unpredictable quality of modern poetry; others find it confusing or meaningless. There are a number of strategies that can help any reader enjoy these poems.

- **Paraphrase**—If a word, phrase, or sentence seems difficult, try restating it in your own words.
- **Read aloud**—Reading a poem aloud can sometimes help you hear the flow of a line or stanza and clarify its meaning, as well as emphasizing its musical qualities.
- **Observe mechanics**—Note the punctuation, spelling, capitalization, and grammar. How does this affect the sound or sense of the poem?

Using a chart like the one shown, record paraphrases for difficult lines in each poem, lines you would read aloud to help clarify meaning, and examples of unusual mechanics.

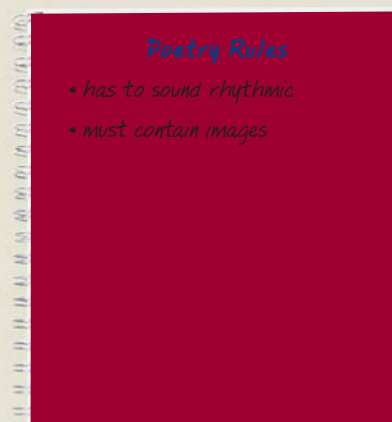
<i>“anyone lived in a pretty how town”</i>	<i>“Poetry”</i>	<i>“Recuerdo”</i>
<i>Paraphrase: A character named “anyone” lived in some kind of town, year round, singing and dancing.</i>		

## Explore the Key Idea

### *Do poems have to follow the RULES?*

**KEY IDEA** If it doesn’t rhyme, is it still a poem? What if it’s only two lines long? Do the lines have to break in a regular place? What if some of the words are upside-down on the page? The modernist poets asked questions like this, breaking **rules** right and left. Their work changed the accepted ideas about what poetry is.

**DISCUSS** With a small group, brainstorm a list of all the qualities you might find in a poem. From that list, come up with a set of rules that all poems follow.



# anyone lived in a pretty how town

E. E. Cummings

anyone lived in a pretty how town  
(with up so floating many bells down)  
spring summer autumn winter  
he sang his didn't he danced his did.

- 5 Women and men(both little and small)  
cared for anyone not at all  
they sowed their isn't they reaped their same  
sun moon stars rain **A**

- children guessed(but only a few  
10 and down they forgot as up they grew  
autumn winter spring summer)  
that noone loved him more by more

- when by now and tree by leaf  
she laughed his joy she cried his grief  
15 bird by snow and stir by still  
anyone's any was all to her **B**

- someones married their everyones  
laughed their cryings and did their dance  
(sleep wake hope and then)they  
20 said their nevers they slept their dream

stars rain sun moon  
(and only the snow can begin to explain  
how children are apt to forget to remember  
with up so floating many bells down)

- 25 one day anyone died i guess  
(and noone stooped to kiss his face)  
busy folk buried them side by side  
little by little and was by was

- all by all and deep by deep  
30 and more by more they dream their sleep  
noone and anyone earth by april  
wish by spirit and if by yes. **C**

- Women and men(both dong and ding)  
summer autumn winter spring  
35 reaped their sowing and went their came  
sun moon stars rain

## ANALYZE VISUALS

Painter Marc Chagall is known for his whimsical and dream like images. Identify some unrealistic elements in the painting on page 923. What do they suggest about the couple depicted? Explain.

### **A** FORM IN MODERN POETRY

Many words in these stanzas are used in strange ways, but the verbs are still pretty straight forward. In lines 1–8, which actions are attributed to “anyone” and which to the women and men? What does this suggest about the differences between them?

### **B** READING MODERN POETRY

**Paraphrase** lines 13–16. How does “noone” feel about “anyone”?

### **C** FORM IN MODERN POETRY

Reread lines 25–32. Identify some ways in which Cummings breaks with the conventions of **mechanics**. How does this affect your sense of the poem? Explain.

*Couple Above St. Paul*, Marc Chagall.  
Private collection. © Scala/Art  
Resource, New York. © Artists  
Rights Society (ARS), New York.







# Poetry

## Marianne Moore

I, too, dislike it: there are things that are important beyond all this fiddle.  
Reading it, however, with a perfect contempt for it, one discovers in  
it, after all, a place for the genuine.  
Hands that can grasp, eyes  
5 that can dilate,<sup>1</sup> hair that can rise  
if it must, these things are important not because a  
high-sounding interpretation can be put upon them but because they are  
useful. When they become so derivative<sup>2</sup> as to become unintelligible,  
the same thing may be said for all of us, that we  
10 do not admire what  
we cannot understand: the bat **D**  
holding on upside down or in quest of something to  
eat, elephants pushing, a wild horse taking a roll, a tireless wolf under  
a tree, the immovable critic twitching his skin like a horse that feels a flea,  
15 the base-  
ball fan, the statistician—  
nor is it valid  
to discriminate against “business documents and  
school-books”; all these phenomena are important. One must make a  
20 distinction  
however: when dragged into prominence by half poets, the result is not  
poetry, **E**  
nor till the poets among us can be  
“literalists<sup>3</sup> of  
25 the imagination”—above  
insolence and triviality and can present

### **D** READING MODERN POETRY

Reread and **paraphrase** lines 1–11. What is important about “Hands that can grasp, eyes / that can dilate, hair that can rise”?

### **ANALYZE VISUALS**

Consider what the speaker of this poem has to say about poetry. How do you think she might respond to this abstract painting?

### **E** FORM IN MODERN POETRY

Note the extremely indented lines at lines 15, 20, and 22. What do these oddities of form contribute to the poem’s meaning? Explain.

1. **dilate** (dī-lāt’): enlarge; open wide.

2. **derivative**: lacking originality.

3. **literalists**: people who interpret words in their usual or most basic sense.



*According to What* (1964), Jasper Johns. © Erich Lessing/Art Resource, New York.

for inspection, “imaginary gardens with real toads in them,” shall we have  
 it. In the meantime, if you demand on the one hand,  
 the raw material of poetry in  
 30 all its rawness and  
 that which is on the other hand  
 genuine, you are interested in poetry. **F**

**F READING MODERN  
 POETRY**

Reread lines 28–32 aloud.  
 How, if at all, does this  
 change your sense of the  
 line breaks?

# Recuerdo

## Edna St. Vincent Millay

We were very tired, we were very merry—  
We had gone back and forth all night on the ferry.  
It was bare and bright, and smelled like a stable—  
But we looked into a fire, we leaned across a table,  
5 We lay on a hill-top underneath the moon;  
And the whistles kept blowing, and the dawn came soon.

We were very tired, we were very merry—  
We had gone back and forth all night on the ferry;  
And you ate an apple, and I ate a pear,  
10 From a dozen of each we had bought somewhere;  
And the sky went wan,<sup>1</sup> and the wind came cold,  
And the sun rose dripping, a bucketful of gold. **G**

We were very tired, we were very merry,  
We had gone back and forth all night on the ferry.  
15 We hailed, “Good morrow, mother!” to a shawl-covered head,  
And bought a morning paper, which neither of us read;  
And she wept, “God bless you!” for the apples and pears,  
And we gave her all our money but our subway fares. **H**

1. **wan:** pale.

### **G** READING MODERN POETRY

Read aloud lines 1–12.  
How does this poem sound different from the other two? What aspect of the subject matter is reflected by the poem’s **rhyme** and **meter**?

### **H** FORM IN MODERN POETRY

Identify the **repetition** that helps to shape each stanza. What meaning is emphasized by this device?



*Port Scene*, Paul Klee. Atheneum Museum, Helsinki, Finland. © Giraudon/Art Resource, New York. © Artists Rights Society (ARS), New York.



## Life for My Child Is Simple Primer for Blacks

Poetry by Gwendolyn Brooks

### NOTABLE QUOTE

*"Art hurts. Art urges voyages—and it is easier to stay at home."*

### FYI

Did you know that Gwendolyn Brooks...

- published her first poem at age 13?
- was the first African American to win a Pulitzer Prize?
- paid for prizes for student literary contests out of her own pocket?

### AuthorOnline

For more on Gwendolyn Brooks, visit the Literature Center at [ClassZone.com](http://ClassZone.com).

Brooks at home on Chicago's South Side, 1960



### Gwendolyn Brooks

1917–2000

Decades before urban musicians introduced Americans to rap and hip hop, Gwendolyn Brooks captured some of these same rhythms in her writing. In verse celebrated for its lyrical beauty, Brooks portrays the thoughts, feelings, and, often, extraordinary heroism of African Americans living amidst poverty and segregation.

**An Early Start** Though born in Topeka, Kansas, Brooks spent almost her entire life in Chicago. Even as a young girl, she loved to write. When she was 7, Brooks began filling composition books with "careful rhymes," prompting her mother to exclaim, "You are going to be the lady Paul Laurence Dunbar." By the age of 16, Brooks was a frequent contributor to *The Defender*, a prominent black newspaper in Chicago. During her teenage years, leading African-American poets James Weldon Johnson and Langston Hughes also recognized her immense talent.

**Literary Triumph** At 28, Brooks published *A Street in Bronzeville*, named for the bustling black enclave on Chicago's South Side. Written in a range of traditional forms, the poems explored the difficult lives of those around her. "I wrote about what I saw and heard in the street," Brooks said. "I lived in a small second-floor apartment at the corner, and I could look first on one side and then the other. There was my material." In 1949, Brooks published *Annie Allen*, a series of poems that trace the life of a Bronzeville girl. The book achieved literary acclaim and propelled its author into the spotlight. In 1950, Brooks became the first African-American writer to receive the Pulitzer Prize. The award brought her worldwide fame. "Sometimes," she quipped, "I feel that my name is Gwendolyn Pulitzer Brooks."

**A Fateful Encounter** Brooks experienced another turning point in 1967, when she attended a conference of black writers, meeting young African-American poets. Impressed by their commitment to a black aesthetic and issues of racial justice, Brooks became interested in writing a new kind of poetry. "If it hadn't been for these young people," she later remarked, "I wouldn't know what I know about this society. By associating with them I know who I am." Brooks began to experiment with free verse and to focus on the problems of color and justice. She started a poetry workshop for members of a Chicago street gang and became a lifelong advocate for the next generation. "My greatest interest," Brooks once said, "is being involved with young people."

## LITERARY ANALYSIS: REPETITION

What keeps a song or a poem stuck in your mind long after you’ve heard it on the radio or read it in the classroom? Often, the answer lies in the writer’s use of **repetition**, a technique in which a sound, word, phrase, or line is repeated for emphasis or to create rhythm. A related technique is **anaphora**, in which the same word or phrase is repeated at the beginning of two or more lines. Consider this example from “Primer for Blacks”:

*Blackness  
is a title,  
is a preoccupation,  
is a commitment . . .*

As you read, pay close attention to Brooks’s use of repetition and especially of anaphora. Consider what these techniques emphasize in each poem, and note the rhythm they help build.

## READING SKILL: COMPARE AND CONTRAST POEMS

Brooks’s poetry career spanned six decades. She wrote “Life for My Child Is Simple” early in her career; it comes from *Annie Allen*, which traces the life of a fictional character but draws much of its inspiration from Brooks’s own experiences. “Primer for Blacks” was written many years later, when Brooks was developing a deeper commitment to political and social issues. As you read, **compare and contrast** these two poems in a chart as shown. The following tips can help you:

- Ask yourself about the **subject** of each poem. Is it personal or political? Does it focus on a group or an individual?
- Describe the **tone**.
- Consider **stylistic elements** such as diction, punctuation, and capitalization.
- Identify the **theme** of each poem. What message does each suggest about life?

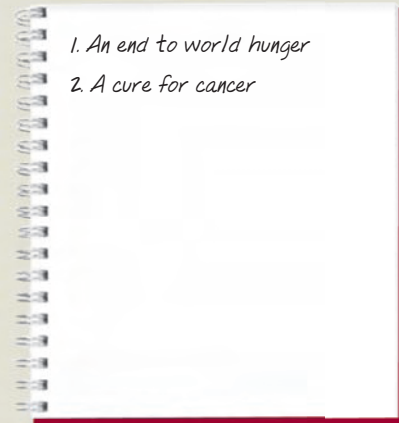
	<i>“Life for My Child Is Simple”</i>	<i>“Primer for Blacks”</i>
<i>Subject</i>		
<i>Tone</i>		
<i>Speaker</i>		
<i>Style</i>		
<i>Theme</i>		

## Explore the Key Idea

### *What should we REACH for?*

**KEY IDEA** Gwendolyn Brooks advised her readers to “exhaust the little moment”—to live richly and **strive** higher in each moment of their lives. What, in your opinion, is worth striving for?

**QUICKWRITE** Brainstorm a list of things that are worth reaching for. Start by listing personal goals. Then move on to more global issues: if you had unlimited resources, what would you fix or change? Come up with a top-ten list of the things most worth striving for.





# Life for My Child Is Simple

GWENDOLYN BROOKS

- Life for my child is simple, and is good.  
He knows his wish. Yes, but that is not all.  
Because I know mine too.  
And we both want joy of undep and unabiding<sup>1</sup> things,  
5 Like kicking over a chair or throwing blocks out of a window  
Or tipping over an ice box pan<sup>2</sup>  
Or snatching down curtains or fingering an electric outlet  
Or a journey or a friend or an illegal kiss.  
No. There is more to it than that. **A**  
10 It is that he has never been afraid.  
Rather, he reaches out and lo the chair falls with a beautiful crash,  
And the blocks fall, down on the people's heads,  
And the water comes slooshing sloppily out across the floor.  
And so forth.  
15 Not that success, for him, is sure, infallible.<sup>3</sup>  
But never has he been afraid to reach.  
His lesions are legion.<sup>4</sup>  
But reaching is his rule.

## **A REPETITION**

Reread lines 4–9 aloud. What happens to the poem's pace as the repetition builds? Describe the feeling created by the **rhythm** in these lines.

- 
1. **unabiding**: not lasting; continually changing.
  2. **ice box pan**: a pan for collecting melted ice in an old-fashioned refrigerator.
  3. **infallible**: foolproof.
  4. **His lesions are legion**: His injuries are many.



# Primer for Blacks

GWENDOLYN BROOKS

Blackness  
is a title,  
is a preoccupation,<sup>1</sup>  
is a commitment Blacks  
5 are to comprehend—  
and in which you are  
to perceive your Glory.

The conscious shout  
of all that is white is  
10 “It’s Great to be white.”  
The conscious shout  
of the slack<sup>2</sup> in Black is  
“It’s Great to be white.”  
Thus all that is white  
15 has white strength and yours. **B**

The word Black  
has geographic power,  
pulls everybody in:  
Blacks here—  
20 Blacks there—  
Blacks wherever they may be.  
And remember, you Blacks, what they told you—  
remember your Education:  
“one Drop—one Drop”<sup>3</sup>  
25 maketh a brand new Black.”

Oh mighty Drop.  
And because they have given us kindly  
so many more of our people



*Everyman*, Brenda Joysmith. 345" × 58 1/4". © Brenda Joysmith. Courtesy of Joysmith Gallery.

## **B** COMPARE AND CONTRAST POEMS

So far, how does this poem differ from “Life for My Child Is Simple” in both **content** and **style**? Cite examples from both poems to support your answer.

1. **preoccupation**: something requiring full attention.
2. **slack**: lack of force.
3. **“one Drop”**: At times in U.S. history, a person with only “one drop” of African blood has been considered black.

Blackness  
 30 stretches over the land.  
 Blackness—  
 the Black of it,  
 the rust-red of it,  
 the milk and cream of it,  
 35 the tan and yellow-tan of it,  
 the deep-brown middle-brown high-brown of it,  
 the “olive” and ochre<sup>4</sup> of it—  
 Blackness  
 marches on. **C**

40 The huge, the pungent<sup>5</sup> object of our prime out-ride  
 is to Comprehend,  
 to salute and to Love the fact that we are Black,  
 which *is* our “ultimate Reality,”<sup>6</sup>  
 which is the lone ground  
 45 from which our meaningful metamorphosis,  
 from which our prosperous staccato,<sup>7</sup>  
 group or individual, can rise.

Self-shriveled Blacks.  
 Begin with gaunt and marvelous concession:  
 50 YOU are our costume and our fundamental bone.

All of you—  
 you COLORED ones,  
 you NEGRO ones,  
 those of you who proudly cry  
 55 “I’m half INDian”—  
 those of you who proudly screech  
 “I’VE got the blood of George WASHington in MY veins”—  
 ALL of you—  
 you proper Blacks,  
 60 you half-Blacks,  
 you wish-I-weren’t Blacks,  
 Niggeroes and Niggerenes.

You.

**C REPETITION**

Reread lines 31–39.

What does Brooks’s use of **anaphora** emphasize about the many shades of blackness she lists? What point is she making here?

4. **ochre** (ō’kər): brownish orange-yellow.

5. **pungent** (pūn’jənt): sharp and intense, like a powerful odor.

6. **the fact . . . “ultimate Reality”**: a rewording of a quotation from black activist Ron Karenga.

7. **staccato** (stə-kă’tō): the playing of musical notes in a crisp, disconnected way.

## Comprehension

1. **Recall** In “Life for My Child Is Simple,” what things does the child enjoy doing?
2. **Clarify** How do the child’s feelings differ from his mother’s?
3. **Clarify** Reread lines 16–30 of “Primer for Blacks.” Why does “the word Black” have “geographic power”?
4. **Clarify** What, according to Brooks, is the object of blacks’ “prime out-ride,” or most important undertaking?

## Literary Analysis

5. **Interpret** Reread lines 10–18 of “Life for My Child Is Simple.” Why has the speaker’s son never been afraid of **striving** for what he wants? Why, in contrast, might the speaker have felt fearful?
6. **Examine Author’s Purpose** Determine Brooks’s intended audience for “Primer for Blacks.” What do you think she wants her audience to feel? What action does she want her audience to take? Cite specific lines from the poem to support your answers.
7. **Analyze Style** Review “Primer for Blacks,” noting Brooks’s use of nonstandard capitalization. Why do you think she does this? How does this unorthodox capitalization affect the poem’s meaning and contribute to the voice of the speaker?
8. **Analyze Repetition** Reconsider the annotated examples of repetition in Brooks’s poems. Then find at least one other example in each work. Do your examples qualify as **anaphora**? In each case, what is the impact of repetition on the meaning?
9. **Compare and Contrast Poems** Using the chart you filled in as you read, summarize the similarities and the differences you found in the two poems. In your opinion, do the poems suggest similar or different ways of approaching life? Explain, citing evidence.
10. **Draw Conclusions About Theme** In these poems, what overall messages does Brooks communicate about
  - fulfilling one’s potential?
  - confidence and self-regard?
  - black identity?
  - beauty?

## Literary Criticism

11. **Author’s Style** In the late 1960s, Brooks began experimenting with **free verse**, believing she was no longer living in “a sonnet kind of time.” Why do you think Brooks chose free verse for these two poems? In your opinion, is free verse an appropriate poetic form for these works? Explain your opinions.



## Adolescence—III Testimonial

Poetry by Rita Dove

### NOTABLE QUOTE

*"I prefer to explore the most intimate moments, the smaller crystallized details we all hinge our lives on."*

### FYI

Did you know that Rita Dove ...

- was the youngest person and first African American named poet laureate?
- produced her own TV show?
- is a classically trained singer and musician, as well as a ballroom dancer?

### AuthorOnline

For more on Rita Dove, visit the **Literature Center** at **ClassZone.com**.

The Pulitzer Prize, which Dove won in 1987



*Rita Dove*

born 1952

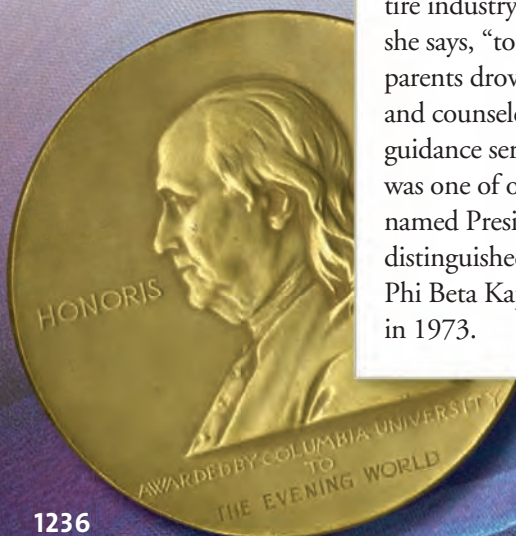
For Rita Dove, the personal and the historical are equally important. "I've been fascinated," she says, "by what I've called before 'the underside of history,' the dramas of ordinary people." In her poetry, Dove often interweaves historical events with personal narratives, producing lyric images of everyday life.

**High Achiever** The daughter of a research chemist who broke the color barrier in the tire industry, Dove was always encouraged, she says, "to go as far as [she] could." Her parents drove Dove to excel in school and counseled her to never give up. Their guidance served her well. As a teenager, she was one of only 100 high school seniors named Presidential Scholar. She also distinguished herself in college, graduating Phi Beta Kappa from Miami University in 1973.

**A Passion for Words** Dove first became aware of the power of storytelling as a young girl. Listening to local storytellers in her hometown of Akron, Ohio, Dove discovered "the delight of shaping life with words." She also began a lifelong love affair with poetry, sparked by her discovery of an anthology in the local library. Though Dove began writing as a child, she did not fully embrace literary pursuits until college. Determining then that she wanted to be a writer, she applied and was accepted to the prestigious Iowa Writers' Workshop.

**National Acclaim** Publication in magazines had already earned Dove widespread praise when her first poetry collection, *The Yellow House on the Corner*, came out in 1980. Over the next few years, she published several more books, including *Thomas and Beulah*, hailed as her masterpiece. The book, which drew its inspiration from the quiet heroism of Dove's grandparents' lives, won a Pulitzer Prize in 1987. Since then, Dove has gone on to collect numerous literary honors.

**Illuminating the Everyday** Though she touches on issues of race, her poems, Dove asserts, "are about humanity." They attempt to convey something about the gamut of human experiences, not just the positive moments. "All the moments that make up a human being," Dove says, "have to be written about, talked about, painted, danced, in order to really talk about life."



## LITERARY ANALYSIS: SOUND DEVICES

A musician as well as a poet, Rita Dove believes a poem's sound is paramount. "If a poem doesn't have a sense of music," she explains, "then that poem probably won't move me very much." To infuse her poems with this quality, Dove employs **sound devices**—patterns of word sounds that create musical or rhythmic effects. As you read Dove's poems, listen for the following sound devices:

- **alliteration**—the repetition of initial consonant sounds
- **assonance**—the repetition of vowel sounds within words
- **consonance**—the repetition of consonant sounds within and at the ends of words

Think about how these sound devices impart a musical quality to the poems. Also consider what words, images, and feelings these devices serve to highlight.

## READING SKILL: MAKE INFERENCES ABOUT SPEAKERS

The language in Dove's poems is often restrained and concise. She characterizes the **speaker** in each poem with a few well-chosen details but does not offer much explicit description or commentary. It is up to you to read between the lines, or **make inferences**, about each speaker's situation and state of mind. As you read, collect clues that tell you about each speaker's age, situation, and mindset. After you read, you'll use this information to **draw conclusions** about each speaker's experiences.

Clues from the Text	My Inferences and Reactions
"... Mom and I worked/ The dusky rows of tomatoes." (lines 1–2)	The speaker and her mother probably live in a rural area, not the city. They work hard in the fields.

## Explore the Key Idea

### How does your PERSPECTIVE change?

**KEY IDEA** As you get older, the way you think and feel about important events in your life changes. And your **perspective** on something that looms in your future—graduation, for instance—will probably change once that event has actually happened.

**QUICKWRITE** Think of a big event or an important moment from your recent past; write a paragraph describing your feelings about it. Then imagine how you will feel about this same event ten years from now. How might your perspective have changed? Pretending to be your future self, write a second paragraph describing the event from this later perspective.



# Adolescence — III

Rita Dove

**BACKGROUND** Dove wrote “Adolescence—III” early in her career, for her first published collection of poems. She composed “Testimonial” many years later and read it in the spring of 2001 at Howard University’s commencement. “Whenever you think back,” Dove told the graduating seniors, “and wonder where the future is going to lead you, remember that others have stood at this position and wondered, too. What you should do is take a step, one step at a time.”

## ANALYZE VISUALS

What words would you use to describe the girl in the painting? What details support your impressions?

With Dad gone, Mom and I worked  
The dusky rows of tomatoes.  
As they glowed orange in sunlight  
And rotted in shadow, I too  
5 Grew orange and softer, swelling out  
Starched cotton slips. **A**

The texture of twilight made me think of  
Lengths of Dotted Swiss.<sup>1</sup> In my room  
I wrapped scarred knees in dresses  
10 That once went to big-band dances;  
I baptized my earlobes with rosewater.  
Along the window-sill, the lipstick stubs  
Glittered in their steel shells. **B**

Looking out at the rows of clay  
15 And chicken manure, I dreamed how it would happen:  
He would meet me by the blue spruce,  
A carnation over his heart, saying,  
“I have come for you, Madam;  
I have loved you in my dreams.”  
20 At his touch, the scabs would fall away.  
Over his shoulder, I see my father coming toward us:  
He carries his tears in a bowl,  
And blood hangs in the pine-soaked air.

## **A** MAKE INFERENCES

What inferences can you make about the **speaker’s** age from lines 1–6 and the poem’s title? Do you get a sense of her family’s situation in life? Explain.

## **B** SOUND DEVICES

Reread lines 7–13. Find one example of **alliteration** and one of **assonance** in these lines. What words or images are emphasized by these devices?

1. **Dotted Swiss:** crisp, sheer cotton fabric decorated with raised dots.







# Testimonial

Rita Dove



*Discovery I*, Alfred Gockel. 39<sup>1</sup>/<sub>4</sub>" × 39<sup>1</sup>/<sub>4</sub>". © Alfred Gockel.

Back when the earth was new  
and heaven just a whisper,  
back when the names of things  
hadn't had time to stick;

5 back when the smallest breezes  
melted summer into autumn,  
when all the poplars quivered  
sweetly in rank and file . . .

the world called, and I answered.  
10 Each glance ignited to a gaze.  
I caught my breath and called that life,  
swooned between spoonfuls of lemon sorbet. **C**

I was pirouette<sup>1</sup> and flourish,  
I was filigree<sup>2</sup> and flame.  
15 How could I count my blessings  
when I didn't know their names?

Back when everything was still to come,  
luck leaked out everywhere. **D**  
I gave my promise to the world,  
20 and the world followed me here.

## **C** MAKE INFERENCES

Reread the poem's first three stanzas, noting the verb tense and the imagery. What can you infer about the **speaker's** age and state of mind?

## **D** SOUND DEVICES

Identify the sound device used in line 18. What does this sense of musicality contribute to the poem's **tone**?

1. **pirouette** (pīr'ōō-ēt'): in ballet, a full turn of the body on one foot.

2. **filigree**: delicate ornamentation, often made of wire.

## Comprehension

1. **Recall** In “Adolescence—III,” what task occupies the speaker and her mother?
2. **Summarize** What does the adolescent speaker dream will happen to her?
3. **Summarize** In “Testimonial,” how did the speaker respond to the world as a young person?

## Literary Analysis

4. **Draw Conclusions About Speakers** Review the **inferences** you made as you read. Using this information, explain the conclusions you can draw about each speaker’s situation and state of mind. How do the two speakers’ **perspectives** differ? Explain, citing evidence from both poems.
5. **Compare Mood** How would you describe the mood of each poem? Citing specific words and phrases, explain how you think the moods of the two poems are similar or different.
6. **Interpret Imagery** Many critics admire Dove’s use of imagery. Look back over the images listed below. What does each one tell you about Dove’s thoughts on the nature of youth?
  - the description of the world in “Testimonial” (lines 1–9)
  - the kind of life the speaker of “Testimonial” leads (lines 11–14)
  - the changes the speaker of “Adolescence—III” undergoes (lines 4–11)
  - the final image of “Adolescence—III” (lines 21–23)
7. **Analyze Sound Devices** Reexamine the two poems, looking for examples of each sound device listed in the chart. Use your completed chart to explain what tone and sensibility is established by the sound devices in each poem.

<i>Sound Device</i>	<i>“Adolescence—III”</i>	<i>“Testimonial”</i>
<i>alliteration</i>		
<i>assonance</i>		
<i>consonance</i>		

## Literary Criticism

8. **Cultural Context** Commenting on **themes** in her poetry, Dove has stated, “Obviously, as a black woman, I am concerned with race. . . . But certainly not every poem of mine mentions the fact of being black. They are poems about humanity, and sometimes humanity happens to be black.” How does this view differ from the sensibility expressed by Gwendolyn Brooks in “Primer for Blacks” on page 1233? Explain your answer, citing evidence from each poet’s work.



## The Man in the Moon Forgetfulness

Poetry by Billy Collins

### NOTABLE QUOTE

*"I don't think people read poetry because they're interested in the poet. I think they read poetry because they're interested in themselves. That's why I read poetry . . . to discover things about myself."*

### FYI

Did you know that Billy Collins . . .

- broke the record for a bestselling poetry book—and then broke his own record twice?
- launched a Web site, Poetry 180, specifically designed to appeal to high school students?
- read a poem before Congress to honor the victims of the 9/11 attacks?

### AuthorOnline

For more on Billy Collins, visit the **Literature Center** at **ClassZone.com**.



### Billy Collins

born 1941

Billy Collins is that rare thing—a celebrity poet. His books break poetry sales records, his readings pack concert halls, and his poems elicit rave reviews from writers and critics alike. Indeed, no American poet since Robert Frost has managed to acquire such a broad and devoted following.

**New York Roots** Born in a New York City hospital where poet William Carlos Williams once worked, Collins is a nearly lifelong New Yorker. Growing up in Queens, he displayed an early flair for writing and a deep passion for literature. After college, he earned a doctoral degree in Romantic poetry from the University of California. Today, however, Collins feels a certain aversion to this poetry. “The Romantics killed off humor,” he once explained.

**Grammar Teacher Makes It Big** In 1971, Collins began teaching English at the City University of New York and writing poetry in his spare time. Absorbed by his teaching, Collins did not publish his first collection, *Pokerface* (1977), until he was 36. In the next 11 years, he published two additional collections. However, Collins did not achieve a widespread following until his fourth collection, *Questions About Angels* (1991), won the National Poetry Series competition. Since then his popularity has grown explosively, thanks in part to his charismatic poetry readings.

**America's Poet** In recognition of his poetic achievements, Collins was named U.S. poet laureate in 2001. During his two-year tenure, he encouraged the enjoyment of poetry in America's high schools, since “that's really where for most people poetry dies off and gets buried under other adolescent pursuits.”

**The Enigma of the Ordinary** Though Collins has publicly expressed his political views, he is not a political poet. His poems are primarily concerned with the mystery of ordinary things and of everyday experiences. “Poetry is a home for ambiguity,” he once noted. “It is one of the few places where ambiguity is honored.” Often, a Collins poem begins with a humorous observation and then takes an unexpected turn, inviting readers to look afresh at the world around them.

## LITERARY ANALYSIS: IMAGERY

When you read a poem, you enter a world filled with sights, sounds, smells, and textures all its own. Poets draw you into this world using **imagery**, words and images that re-create sensory experiences for the reader. Billy Collins owes some of his enormous popularity to the world he creates for his readers—a world that is often intensely familiar. Collins writes about everyday topics, presenting images from the natural world and the domestic sphere that are as recognizable as they are memorable. Note the words that appeal to your senses of sight and touch in these lines from “The Man in the Moon”:

*He used to frighten me in the nights of childhood,  
the wide adult face, enormous, stern, aloft.  
I could not imagine such loneliness, such coldness.*

As you read, look for language that appeals to your senses, especially your sense of sight. Consider whether the images seem familiar to you and what ideas they serve to emphasize in each poem.

## READING SKILL: TRACE THE DEVELOPMENT OF AN IDEA

Appreciating the sensory experience that a poem creates as you read it is one crucial aspect of analyzing poetry. Also important, however, is examining the **ideas** the poet presents. As you read, use the following strategies to trace the development of the ideas Collins puts forth in “The Man in the Moon” and “Forgetfulness.” Use a chart like the one shown to organize your notes.

- Consider each poem’s **title**. What idea does it suggest?
- Note the concept introduced or elaborated upon in each **stanza**. Consider how each stanza builds upon the one preceding it.
- Analyze Collins’s **tone**. What attitude is expressed in each group of lines? Does the tone remain consistent throughout the poem, or does it change?

“The Man in the Moon”		
	Ideas Suggested	Tone
Title	The title makes me think of a children’s story.	playful
Stanza 1		
Stanza 2		

## Explore the Key Idea

### What do the YEARS take with them?

**KEY IDEA** As we **age**, we gain some things, such as maturity and wisdom. Other things—energy, for example, or idealism—seem to slip from us. In your opinion, do the years take more than they give?

**ROLE-PLAY** With a partner, improvise a scene in which two characters talk about growing older. First, discuss what the characters might say to each other about the joys and ordeals of aging—maybe they miss letting their imaginations run wild, or perhaps they appreciate the wisdom they’ve developed over the years. Decide whether your scene will be a comic or a serious one. Then write a dialogue between the characters and act it out for the class.





# The Man in the **Moon**

Billy Collins

He used to frighten me in the nights of childhood,  
the wide adult face, enormous, stern, aloft.  
I could not imagine such loneliness, such coldness.

But tonight as I drive home over these hilly roads  
5 I see him sinking behind stands of winter trees  
and rising again to show his familiar face. **A**

And when he comes into full view over open fields  
he looks like a young man who has fallen in love  
with the dark earth,

10 a pale bachelor, well-groomed and full of melancholy,  
his round mouth open  
as if he had just broken into song. **B**

## **A** TRACE IDEAS

Reread lines 1–6. How do you know what Collins is referring to when he says *He*? Explain how Collins's description of his subject changes from one stanza to the next. Record your answer in your chart.

## **B** IMAGERY

Identify details that allow you to **visualize** the sight Collins describes. How does this description underscore the changing attitude of the speaker?



# Forgetfulness

Billy Collins

The name of the author is the first to go  
followed obediently by the title, the plot,  
the heartbreaking conclusion, the entire novel  
which suddenly becomes one you have never read, never  
5 even heard of,

as if, one by one, the memories you used to harbor  
decided to retire to the southern hemisphere of the brain,  
to a little fishing village where there are no phones. **C**

Long ago you kissed the names of the nine Muses<sup>1</sup> goodbye  
10 and watched the quadratic equation<sup>2</sup> pack its bag,  
and even now as you memorize the order of the planets,

something else is slipping away, a state flower perhaps,  
the address of an uncle, the capital of Paraguay.

Whatever it is you are struggling to remember  
15 it is not poised on the tip of your tongue,  
not even lurking in some obscure corner of your spleen.

It has floated away down a dark mythological river  
whose name begins with an *L*<sup>3</sup> as far as you can recall,  
well on your own way to oblivion where you will join those  
20 who have even forgotten how to swim and how to ride a  
bicycle.

No wonder you rise in the middle of the night  
to look up the date of a famous battle in a book on war.  
No wonder the moon in the window seems to have drifted  
25 out of a love poem that you used to know by heart.

## **C** TRACE IDEAS

Reread lines 1–8.

Describe Collins's **tone** as he introduces the idea of forgetfulness. What words and phrases help him achieve this tone?

Note any changes in tone as you continue to read.

---

1. **nine Muses:** in Greek mythology, goddesses of various fine arts and sciences.

2. **quadratic equation:** equation involving squaring of an unknown quantity or quantities, such as  $x^2$ .

3. **dark . . . an L:** the river Lethe, located in Hades, according to Greek mythology. Drinking its water caused one to forget the past.

## Comprehension

1. **Summarize** In “The Man in the Moon,” how does the speaker’s attitude toward the moon change as he gets older?
2. **Recall** List three things that the speaker of “Forgetfulness” has forgotten.
3. **Clarify** In “Forgetfulness,” what troubles the speaker in the middle of the night?

## Literary Analysis

4. **Interpret** What happens to the speaker of “The Man in The Moon” as the years pass? How does the speaker’s outlook on life change? Citing evidence from the poem, describe what the years seem to take with them.
5. **Examine Allusions** In “Forgetfulness,” what ideas are developed or underscored by each of the following allusions?
  - the Muses, the Greek goddesses who preside over the arts and sciences (line 9)
  - Lethe, the river of forgetfulness (lines 17–18)
6. **Analyze Personification** The giving of human qualities to an object, animal, or idea is called personification. Find at least two examples of personification in “Forgetfulness.” What does Collins’s use of this technique contribute to the poem’s **tone**?
7. **Analyze Imagery** Reread lines 22–25 of “Forgetfulness.” Compare the concrete image of the moon—the only real image that appears in the poem—with the fleeting, intangible nature of the things the speaker has forgotten. What does this contrast emphasize about the poem’s meaning? Explain, citing lines that support your answer.
8. **Trace the Development of an Idea** Collins is known for writing poems that begin with humor and end in mystery and seriousness. Review the graphic organizer you filled in as you read. How, if at all, does the **tone** change over the course of each poem? Do the two poems present similar or different ideas about **aging**? Explain your answers, citing evidence from both poems.

## Literary Criticism

9. **Critical Interpretations** Collins is beloved by readers for his fresh and often funny poems; he even won the Mark Twain Poetry Award, given for the “contribution of humor” to American verse. However, some critics argue that Collins’s humor is hollow, weakened by clichés and lacking in originality and insight. On the basis of your reading of these poems, do you agree or disagree with this criticism? Explain your answer.



## A New Diversity

Late in the 20th century, it grew increasingly apparent that there was no single “American experience” and therefore no typical American voice. Once primarily the province of white men, the American literary canon—the body of works considered representative—exploded into a diverse chorus of ethnic voices. The number and range of voices continues to grow today.

### Writing to Reflect

Every writer of any significance brings something new to a literary tradition, whether in subject matter, style, or way of looking at the world. As you reflect on the selections you have just read, consider what unique contributions might be attributed to each writer. Choose one author and write an essay about how his or her writing, as shown in this unit, can be said to do something different from writers of previous generations.

#### Consider

- the author’s choice of subject matter
- his or her use of language, including style and tone
- any cultural or philosophical lens through which the author views the subject matter

### Extension

#### VIEWING & REPRESENTING

Gather clippings of articles and literary texts from print media, photographs and other images of writers, and quotations from the selections in this section. Use these items to create a **collage**—your own “Mosaic of American Voices” representing the vibrancy and diversity of contemporary American literature.

*Increíbles Las Cosas Q’se Ven*, 2001. Mural at Ashland Avenue and 19th Street in Chicago. © Jeffrey Zimmermann.





## Problem-Solution Essay

Much of the literature in this unit deals with life-changing problems, such as war, racial inequality, and cultural isolation. All of us face problems in our lives and in our communities. For help in sharing your thoughts about an important problem and its possible solutions, follow the **Writer's Road Map**.

### WRITER'S ROAD MAP

#### Problem-Solution Essay

##### WRITING PROMPT 1

**Writing for the Real World** Problems at school, in your community, and in the wider world are inescapable. Choose a problem that deeply interests you and write an essay in which you define the problem, examine its causes, and explore possible solutions.

##### Problems to Explore

- social issues, such as homelessness or prejudice
- environmental issues, such as energy use or wetlands destruction
- school policies, such as locker searches or rules about athletic participation

##### WRITING PROMPT 2

**Writing from Literature** Perhaps something you read in this unit made you think about a problem in a new way. Choose a problem you found in a literary work. Write an essay in which you describe the problem and identify a possible solution.

##### Selections to Explore

- “My Dungeon Shook: Letter to My Nephew” (racial discrimination)
- “Mother Tongue” (cultural conflicts)
- “Adolescence—III” (growing up)



##### WRITING TOOLS

For prewriting, revision, and editing tools, visit the **Writing Center** at [ClassZone.com](http://ClassZone.com).

##### KEY TRAITS

###### 1. IDEAS

- States the **problem** in a clearly worded thesis statement
- Explores the **causes and effects** of the problem
- Uses relevant **details** to **support** the proposed solution
- Addresses **opposing viewpoints** and counterclaims

###### 2. ORGANIZATION

- Shows the **significance** of the problem in the introduction
- Uses **transitions** to connect ideas
- Concludes by **summarizing** the proposed **solution**

###### 3. VOICE

- **Tone** is suited to subject matter, audience, and purpose

###### 4. WORD CHOICE

- Uses **precise words** to express the problem and solution

###### 5. SENTENCE FLUENCY

- Uses a variety of **sentence types**

###### 6. CONVENTIONS

- Employs **correct grammar and usage**

## Part 1: Analyze a Student Model

Online

INTERACTIVE MODEL  
CLASSZONE.COM

Jordan Turner  
Kingston Academy

### Parking-Lot Lottery

It happened again yesterday morning. Two cars collided in the mad rush to snag one of the few parking spaces in the school lot. Luckily, no one was hurt, but who can say what might happen next time? Inadequate parking at our school is a real—and dangerous—problem.

5 Since last fall, eight accidents have occurred in or at the entrance to the student parking lot. Most of these involved two cars moving at relatively slow speeds, so there were no injuries. Students walking or riding bikes in the area are at risk, however, and something needs to be done about it now. Because there are too many cars and not enough parking spaces, drivers  
10 race to get into the lot, often ignoring the rules of the road and common courtesy. Even when this early-morning derby doesn't result in dents, scratched paint, or injuries, it leaves students stressed and jittery before the school day has even begun.

Should we extend the lot and create more parking spaces? That's what  
15 the student council suggests. Our school is surrounded by privately owned land, though, so this solution is just not possible right now. Also, it is unreasonable to expect that fewer students will drive to school as time goes on. Enrollment has increased with redistricting, and many students must travel from areas where there is no public transportation. Based on these  
20 realities, the problem can only get worse.

A cheap, fair, and easy-to-implement solution to this problem is just waiting to be set in motion—a parking-lot lottery run by the administration. Each fall and spring, juniors and seniors who drive to school would fill out a card and submit it to the principal. An administrator  
25 would draw cards and assign each winner a numbered parking space. All juniors and seniors, including those with parking assignments, would be eligible to submit their names for the next lottery.

#### KEY TRAITS IN ACTION

Introductory paragraph shows the **significance** of the issue (students may be injured). Highlighted thesis statement clearly describes the **problem**.

Describes the **causes and effects** of the problem. Highlighted **transitions** help to show how ideas are related.

Examines an **opposing viewpoint** (in this case, another proposed solution) and explains why it is not workable. Varying **sentence types** by including a question keeps the essay fresh.

Proposes a **solution** and provides **details** about it.

This solution has several advantages. First, the only expense it would involve is paint and a few hours of labor to number the parking spaces.

30 Second, everyone would have an equal chance to get a space, since names would be drawn at random. Third, it would encourage students to carpool. This decrease in traffic would help protect student safety and the environment. Drivers who didn't abide by the system and parked in other students' spaces would be banned from the next lottery.

35 Students and administrators have responded positively to this idea. Almost everyone I asked agreed with the vice-principal that "It certainly would be worth a try." Although some students worried about having to carpool for months at a time, they said they preferred a lottery system to the current disorganized situation. A few students who didn't like the idea  
40 said they wouldn't enter the lottery—which is fine, since participation would be voluntary. I'm confident that this system would work because a similar one has been running smoothly at my cousin's school for almost two years.

The student lot does not have to be a perpetual traffic jam. Let's agree  
45 to make a U-turn and support a parking lottery. That way we can take this situation in a positive direction.

Straightforward, serious tone and highlighted precise words help to make the essay smooth and convincing.

Concludes with a summary of the proposed solution. By using words related to driving, the writer ends the essay in a clever and upbeat manner.



## Part 2: Apply the Writing Process

### PREWRITING

#### What Should I Do?

##### 1. Analyze the prompt.

Choose one of the prompts on page 1248. Underline the part of the prompt that tells you the general topic and format of your writing. Note any questions or comments that come to mind.

#### What Does It Look Like?

**WRITING PROMPT** Problems at school, in your community, and in the wider world are inescapable. Choose a problem that deeply interests you and write an essay in which you define the problem, examine its causes, and explore possible solutions.

*What issues really matter to me? Can I think of a topic that affects my life?*

##### 2. List problems that concern you.

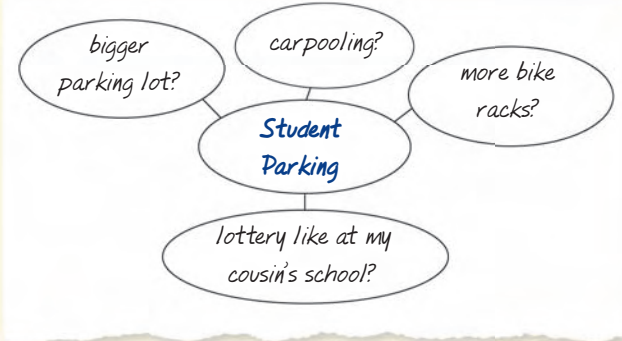
Think of problems that you might like to write about. Categorize them in a chart to help you sort out your ideas. Circle the idea that you think would make the best essay.

Environment	Community	School
<ul style="list-style-type: none"> <li>Turtle Creek</li> <li>Lyme disease</li> <li>ozone layer</li> </ul>	<ul style="list-style-type: none"> <li>creating a skate park</li> <li>ending curfews</li> </ul>	<ul style="list-style-type: none"> <li><u>student parking</u></li> <li>phys ed cutbacks</li> </ul>

##### 3. Brainstorm possible solutions.

Use a cluster diagram or other graphic organizer to help you explore possible solutions.

**TIP** Make sure the problem is solvable. If it isn't, go back to step 2, and choose a different problem to write about.



##### 4. Compile evidence about each possible solution.

Look for facts, statistics, and expert opinions that support—or discredit—each solution. Also note what kinds of evidence you still need to research.

I Already Know	I Need to Find Out
<ul style="list-style-type: none"> <li>There's no room for more parking.</li> <li>Lottery is working in cousin Ari's school.</li> <li>Some kids already carpool.</li> </ul>	<ul style="list-style-type: none"> <li>How would a lottery work?</li> <li>What are student/administrator reactions?</li> <li>Are more students willing to bike or carpool?</li> </ul>

## DRAFTING

### What Should I Do?

#### 1. State the problem clearly.

In your introduction, explain exactly what problem you are writing about and why you feel strongly about it.

**TIP** Include background information that will help your audience fully understand the problem.

#### 2. Trace the causes and effects.

Include details that give insight into the problem's origins and its possible consequences. Depending on your topic, you might include facts, statistics, examples, quotations, or expert opinions.

See page 1254: Use Transitions

#### 3. Address possible concerns or objections.

Anticipate, describe, and answer objections others might have to your solution. Also, discuss other solutions and indicate why they are inferior.

#### 4. Organize your ideas.

Present your ideas in a logical sequence. Begin with the problem. Then either discuss other solutions and end with your solution (as the writer of the student model did), or state your solution first and then discuss other possibilities.

**TIP** Before revising, consult the key traits on page 1248 and the rubric and peer-reader questions on page 1254.

### What Does It Look Like?

*The parking situation at our school is a real problem. There was an accident there just yesterday. Luckily, there were no injuries. Students walking or riding their bikes in the area are at risk, though, so something needs to be done now.*

*There are too many cars and not enough parking spaces. Drivers have to hurry to get into the lot, and they act rude.*

Cause

*Even when this situation doesn't end in dents, scratched paint, or injuries, it leaves students angry and jittery before school has even begun.*

Effects

*Should we make the lot bigger and create more parking spaces? That's what the student council wants.*

Alternate solution

*Our school is surrounded by homes, though, so this solution is just impossible.*

Why it won't work

- I. Problem: lack of student parking
- II. Cause: too many cars/too little space; effects: accidents, jitters
- III. Some solutions: expand lot, have fewer students drive to school
- IV. Best solution: parking-lot lottery
- V. Conclusion

## REVISING AND EDITING

## What Should I Do?

## 1. Strengthen supporting details.

- Have a peer reader draw a **box** around examples or explanations that are vague or unrelated.
- Replace these examples with **specific support for your ideas**.

See page 1254: Ask a Peer Reader

## 2. Vitalize your verbs.

- **Circle** weak verbs, such as forms of *be*, *have*, and *do*.
- Choose the best places to **substitute stronger, more precise verbs**.

## 3. Check that you have answered opposing viewpoints fully.

- **Underline** your answers to opposing viewpoints or alternate solutions.
- If the underlined statements seem vague or unconvincing, **add details that show audience members why you disagree**.

## 4. Fine-tune your conclusion.

- Reread your conclusion. Does it summarize the problem and your proposed solution? If appropriate, include a direct call for action (such as “support a parking lottery”).
- If necessary, **add information or revise your writing** to make your conclusion meaningful and memorable.

## What Does It Look Like?

~~We could have two lotteries per year.~~ Each fall and spring, juniors and seniors who drive to school would fill out a card and submit it to the principal. An administrator would draw cards and assign each winner a numbered parking space.

This solution has several advantages. First, ~~it's cheap,~~ the only expense it would involve is paint and a few hours of labor to number the parking spaces.

Two cars collided in their mad rush to snag one of the few parking spaces  
There ~~was~~ an accident in the school lot.

Drivers ~~have to~~ <sup>race</sup> hurry to get into the lot.

Also, it is unreasonable to expect that fewer students will drive to school as time goes on, ~~since there are more and more cars on the road every day.~~ Enrollment has increased with redistricting, and many students must travel from areas where there is no public transportation.

The student lot does not have to be a perpetual traffic jam. Let's agree to make a U-turn and support a parking lottery. That way we can take this situation in a positive direction.



## Preparing to Publish

### Problem-Solution Essay

#### Apply the Rubric

##### A strong problem-solution essay . . .

- ✓ introduces the problem and shows its significance
- ✓ includes an accurate thesis
- ✓ traces the causes and effects of the problem
- ✓ suggests a possible solution and gives relevant supporting details
- ✓ describes and rebuts opposing views and counterclaims
- ✓ links ideas with transitions
- ✓ maintains a tone suited to the audience, purpose, and subject matter
- ✓ uses precise words
- ✓ varies sentence types
- ✓ concludes with a summary of the proposed solution

#### Ask a Peer Reader

- Why do you think I chose to write about this problem?
- Are any supporting details weak or confusing? If so, which ones?
- How could I make my proposed solution more convincing?



#### Use Transitions

accordingly

after

although

as a result

because

before

consequently

despite

finally

first

for this reason

however

if . . . then

next

on the contrary

since

so

therefore

#### Check Your Grammar

Use the active voice rather than the passive voice whenever possible.

~~Cards would be drawn by an administrator.~~  
*An administrator would draw cards.*

~~An equal chance to get a space would be had by everyone.~~  
*Everyone would have an equal chance to get a space.*

See page R60: Active and Passive Voice

#### Writing Online



##### PUBLISHING OPTIONS

For publishing options, visit the Writing Center at [ClassZone.com](http://ClassZone.com).

##### ASSESSMENT PREPARATION

For writing and grammar assessment practice, go to the Assessment Center at [ClassZone.com](http://ClassZone.com).



## Creating a Web Site

You can continue exploring the problem you wrote about by creating a Web site dedicated to the issue.

### Planning the Web Site

1. **Think about your audience.** Are you trying to reach people who know a great deal on your topic, people who know little about it, or both?
2. **Brainstorm elements to include and make a flow chart to organize them.** You'll need a home page describing the problem, with hyperlinks to other pages for relevant research, your solution, and other possible solutions. Consider including an e-mail address so users can send feedback. (For safety reasons, do not post your name, address, or telephone number.)
3. **Decide on visuals.** Create your own or search the Internet, books, magazines, newspapers, or other sources. Your visuals should powerfully convey your main ideas.

**TIP** If you did not create the visual, include a source line telling where it came from. Some materials require permission from their creators. Check online sources for terms-and-conditions statements that may specify whether students can use the media elements in school projects.

4. **Make a storyboard showing the design of each page.** Draw rough sketches showing the placement of titles, explanatory text, visuals, and navigation buttons.

### Producing the Web Site

1. **Write the text.** Express ideas clearly and concisely. Use charts or bulleted lists whenever possible. Define unfamiliar terms.
2. **Build your site.** Ask your school's computer specialist which authoring program to use. An authoring program allows you to combine media elements into a Web document.
3. **Test the site and make necessary revisions.** Proofread the text, check the visuals for correct positioning, and try out all links and navigation buttons. Ask teachers or classmates to review your site. Create a short survey or questionnaire so you can analyze their responses. Make revisions as needed.
4. **Upload your site.** Ask the computer specialist for permission to make your site available on your school's internal server or on the Web.

## Assessment Practice

### ASSESS

The practice test items on the next few pages match skills listed on the Unit Goals page (page 1088) and addressed throughout this unit. Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

### REVIEW

After you take the practice test, your teacher can help you identify any skills you need to review.

- Main Ideas
- Historical Context
- Rhetorical Devices
  - Repetition
- Allusions
- Idioms
- Prefixes
- Create Mood
- Establish Voice



**ASSESSMENT  
ONLINE**

For more assessment practice and test-taking tips, go to the **Assessment Center** at [ClassZone.com](http://ClassZone.com).

## Reading Comprehension

**DIRECTIONS** Read these selections and answer the questions that follow.

### from **Police Dogs in Alabama Spur North Carolina Unrest**

**Cliff MacKay**

GREENSBORO, N.C., June 1, 1963—"When a police dog bites us in Birmingham, people of color bleed all over America."

That was the terse explanation given Saturday by Jesse Jackson, 21-year-old A. and T. College student president, for the social upheaval which is sweeping this state and the South.

There have been no biting police dogs used in North Carolina, but that memorable picture from Birmingham has served to launch a tidal wave of racial unrest that thus far has overwhelmed ten cities and still shows no signs of abating.

On one thing all of North Carolina's freedom fighters are in agreement: there 10 will be no turning back; the status quo is gone forever.

The state's largest city, Charlotte, under Mayor Stan Brookshire has already fallen in line with an announcement that "all public facilities will be integrated immediately." The Chamber of Commerce backed his statement.

Businessmen of Thomasville have assured NAACP<sup>1</sup> President, the Rev. W. E. Banks, that all downtown establishments will no longer discriminate.

A Durham bi-racial committee has launched a series of meetings designed to end discriminatory practices in all places licensed to serve the public.

Greensboro's Mayor David Schenk has appointed a special committee headed by Dr. G. W. Evans and empowered it to seek a solution "to our pressing racial 20 problems."

Fifteen hundred arrests afterward, it has finally dawned on Greensboro officials that fear of jail would not halt the protests.

A word from liberal Gov. Terry Sanford, and the Bennett and A. and T. College students were released from makeshift lockups here, sorely disappointing some 3,000 others who had been eagerly waiting to experience "the thrills" of going to jail.

The demonstrations only gained momentum. From Greensboro, they have spread to nearby High Point and Winston-Salem; to Raleigh and Durham, to Fayetteville, Thomasville, Edenton, Wilmington and Charlotte.

Their point proved by overflowing the jails, the youthful freedom fighters, 30 sponsored by CORE<sup>2</sup>, immediately developed a new strategy—the silent march.

1. **NAACP**: National Association for the Advancement of Colored People.

2. **CORE**: Congress of Racial Equality, founded in 1942 as the Committee of Racial Equality.



A dignified, highly disciplined line of as high as 4,000 marchers nightly walks silently, almost prayerfully, through the downtown area. Grim faces show no smiles. There is no conversation, not a cigarette glows. Just the slap-slap-slap of hundreds of marching feet.

## *from* Radio and Television Report to the American People on Civil Rights, June 11, 1963

John F. Kennedy

We are confronted primarily with a moral issue. It is as old as the scriptures and is as clear as the American Constitution.

The heart of the question is whether all Americans are to be afforded equal rights and equal opportunities, whether we are going to treat our fellow Americans as we want to be treated. If an American, because his skin is dark, cannot eat lunch in a restaurant open to the public, if he cannot send his children to the best public school available, if he cannot vote for the public officials who represent him, if, in short, he cannot enjoy the full and free life which all of us want, then who among us would be content to have the color of his skin changed and stand in his place?

10 Who among us would then be content with the counsels of patience and delay?

One hundred years of delay have passed since President Lincoln freed the slaves, yet their heirs, their grandsons, are not fully free. They are not yet freed from the bonds of injustice. They are not yet freed from social and economic oppression. And this nation, for all its hopes and all its boasts, will not be fully free until all its citizens are free.

We preach freedom around the world, and we mean it, and we cherish our freedom here at home, but are we to say to the world and, much more importantly, to each other that this is a land of the free except for the Negroes; that we have no second-class citizens except Negroes; that we have no class or

20 caste system, no ghettos, no master race except with respect to Negroes?

Now the time has come for this nation to fulfill its promise. The events in Birmingham and elsewhere have so increased the cries for equality that no city or state or legislative body can prudently choose to ignore them.

The fires of frustration and discord are burning in every city, North and South, where legal remedies are not at hand. Redress is sought in the streets, in



demonstrations, parades, and protests which create tensions and threaten violence and threaten lives.

We face, therefore, a moral crisis as a country and as a people. It cannot be met by repressive police action. It cannot be left to increased demonstrations in the streets.

- 30 It cannot be quieted by token moves or talk. It is a time to act in the Congress, in your state and local legislative body and, above all, in all of our daily lives.

## Comprehension

**DIRECTIONS** *Answer these questions about the excerpt from “Police Dogs in Alabama Spur North Carolina Unrest.”*

- To illustrate the idea in line 10 that “the status quo is gone forever,” MacKay presents
  - an image of dogs attacking protesters
  - a description of the silent marches
  - a factual list of changes made in four North Carolina cities
  - an account of college students who participate in protests
- Which statement conveys the main idea of lines 21–25?
  - Many people were jailed in Greensboro.
  - The local jails were too small to hold all of the arrested protesters.
  - The arrest of 1,500 people did not stop the protesters.
  - The governor released the protesters from jail.
- What is the main idea of lines 29–34?
  - Many of the protesters were young people.
  - A civil rights group sponsored the freedom fighters.
  - Civil rights workers staged their demonstrations in large cities.
  - Thousands of people participated in silent nighttime marches for equality.
- Which historical events most likely led African Americans to form the NAACP and CORE (lines 14 and 30)?
  - proposed civil rights legislation
  - Jim Crow laws and voting restrictions
  - the integration of public facilities
  - college students’ civil rights activities
- What is the main idea of this excerpt?
  - Police actions in Alabama fueled civil rights protests in North Carolina and across the South.
  - A. and T. College students took the lead in the struggle for racial equality.
  - Police in Birmingham used harsh tactics in their attempts to end protests.
  - People in North Carolina were willing to go to jail to protest racial injustice.

**DIRECTIONS** *Answer these questions about the excerpt from “Radio and Television Report to the American People on Civil Rights.”*

- Kennedy alludes to scriptures and the American Constitution in lines 1–2 to
  - educate citizens about U.S. history
  - point out that everyone has different ideas about equal rights
  - clarify the distinction between religious and secular ideas
  - remind his audience that there is moral and legal support for equality

7. The repetition of the phrase “if he cannot” in lines 5–9 highlights the
- A restrictions that African Americans have lived with in the United States
  - B government’s refusal to legally end racial inequality
  - C importance of patience and mutual understanding in resolving inequality
  - D lack of support for African-American small businesses at the local level
8. By alluding to President Lincoln in line 11, Kennedy calls particular attention to
- A his and Lincoln’s reputations as eloquent speakers and debaters
  - B the fact that African Americans were still denied freedoms guaranteed 100 years before
  - C his knowledge of the history of race relations in the North and the South
  - D the national discord that resulted from the Civil War
9. The phrase “land of the free” (line 18) appears in each stanza of “The Star Spangled Banner.” Kennedy’s allusion to the national anthem most likely invokes feelings of
- A sympathy                      C militarism
  - B patriotism                    D indignity
10. What is the effect of Kennedy’s repetition of “except” in lines 18–20?
- A It reveals how Kennedy would like to change the world’s perception of the United States.
  - B It shows that Americans are proud of their history of equality for all citizens.
  - C It emphasizes the exclusion of African Americans from the freedoms experienced by most Americans.
  - D It highlights Kennedy’s view that the United States should spread freedom around the world.
11. In lines 28–30, the repetition of the phrase “it cannot be” emphasizes that
- A demonstrations are spreading rapidly throughout the country
  - B social change can be brought about in many ways
  - C protesters must engage in a dialogue with public officials
  - D nothing less than a commitment to equality will end discrimination
- DIRECTIONS** *Answer this question about both selections.*
12. Which historical event of 1963 do MacKay and Kennedy both respond to in these excerpts?
- A integration of public facilities in Durham
  - B repressive police action in Birmingham
  - C passage of equal pay laws by Congress
  - D silent marches in North Carolina
- ## Written Response
- SHORT RESPONSE** *Write three or four sentences to answer this question.*
13. What historical change was occurring in North Carolina when “Police Dogs in Alabama Spur North Carolina Unrest” was written? Support your answer with two examples from the excerpt.
- EXTENDED RESPONSE** *Write two or three paragraphs to answer this question.*
14. What is Kennedy calling on people to do to end racial inequality? Identify two of his ideas and support your answer with quotations from the text.





## Vocabulary

**DIRECTIONS** Use context clues and your knowledge of idioms to answer the following questions.

1. In line 12 of his news article, Cliff MacKay notes that the city of Charlotte has “fallen in line with an announcement” by the mayor. The idiom *fallen in line* means  
**A** retreated from  
**B** relied upon  
**C** enacted into law  
**D** conformed to
2. In line 21 of his news article, Cliff MacKay writes that it “dawned on Greensboro officials” that the threat of jail would not end the protests. The idiom *dawned on* means  
**A** brightened up  
**B** agreed with  
**C** became evident to  
**D** made an example of
3. In line 19 of his address, President Kennedy refers to “second-class citizens.” This idiom describes people who  
**A** are treated as inferior to others  
**B** need help in finding a job  
**C** have not finished high school  
**D** play a minor role in government
4. In line 25 of his address, President Kennedy notes that discord is heightened “where legal remedies are not at hand.” The idiom *at hand* means  
**A** accepted  
**B** available  
**C** trusted  
**D** practical

**DIRECTIONS** Use context clues and your knowledge of prefixes to answer the following questions.

5. The prefix *up-* means “upward,” and the Old English word *hebban* means “to lift.” What does the word *upheaval* mean in line 4 of the news story?  
**A** a command given to sailors  
**B** a raising of the earth’s crust  
**C** the act of gagging  
**D** a sudden, violent disruption
6. The prefix *con-* means “with,” and the Latin word *frons* means “front.” What does the word *confronted* mean in line 1 of the president’s address?  
**A** faced  
**B** attacked  
**C** defeated  
**D** bound
7. The prefix *dis-* means “apart,” and the Latin stem *cor* means “heart.” What does the word *discord* mean in line 24 of the president’s address?  
**A** harsh or unpleasant sounds from the mingling of tones  
**B** tension or strife from the lack of agreement  
**C** emotional or cultural bonds formed from birth  
**D** lingering or chronic illness from damage to the aorta
8. The prefix *re-* means “again,” and the Old French word *drecier* means “to arrange.” What does the word *redress* mean in line 25 of the president’s address?  
**A** correction of a wrong  
**B** correction of a factual error  
**C** payment of a financial debt  
**D** protection from enemies

## Writing & Grammar

**DIRECTIONS** Read each passage and answer the questions that follow.

(1) They paddle the canoe swiftly through the darkness. (2) An owl hoots in the distance. (3) Mary gasps, not daring to speak. (4) Instead, she chomps down on a peanut butter sandwich. (5) The faint crackle of dry leaves comes from the shore. (6) Sam almost drops the paddle as a fish leaps from the water, startling both of them. (7) He stifles a warning as a large rock suddenly looms ahead. (8) The two strain to hear the sound of their pursuers, now closing in on them.

- The verbs *gasps*, *stifles*, and *looms* help create a mood that is  
 A sad                      C suspenseful  
 B humorous              D somber
- Which sentence does not reflect the mood of the rest of the passage?  
 A sentence 1              C sentence 5  
 B sentence 4              D sentence 8
- Which element does the writer use to help create mood in the passage?  
 A a critical tone  
 B figurative language  
 C imperative sentences  
 D sensory details

(1) Although we had seen the TV footage and read the newspapers, no one was prepared for the mud-caked debris we found when we returned. (2) Where had our pristine home gone? (3) Louise covered her face as if, by blocking this sight, she could erase the devastation before us. (4) Despondently, we joined our neighbors, who had found an heirloom that had somehow survived the ferocious winds, endless rains, and raging floods. (5) It reminded us that we had once lived happily in this now beleaguered city. (6) As I held the heirloom in my hand, I wondered: where would we go from here?

- Which of the following are characteristics of the writer's voice?  
 A a sad tone and complex vocabulary  
 B simple sentence structures and basic vocabulary  
 C a lighthearted tone and sensory details  
 D figurative language and short sentences
- Choose the best way to rewrite the following sentence, using the same voice as the passage.  
 The storm was over, but it had been bad.  
 A The unpleasant storm was finally over.  
 B What a storm it had been!  
 C Although the fury of the storm had subsided, it left misery in its wake.  
 D Though now over, the storm caused a lot of damage.



## Ideas for Independent Reading

Continue exploring the Questions of the Times on pages 1090–1091 with these additional works.

### *Are we responsible for the* **WHOLE WORLD?**

#### **Catch-22**

*by Joseph Heller*

This hilarious, heartbreaking novel brilliantly satirizes the “logic” of warfare. In the words of WWII airman Yossarian: “The enemy . . . is anybody who’s going to get you killed, no matter which side he’s on.” Unfortunately for Yossarian, each time he completes the number of missions required for his discharge, that number is raised by his commanders.

#### **Hiroshima**

*by John Hersey*

In 1945, faced with a war that seemed as if it might never end, President Truman made the decision to drop an atomic bomb on the Japanese city of Hiroshima, killing between 70,000 and 80,000 people. John Hersey recorded the stories of Hiroshima survivors shortly after the explosion, bringing home for Americans the magnitude of the devastation and loss.

#### **The Things They Carried**

*by Tim O’Brien*

This collection of short stories focuses on a platoon of American soldiers in Vietnam. The things they carry—letters, photographs, Bibles, hand grenades—hint at the confused inner landscape of each young man. In this masterpiece of war literature, O’Brien makes clear that the burdens of war continue to weigh on the troops long after they lay down their arms.

### *Can America achieve* **EQUAL RIGHTS?**

#### **At Canaan’s Edge: America in the King Years, 1965–68**

*by Taylor Branch*

Third in a series on civil rights leader Martin Luther King Jr., *At Canaan’s Edge* discusses the final years of King’s life. The book begins with King’s last great success: the marches in Selma, Alabama, that led to the passage of the Voting Rights Act. It then moves through the Vietnam years to the national tragedy of King’s untimely death.

#### **Vintage Baldwin**

*by James Baldwin*

Author James Baldwin was extremely influential in exposing America’s racial divide. Much of his writing focuses on the civil rights movement and the experience of African Americans living in white-controlled America. This collection includes short stories, essays, an excerpt from a novel, and a play.

#### **A Gathering of Old Men**

*by Ernest Gaines*

This quiet novel of race relations begins with the killing of a white bully by the only African-American man who has the courage to stand up for his rights. Eighteen elderly African-American men arrive at the scene of the crime, each carrying a shotgun with discharged shells. When the sheriff arrives, all 18 claim to be the murderer, forcing the community to reconsider how they treat one another.



## *What makes an* **AMERICAN?**

### **The Woman Warrior**

*by Maxine Hong Kingston*

In this classic memoir, Maxine Hong Kingston encapsulates the confusion, anger, pleasure, and wonder of growing up Chinese American in California, the daughter of immigrants. Haunted by her mother's tales of the magical if sometimes brutal world she left behind, the young narrator is equally unsure about where she fits in among the "ghosts," her parents' term for the non-Chinese people they live among.

### **Arranged Marriage**

*by Chitra Banerjee Divakaruni*

In this collection of short stories, Chitra Divakaruni focuses on the experiences of women living in India and of Indian women who have moved to America. The contrast between their two worlds, coupled with their inherent roles and expectations, is a common theme running throughout the stories.

### **Unsettling America**

*Edited by Maria Mazziotti Gillian and Jennifer Gillian*

A diverse chorus of voices comment on ethnic pride and heritage, personal identity, and cultural stereotypes in this anthology of contemporary multicultural poetry. Pat Mora, Lucille Clifton, Li-Young Lee, Louise Erdrich, and Lawrence Ferlinghetti are among the notable poets included in this collection.

## *What is the* **AMERICAN DREAM?**

### **The Portable Arthur Miller**

*by Arthur Miller, edited by Christopher Bigsby*

Playwright Arthur Miller once said, "Whoever is writing in the United States is using the American Dream as an ironical pole of his story. People elsewhere tend to accept, to a far greater degree anyway, that the conditions of life are hostile to man's pretensions." Miller's best work examines the average American's pursuit of the American dream and how that dream can become twisted or unattainable. This collection includes complete texts of his masterpieces *The Death of a Salesman* and *The Crucible*, as well as several later plays and excerpts from his memoir *Timebends*.

### **The Stories of John Cheever**

*by John Cheever*

These stories describe a world that could be considered the epitome of the American dream—a place of leafy suburbs, summer homes, and cocktail parties. But beneath the surface lurks a darkness. Cheever's characters face a myriad of problems—aging, financial blunders, embarrassment, death. Cheever's graceful prose illuminates this world and makes readers care about the imperfect people who inhabit it.



# UNIT

# 7

## Preview Unit Goals

### DEVELOPING RESEARCH SKILLS

- Select and shape a topic
- Plan research
- Choose the best research tools, including primary and secondary sources and online resources
- Evaluate information and sources, including nonfiction books, newspapers, periodicals, and Web sites
- Make source cards and take notes
- Paraphrase and summarize information
- Avoid plagiarism by quoting directly and crediting sources
- Verify information, detect bias, and develop own perspective

### WRITING

- Write a research paper
- Document sources
- Prepare Works Cited list
- Format your paper
- Present results of investigation

### SPEAKING, LISTENING, AND VIEWING

### ACADEMIC VOCABULARY

- research topic
- research paper
- documentation
- resources
- sources
- Works Cited
- source cards
- plagiarism

Online

LITERATURE  
CLASSZONE.COM



Literature and Reading Center  
Writing Center  
Vocabulary Center

# The Power of Research



## RESEARCH WORKSHOPS

- Research Strategies
- Writing Research Papers



## UNIT 7

# What Is the Power of Research?

Throughout this book, you have explored the “big questions” of literature, history, and life. You can take these questions to a new, more challenging level through formal research.

## *What is it like to be* **AT WAR?**

You might investigate this question by writing a **historical research paper** that explores why some 18- and 19-year-olds enlisted to fight in Vietnam. Or you might create a **personal research paper** that describes how a particular war or conflict affected you or someone you know. How did that personal experience relate to the conflict as a whole?

## *How does* **SCIENCE** *affect you?*

Is acid rain present in your community? Do high school students improve their academic performance if they eat breakfast each day? When and where was the last earthquake in your state? When you write a **scientific research paper**, you present data that you have collected yourself as well as the findings of others.



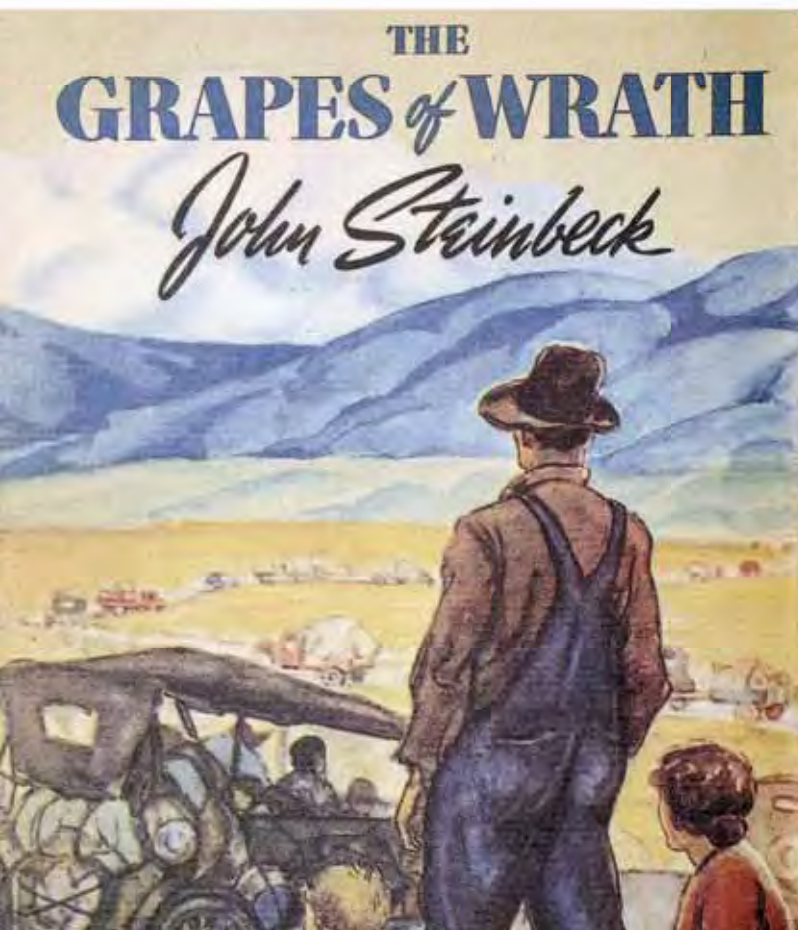


## *How does LIFE influence literature?*

Novels, stories, and poems reflect how authors see the world. They can also shape our view of places and events. One way to explore a work of literature is to write a **literary research paper** that traces how history influenced a particular literary work or vice versa. For instance, you could learn more about the real people who inspired John Steinbeck to write *The Grapes of Wrath*.

## *Are we ready for the next natural DISASTER?*

The question that captivates you may touch on several fields of study. A **multidisciplinary research paper** allows you to ask questions related to science, government, history, and many other subject areas and investigate how those subjects relate to each other.



## Beginning Your Investigation

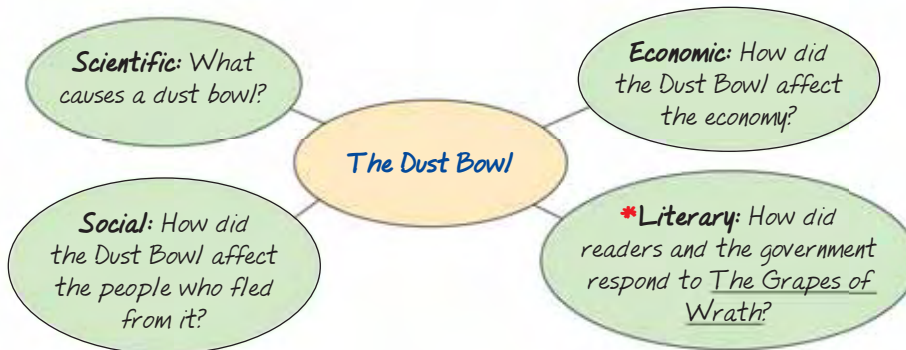
When you create a top-quality research paper, you go beyond merely finding and assembling information. Instead, you investigate, analyze, develop new perspectives, and perhaps do original research to reach your own conclusions.

### Selecting and Shaping a Topic

In the past, your teacher probably assigned you a topic or had you choose from a list of topics. Now you may be asked to generate your own topic or put your own spin on an assigned topic. For instance, perhaps you need to write a paper for your American literature or American history class. Reading *The Grapes of Wrath* has heightened your interest in the historical events of that period, but you know that a topic like “the Dust Bowl” is too broad. Because you will spend hours researching and writing, you want to find a topic that will hold your interest over time. How can you shape a general idea into the right research topic for you?

#### TRY OUT DIFFERENT “LENSES”

To discover a unique approach to a particular topic, view it through different “lenses,” or perspectives. A historian, an economist, a scientist, and an artist would look at the topic of the Dust Bowl in different ways. This cluster diagram illustrates questions you might develop when considering different aspects of a topic.



Choose the question that intrigues you the most and write a goal statement to focus your thinking and guide your research. You are likely to change or refine this statement as you do your research, but write the clearest, most focused statement that you can right now.

**GOAL:** to write a research paper that investigates how *The Grapes of Wrath* affected government response to Dust Bowl evacuees

Your goal statement will develop into your thesis after you have read, interpreted, and drawn conclusions from a variety of sources.



## Planning Your Research

To make your search efficient and effective, develop specific research questions and then choose the sources that are right for you.

### FORMULATE RESEARCH QUESTIONS

List some questions that will help you investigate your topic. Highlight **keywords**—terms, names, and phrases that are specific to your topic. Later on, you might search for these keywords within a book’s index, on a search engine, or in a database.

*How did the Dust Bowl affect the United States?*

*Why did Steinbeck write The Grapes of Wrath? How did he do the research?*

*What did the government do to help migrant workers like the Joad family?*

### IDENTIFY THE MOST RELEVANT SOURCES

The sources you choose depend on what your topic is and how much you already know about it. Take a few minutes to consider which sources make the most sense for the early stages of your research.

- **Encyclopedia articles** can provide a helpful overview of your topic as you begin researching.
- For the specific details you need, try **specialized reference works**. Visual dictionaries have diagrams and cross-sections, almanacs have facts and statistics, and biographical references have information on famous people. See page R44 to learn more about reference works.
- **Documentaries** often include valuable interviews, speeches, and “you are there” footage that help you understand historical, literary, and scientific topics.
- **Magazines and newspapers** can give insights into a topic’s perceived importance. Has your topic ever been front-page news, or is it rarely covered? How has coverage of your topic changed over time? For topics related to economics, popular culture, or history, take a look at related **advertisements**.
- **Interviews and oral histories** are firsthand testimony about history and culture. Look for them on audio, on video, in books, or on Web sites.
- **Original research** is information you discover yourself. For example, you might interview an expert, listen to a speech or lecture, create a questionnaire, perform an experiment, or conduct field research. To learn more about original research, see page R47.
- Be creative as you search. You might find valuable information in song lyrics, illustrations, maps, photographs, obituaries, statistical data, government publications, or museum exhibits.

Share your research questions with a librarian. He or she can suggest print and electronic resources that you may not have considered.



#### RESEARCH TOOLS

For research tools and strategies, visit the **Research Center** at **ClassZone.com**.

# Choosing the Right Research Tools

As you delve into your research, you will learn more about what types of sources are available and where you can find them.

## Primary and Secondary Sources

Most research papers include both primary and secondary sources. As this chart shows, the two types have distinct differences, advantages, and disadvantages.

### PRIMARY SOURCE

**Definition:** materials written or created by people who took part in events or observed them

**Examples:** letters, diaries, speeches, photographs, autobiographies, e-mails, Weblogs, first-person newspaper and magazine articles, public documents such as birth certificates

**Advantages:** firsthand information; can give insight into attitudes and beliefs of the times; may contain very specific details

**Disadvantages:** limited perspective; may need interpretation; may be biased



### SECONDARY SOURCE

**Definition:** records created after events occurred by people who were not directly involved

**Examples:** biographies, textbooks, encyclopedias, third-person newspaper and magazine articles, most documentaries

**Advantages:** sometimes include excerpts from many primary sources; often have a broad perspective and consider many viewpoints; useful for getting an overview of a topic

**Disadvantages:** only as reliable as the sources on which they are based; may be biased



### ACADEMIC VOCABULARY FOR THE LIBRARY

You will use these terms when doing research in the library or media center:

- primary source
- secondary source
- database
- catalog
- abstract
- bibliography
- index
- appendix
- preface

## Online Resources

When you use online resources, can you locate exactly what you need? The next pages will show you how to improve your online search skills.

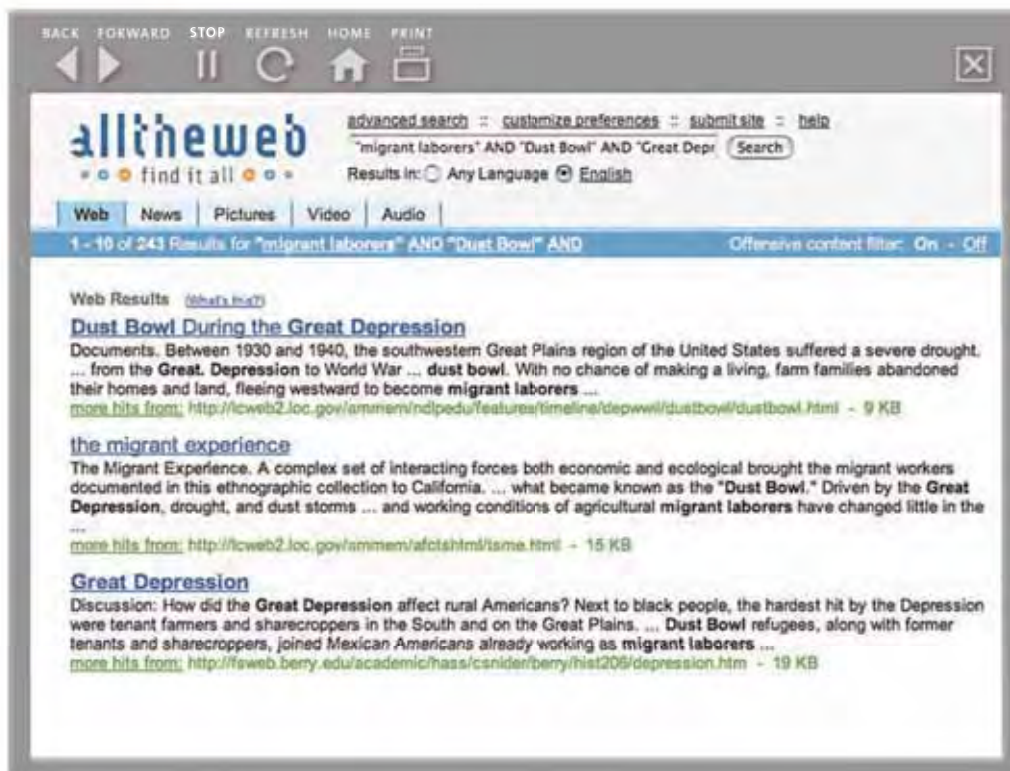
### CONSULT SEARCH ENGINES

Many search engines are available to you, and each returns different results. For best results, click on the search engine's "advanced search" or "search tips" link. Follow these general rules for effective Internet searches.

- **Be specific.** Try combining two or three keywords. If you want to find out about labor camps in California, be sure *California* is one of your search terms.
- **Use search limiters.** Enclose phrases in quotation marks—for example, a search for "*The Grapes of Wrath*" will result in pages that have those words in that order. Some search engines allow you to add AND or a plus sign to be sure that certain results are included: *Depression AND California*; or *+Depression +California*. To exclude certain terms, use the word NOT or a minus sign: *evacuees NOT Katrina*; or *+evacuees -Katrina*. To learn more, see page R46.
- **Choose the most relevant pages.** Scan the first 10 to 15 descriptions the search engine provides. Which sites could help you answer your research questions? Consider adding, deleting, or changing keywords to improve your results.

### TRY IT OUT! Examine Search Engine Results

Which of these results do you think would yield the most useful information?



### ACADEMIC VOCABULARY FOR THE INTERNET

Here are terms you will use when discussing the Internet:

- Web page
- Web site
- URL (uniform resource locator, also called Web address)
- search engine
- keyword search
- hyperlink
- menu



### Close Read

1. This researcher did a search that combined three terms: "migrant laborers," "Dust Bowl," and "Great Depression." What are the advantages and disadvantages of doing such a specific search?
2. How might the search results change if the search was for "migrant laborers," "Dust Bowl," and "Oklahoma"?
3. What other search terms can you think of that might yield answers to the research questions on page 1269?



## EXPLORE DATABASES

A **database** is any organized collection of data, whether print or electronic. Some of the databases in this chart are free to all; others may be available for free through your library or media center's Web site.

TYPES OF DATABASES	EXAMPLES
<p><b>Internet search engines</b> let you create customized databases of Web pages that include your keywords. Search engines examine literally billions of Web pages.</p>	<p>google.com altavista.com search.ask.com alltheweb.com dogpile.com</p>  <p>Reproduced with permission of Yahoo! Inc. © 2007 by Yahoo! Inc. YAHOO! and the YAHOO! logo are trademarks of Yahoo! Inc.</p>
<p><b>Library catalogs</b> let you create a customized database of materials related to your keywords—not only books but also magazine and journal articles, e-books, audio books, and DVDs.</p>	<p>www.imcpl.org suncat.co.sarasota.fl.us libweb.ci.albany.or.us</p>
<p><b>Newspaper databases</b> contain articles from one newspaper or from many. You can access recent articles or ones that are decades old.</p>	<p>America's Newspapers The <i>New York Times</i> Index <i>Los Angeles Times</i> Index</p> 
<p><b>Article databases</b> allow you to access text from magazines and scholarly journals. Some are text only; others include photographs, diagrams, and other graphics.</p>	<p><i>The Readers' Guide to Periodical Literature</i> InfoTrac (general-interest and business articles) Medline (medical information) PsycINFO (journal articles about psychology) Noticias or Informe (articles in Spanish)</p>
<p><b>Genealogy databases</b> let you delve into family histories.</p>	<p>ancestry.com America's Obituaries and Death Notices HeritageQuest Online</p>

## ADVANTAGES OF SPECIALIZED DATABASES

"Why should I spend time figuring out how to use these databases?" you might ask. "I can just type my keywords into my favorite search engine." That's true—but when you're writing a research paper, specialized databases are often a better choice. Read on to find out why.

- **Specificity**—Some databases, such as the Internet Movie Database, cover only certain topics. Others cover only one type of material, such as articles from medical journals. Because these databases are targeted, you don't have to sift through pages of search results that have little or no relation to your topic.
- **No advertisements**—Unlike many search engines, most specialized databases do not have distracting pop-up windows or sidebar advertisements. No advertiser has paid to have a page show up first or in the top ten.
- **Access to the “invisible Web”**—Librarians call pages that are accessible through the Internet, but not through search engines, the “invisible Web.” Many millions of Web pages are available through subscription-only databases—but if your library or media center subscribes to such databases, all you may need to access them is the bar code number on your library card.
- **Abstracts**—Many databases include an abstract—a short summary of an article's content—for each article. By reading abstracts, you can quickly decide whether the entire article is worth reading.

To find the most relevant results on a targeted database, read the article titles and notice the names of the publications the articles came from. Click on the most promising titles and read the abstracts or skim the first few paragraphs of each.

### TRY IT OUT! Examine Database Results

These results are from a database called InfoTrac. Examine them and think about whether this search is effective.



### Close Read

1. Which three keyword phrases did this researcher use? On this database, the abbreviation “ke” means keyword.
2. Which result includes graphics? How do you know?
3. Of the three results shown here, which one is not likely to be useful? How do you know?
4. What other information does this database provide that the search engine on page 1271 does not? Give three examples.

# Evaluating Sources

In this section, you will learn how to select the most trustworthy and reliable sources, whether in print or online.

GUIDELINES FOR EVALUATING SOURCES	
Relevance	Is the source related to the goal statement and research questions you wrote on pages 1268–1269? Your goals and questions may change as you write; however, don’t allow interesting but irrelevant sources to distract you.
Timeliness	Topics in science, medicine, and sports often require recently updated information. Older sources can be valuable for historical or literary topics. For a print source, check the copyright page. For a documentary, look for a copyright notice on the label. For online materials, look for a “last updated” notice.
Accuracy	Most encyclopedias, dictionaries, and almanacs are considered accurate because they are updated regularly and go through a rigorous review process. Online sources can have information that is even more accurate because of frequent updates. However, some online sources may not go through the same rigorous review process. Whenever possible, verify and clarify facts in more than one source.
Author’s Credentials	Look for an author who has written on the same topic before or who has a position or job title that qualifies him or her as an expert.
Publisher’s Credentials	A reputable publisher produces carefully researched materials. University presses tend to be reputable. Most publications and Web sites that focus on celebrities, fad diets, and gossip are not.
Author’s Purpose	Why was the source created—to inform, entertain, persuade, or some combination of these? In general, informative pieces are researched more carefully than ones designed to entertain or to sell. For information on bias, see page 1282.
Breadth and Depth of Information	Match your needs to the source. Examine the table of contents, index, and appendix if this information is available. They will help you find an overview of a topic or just one detailed aspect of it. Also, think about whether the source is too basic or too dense and scholarly for your purposes.



## Finding Trustworthy Web Sites

Anyone can create a Web site, so it is important to evaluate sites thoroughly.

### QUESTIONS TO ASK ABOUT A WEB SITE

- **What does the address tell me?** Most sites with *.com* or *.net* in their addresses are personal or commercial sites. A personal site might be the work of just one person, so its information may not have been carefully checked. A commercial site exists to make a profit, so negative information about a product or service might be left out. Sites with the abbreviations *.edu* (educational), *.org* (nonprofit organization), or *.gov* (U.S. government) are more likely to be accurate because they are the work of many people.
- **Who created this site?** Look for sections labeled “About Us” or “Contact Us.” How can you tell if an individual rather than an organization created a site? The lack of an institution name or logo is one clue. Other clues are the lack of an author biography, the absence of documentation for sources, or hyperlinks that lead nowhere or only to the author’s own sites. You can also consult a domain lookup site, such as *easywhois.com*.

**TIP** Some *.org* and *.edu* sites are personal sites that are not reviewed by the sponsoring institution. A personal *.edu* address includes a forward slash and a tilde (/~) followed by a name or initials, as in *okies.utc.edu/~haylee*.

### TRY IT OUT! Evaluate a Web Site

Would this site be useful for researching the goal statement from page 1268?



### Close Read

1. What organization maintains this site? How do you know?
2. Why was the site created?
3. What clues do you have to the accuracy of the information on this site?

## Evaluating Newspapers and Periodicals

Magazines, newspapers, and scholarly journals can be tricky to evaluate because you need to assess the publication itself, the author of the article, and the article's content.

### QUESTIONS TO ASK ABOUT NEWSPAPERS AND PERIODICALS

- **Is the publication well-known and well-respected?** Most large-circulation newspapers and national magazines are reliable sources. Beware of supermarket tabloids and other sensationalist publications.
- **Who is the author?** Look for the writer's credentials. Generally, staff writers are as reliable as the publication in which they appear.
- **How old is the information?** Depending on your topic, you may need up-to-the-minute information, or you might look for information from a specific era.
- **Did the article originally appear in another source?** If so, make sure the original source is reliable. News services such as AP (Associated Press) and the New York Times News Service are the original sources of many reprinted articles.
- **Can the information be verified?** The best way to tell if a particular piece of information is accurate is to check it against other sources.

### **TRY IT OUT!** Evaluate a Newspaper Article

Read and evaluate this newspaper article.

from the *Los Angeles Times*, July 9, 1939

## Dust Bowl Book Brings Trouble

BY TOM CAMERON, TIMES STAFF REPRESENTATIVE

LOS GATOS, July 8. (Exclusive)—John Steinbeck, author of the best-selling novel, "Grapes of Wrath," has betaken himself to Moody Gulch, a secluded canyon three miles from here, and padlocked himself against the world.

For the first time in his career, Steinbeck is inaccessible to friend and enemy alike. . . .

There have been reports of threats against the author which induced him to retreat to an almost inaccessible citadel—a refuge from the very economic refugees he sought to befriend. . . .

"It isn't the refugees who have taken exception to what I wrote,"

he asserted. "It's the moneyed people back there in Oklahoma—the big oil men and outfits like the Oklahoma City Chamber of Commerce. If anybody's sore at me for the book it's that kind of people." . . .

Regarding the report that Ruth Comfort Mitchell planned to write a refutation of some of the statements in his book, Steinbeck laughed in scorn.

"I know what I was talking about. I lived, off and on, with those Okies for the last three years. Anyone who tries to refute me will just become ridiculous."

### Close Read

1. Briefly summarize this article.
2. The *Los Angeles Times* is California's most widely read newspaper, so would you expect this article to be reliable? Give reasons for your answer.
3. Is this article useless because it is so old? Explain.

## Choosing Reliable Books

Just as you write for different purposes and audiences, publishers put books on the market for different reasons. Some books are rushed to market and aimed at making money fast. Others are the result of years of work, including multiple edits and rewrites.

### QUESTIONS TO ASK ABOUT NONFICTION BOOKS

- **Is the author an expert on this subject?** Check for information about the author on the book jacket, at the beginning of the book, and at the end.
- **Is the book based on research?** Check the back of the book for a bibliography. Look for footnotes, in which the author credits his or her sources and provides additional insights or information. Check for an appendix, which might add other information, such as maps, statistical tables, or family trees.
- **What is the author's or publisher's purpose?** This may be stated in a preface, a short introductory essay. The preface may also tell you more about the writer's background and research.
- **What is the copyright date?** A series of updates and printings is often a sign that the source has been highly regarded for years and is probably reliable.

### TRY IT OUT! Evaluate a Nonfiction Book

Decide whether this book, *Dust Bowl Migration*, would be useful to someone focusing on government response to Dust Bowl evacuees.

### Close Read

1. Does this book contain information on federal policies that were related to the Dust Bowl? How do you know?
2. How useful might this book be to someone researching government response to Dust Bowl evacuees? Use page numbers and/or chapter numbers to support your answer.

#### Index (continued)

- N**  
National Labor Relations Board, 125, 156–158, 159  
New Deal programs, 65–86; in California, 171–175, 176; in states affected by the Dust Bowl, 65–76; related to farming, 65, 71, 72–74; related to housing, 65, 68; labor camps, 123–127; resettlement of farm workers, 80–85, 87–102; to promote soil conservation, 72–76, 81–86; youth employment, 66, 68. See also Federal Security Administration, Operation Dust Bowl, Resettlement Act, Soil Conservation Service  
New Mexico, erosion statistics, 56; rainfall statistics, 47  
newspapers, 20, 26; coverage of the Dust Bowl, 28; editorials on migrant workers, 88
- "No Man's Land," 49, 58  
**O**  
"Okies," 21–26; federal policies and, 33, 36; migration of, 105, 111–119; in California, 155, 158; folk songs about, 226–230  
Oklahoma, erosion statistics, 56; governor, 26, 48, 96; and "No Man's Land," 49, 58; panhandle, 49, 58; rainfall statistics, 47  
"Operation Dust Bowl," 84–86  
**P**  
planting programs, 80, 81, 83, 84–86  
plowing, contour, 81, 82, 84. See also "Operation Dust Bowl"  
protests over resettlement, 87–99  
**R**  
rainfall statistics, 47  
relief payments. See Emergency Relief Appropriation Act

Copyright © 2008

by Judith Mulligan

This book may not be duplicated in any way without the express permission of the publisher.

Library of Congress Cataloging-in-Publication Data  
Mulligan, Judith.

Dust Bowl Migration—1st ed.

1. Dust Bowl Era—1931–1939.
2. Droughts—Great Plains—History.

#### Contents

Preface	7
Introduction by G. C. Washburn	17
<b>Part I: Root Causes</b>	19
CHAPTER 1: Farmers on the Great Plains in the 1920s	19
CHAPTER 2: Federal Policies Help Create the Dust Bowl	31
CHAPTER 3: Drought and the Great Depression	45
<b>Part II: Rooted and Uprooted</b>	63
CHAPTER 4: Early Federal Programs and Soil Conservation	65
CHAPTER 5: Resistance to Resettlement	87
CHAPTER 6: The Journey Westward	103
<b>Part III: New Roots</b>	121
CHAPTER 7: The California Labor Market, 1937	123
CHAPTER 8: Living and Working Conditions in Federal Security Administration Camps	151
	179



# Note Taking and Plagiarism

As you read and take notes from many sources, do not use the ideas of others without giving them credit. Plagiarism is dishonest and may result in your failing a class or being expelled.

**TIP** Cutting and pasting phrases, sentences, or paragraphs from a Web page or other electronic file into your research paper is plagiarism—unless you credit the source.

## Recording Information

By taking careful notes, you will gather information and guard against plagiarism. One of the best ways of taking notes is by using index cards.

### SOURCE CARDS

Begin by making one source card for every source. Assign each source a number, and write that number in the top right-hand corner. Then record the author and/or editor (if given), the title of the publication or Web page, and the date of publication. Also record the following for these sources:

- **Web source**—date created or posted, date accessed, Web address
- **Book**—publisher and publisher’s location, library call number, relevant page numbers
- **Encyclopedia**—name and year of encyclopedia, publisher, publisher’s location
- **Periodical article**—name of periodical, page numbers of article

#### Source Card: Encyclopedia Article

2

Kite, Steven. "Dust Bowl." *Encyclopedia of the Great Depression and New Deal*. Ed. James Ciment. 2 vols. Armonk, NY: Sharpe, 2001. 107-111.

### NOTE CARDS

Before you take your first note, identify its source by writing down the number you assigned to the source card. For example, if you are taking notes from an encyclopedia article that you numbered 6 on a source card, begin your note card with that number. Using this system will ensure that you will be able to identify the source of the note.

In addition to putting a number at the top of the note card, also write a specific header or subtopic for your card. This will help you group similar ideas as you prepare more cards. For example, someone writing about how *The Grapes of Wrath* influenced government response to the Dust Bowl might create note card headings such as *Dust Bowl—living conditions*, *Bank failures*, or *Steinbeck—early writings about Dust Bowl*. Then quote, paraphrase, or summarize your source. End each card with a page number, if one is available.

See page R48 for examples of source cards and note cards.

## PARAPHRASES AND SUMMARIES

A **paraphrase** is a restatement of an author's ideas in your own words. It includes all the ideas in the original statement and is about the same length as the original text. A **summary** is also a restatement, but it includes only key ideas and is therefore shorter than the original text. As these examples show, paraphrasing and summarizing carefully will help you avoid plagiarism.

### Original Source

With the introduction of the Soil Conservation Service (SCS) in 1935, the federal government began educating farmers in environmentally friendly farming techniques, such as shelterbelts, crop rotation, and introduction of soil-stabilizing grasses, terracing, and contour plowing.

Kite, Steven. "Dust Bowl." *Encyclopedia of the Great Depression and New Deal*

### Responsible Paraphrase

#### *Government response to dust storms* ②

The government also established the Soil Conservation Service in 1935. This program taught farmers to terrace their crops, plow along naturally occurring contours in the land, rotate crops, and practice other farming techniques that would protect the topsoil (110).

Carefully restates information; provides source number and page number

### Responsible Summary

#### *Government response to dust storms* ②

The government also established the Soil Conservation Service in 1935, which taught farmers techniques to protect the topsoil (110).

Skillfully condenses original passage; includes source number and page number

The following examples show how sloppy paraphrasing and careless summarizing can lead to plagiarism.

### Plagiarized Paraphrase

#### *Government response to dust storms*

The government introduced the Soil Conservation Service in 1935 to educate farmers in environmentally friendly farming techniques, including crop rotation, terracing, and contour plowing.

Reproduces several phrases from the original without explaining where words and ideas came from

### Plagiarized Summary

#### *Government response to dust storms*

In 1935 the federal government introduced the Soil Conservation Service to teach farmers environmentally friendly farming techniques.

Takes a key phrase—"environmentally friendly farming techniques"—from the source without credit

# Avoiding Plagiarism

By quoting and crediting information properly, you can include important ideas in your paper without plagiarizing them.

## QUOTE INFORMATION ACCURATELY

Sometimes an idea is so significant or original that you want to reproduce it exactly as it was originally expressed. Place quotation marks around every word or phrase you take verbatim, or word for word, from a source. If you change the whole sentence except for one key phrase, that phrase still belongs to its author.

### Original Source

Life in what the newspapers call the Dust Bowl is becoming a gritty nightmare.

Low, Ann Marie. *Dust Bowl Diary*. Qtd. in McElvaine, Robert S. *The Depression and New Deal: A History in Documents*

### Plagiarized

Dust Bowl—Impact on farm families 7

In human terms, the Dust Bowl was a time of terrible suffering. Day by day, it was a gritty nightmare.

Does a good job of creating a new context, but the words “gritty nightmare” are not enclosed in quotation marks

### Correctly Quoted

Dust Bowl—Impact on farm families 7

In human terms, the Dust Bowl was a time of terrible suffering. Day by day, it was “a gritty nightmare,” a young North Dakotan named Ann Marie Low wrote in her diary (135).

Quotation marks and attribution show that the phrase “gritty nightmare” came from a source

## CREDIT INFORMATION AND IDEAS FROM OTHERS

Sometimes it is difficult to know what needs to be credited and what does not. These tips can help you decide:

- **You must credit others’ ideas.** Authors don’t just compile facts and quotations; they give opinions and draw conclusions as well. If your paper includes a theory, explanation, or suggestion that you did not develop yourself, be sure to cite its source. For example, if one of your sources states that the Dust Bowl was more devastating than the stock-market crash, you must tell your reader where you found that assertion.
- **You do not need to credit facts that are considered common knowledge.** For instance, well-known historical information such as “Abraham Lincoln was president of the United States” does not need documentation. Neither do well-known sayings such as “Beauty is only skin deep” or general information such as “The sun rises in the east” and “Governments collect taxes from citizens and businesses.” However, when in doubt, cite your source or sources.



# Becoming a Critical Researcher

A critical researcher is one who carefully considers information from different sources and then uses that information to develop his or her own view of a topic.

## Verifying Information

As you examine multiple sources, you may find information that appears to be incorrect. Here's how to review and evaluate sources that contradict each other.

### RECONCILE DIFFERENCES

Even reliable experts can disagree. For example, historians disagree on exactly when the Dust Bowl started and on how many people abandoned their homes because of it. When you encounter varying sources, use the criteria listed on page 1274 to determine which sources are credible. If they all appear to be reliable, you could state in your paper that opinions vary and then describe the range that the different sources present.

Where can you check facts? Consult reputable print and online sources, such as encyclopedias, almanacs, and library databases. Here are some examples of reputable online sources.

FOR MORE INFORMATION . . .	TRY THIS ONLINE SOURCE
U.S. population statistics	www.census.gov (U.S. Bureau of the Census)
Primary sources, maps, audio, and video related to American history	www.loc.gov (Library of Congress)
Facts about the U.S. government	www.firstgov.gov (official U.S. government Web portal)
Facts about your state's history	your state's official Web site (visit www.firstgov.gov and click on "State Government")
International data	www.un.org (United Nations)
Information on technology	www.computerhistory.org (Computer History Museum) www.cnn.com/tech (CNN Technology News)
Data and resources on the environment	www.epa.gov (Environmental Protection Agency) www.webdirectory.com (The Environment Directory)
Information on space science	www.nasa.gov (NASA)



# Detecting Bias

**Bias** is a preference or an attitude that can prevent a person from presenting information clearly and truthfully. Personal preferences and beliefs can sometimes be presented as facts. Sometimes bias is obvious; at other times it is very subtle.

## QUESTIONS TO HELP YOU DETECT BIAS

- Who is the author, and what is his or her **background**? Does this person have ethical beliefs or personal experiences that might influence the writing?
- Why did the author write this piece? Did the **intent** influence his or her point of view? A person wishing to persuade readers may not fully present opposing viewpoints. For example, someone who contends that John Steinbeck single-handedly changed the government’s response to migrant workers might leave out information about early government programs, private charities’ efforts, and other artists’ and writers’ coverage of the problem.
- Are the writer’s statements based on **verifiable evidence**, or are they speculation?
- Are **enough facts** presented to give a solid basis for the conclusions?
- Is the evidence **balanced**, or does one side get more support?
- How has the **time period** influenced the author’s view of events or issues being discussed? For instance, a person writing during the Depression might be affected by the anxiety and despair of the time.
- Does the writer use **loaded language** that has extremely positive or extremely negative connotations, such as “Greedy bankers grew rich while despairing farmers starved”?

# Developing Your Own Perspective

Each time you take notes, make connections by mentally attaching that note to something else you have read or discovered. As you synthesize more information, you will begin to develop your own viewpoint on your topic.

## MAKE INFERENCES AND DRAW CONCLUSIONS

As you research, read between the lines of the author’s words to find implied meanings and attitudes. An **inference** is a logical assumption that is based on observations or information in a text and one’s own knowledge and experience. This chart shows the inference that one student made.

<i>What the Source Says</i>	<i>What I Already Know</i>	<i>My Inference</i>
<i>Between 1929 and 1932, farm prices fell 55 percent.</i>	<i>The Great Depression started in 1929. The Dust Bowl started in the early 1930s.</i>	<i>Farmers were in serious trouble even before the Dust Bowl started.</i>

If making an inference is “reading between the lines,” then drawing a conclusion is “reading beyond the lines.” A **conclusion** is a judgment or statement of belief based on evidence, experience, and reasoning. Making inferences is one of the necessary steps in drawing a conclusion, as you can see in this example.

What Sources Say	My Inferences	My Conclusion
John Steinbeck lived with migrant workers for about three years before he published <u>The Grapes of Wrath</u> .	Steinbeck's portrayal of the migrants was probably accurate.	<u>The Grapes of Wrath</u> was accurate, but not everyone wanted to believe its message.
Some growers in California got <u>The Grapes of Wrath</u> banned from several public libraries.	The book was controversial.	

### DRAFT YOUR THESIS

As you read and take notes, think about what you are learning. Your thesis should be taking shape in your mind. That is, you will synthesize all that you have learned and thought about during your research. You will draw a larger conclusion about the topic you named in your goal statement.

This chart demonstrates the process of drafting a thesis based on your research.

Facts from My Research	My Conclusions	My Thesis
<u>The Grapes of Wrath</u> was published in 1939 and immediately became a best seller.	<u>The Grapes of Wrath</u> was one of the most important and influential novels of its era.	<u>The Grapes of Wrath</u> did not significantly affect the government's response to those who suffered from the effects of the Dust Bowl.
The President and the First Lady publicly discussed the book.		
As early as 1935, there were government programs to help Dust Bowl victims.	John Steinbeck was just one of many politicians, artists, and activists who were deeply concerned about the migrants.	
Many other writers and photographers chronicled the problems of the migrant laborers.		

Now it's time to put all your research and thinking to good use. In the next section, you will learn how to draft, revise, and perfect a research paper.—



## Research Paper

The true goal of most reading and research isn't repeating what you've read. Instead, it is putting together different sources of information to draw your own conclusions. The **Writer's Road Map** explains how to focus, synthesize, and interpret information in a carefully documented research paper.

### WRITER'S ROAD MAP

#### Research Paper

##### WRITING PROMPT 1

**Writing from Literature** Develop a question about a piece of literature you have read. Write a research paper supporting a conclusion you reach about your topic. Present information from at least six sources as well as your own ideas and interpretations. Follow approved guidelines for format and documentation.

##### Literature to Consider

- *The Crucible*
- *The Red Badge of Courage*
- *The Scarlet Letter*
- *The Great Gatsby*

##### WRITING PROMPT 2

**Historical Investigation** Write a research paper that investigates an event or an idea from history. Your paper should present your own interpretations as well as information from at least six sources. Follow approved guidelines for format and documentation.

##### Questions to Investigate

- Was Reconstruction a success or a failure?
- Did propaganda lead the United States into World War I?
- Is my community typical of urban or suburban growth during the last 20 years?



##### RESEARCH TOOLS

For research tools and citation guidelines, go to the **Research Center** at [ClassZone.com](http://ClassZone.com).

##### KEY TRAITS

###### 1. IDEAS

- Presents a **thesis statement** that identifies the controlling idea of the paper
- **Supports** the thesis with relevant and convincing evidence
- Synthesizes information from **multiple sources**, correctly **quoting** or **paraphrasing** those sources
- Includes the **writer's own ideas** and interpretations

###### 2. ORGANIZATION

- Follows a clear **organizational pattern**, using transitions to connect ideas

###### 3. VOICE

- Uses a **tone** that is suited to the audience, purpose, and subject
- Reflects the **writer's enthusiasm** for the topic

###### 4. WORD CHOICE

- Uses **precise language** to convey ideas clearly

###### 5. SENTENCE FLUENCY

- Varies **sentence lengths** and **structures**

###### 6. CONVENTIONS

- Employs **correct grammar** and **usage**
- **Credits sources** properly
- Uses **correct formats** and **style**



## Part 1: Analyze a Student Model

Chris Barron  
Mrs. Machado  
English III  
29 April 2008

Barron 1

### The Grapes of Wrath: A Reflection of Real Life

John Steinbeck's The Grapes of Wrath, now considered an American masterpiece, tells the gripping story of a family that abandons its Oklahoma farm during the Dust Bowl of the 1930s. Many people believe that the controversial novel raised public awareness about the suffering of "Okies" who moved to California in search of a better life but found only poverty. Some experts also contend that Steinbeck's novel was the key factor in motivating the government to help these migrant workers. However, a close look at the evidence shows that although The Grapes of Wrath raised awareness of the Okies' plight, it did not significantly change how the government responded to the crisis.

### **The Dust Bowl and Worsening Hard Times**

To determine how much of an impact Steinbeck's novel had, it is important to have a clear understanding of what the Dust Bowl was and how it affected people. The Dust Bowl was a severe drought combined with high heat and high winds. It occurred mainly in Oklahoma, Nebraska, Kansas, Texas, New Mexico, and Colorado, and it had its center at the Oklahoma panhandle. These conditions lasted about eight years, long enough to carry off tons of topsoil from the over-plowed fields in the region (Egan xi, 5). When Steinbeck wrote "the dawn came, but no day," he was referring to the black clouds that swirled over the Great Plains during these desperate years (Steinbeck 5).

#### **KEY TRAITS IN ACTION**

A focused introduction leads up to a clear, original **thesis statement** (highlighted).

Has a clear **organizational pattern**, using headings to identify main parts.

**Precise language** makes the paper vivid and compelling.

Not all sources agree on when the Dust Bowl started, but some say that the first devastating storms hit in 1931 and suggest that the full-blown condition now called the Dust Bowl actually developed between 1933 and 1935 (Kite 107; “Timeline”). **However**, hard times were widespread in the area before the drought occurred. The Great Depression began in 1929 when the stock market crashed. **The following year**, people all across the country lost their jobs, and many banks could not pay their depositors (Egan 95). Farm prices fell sharply, **too**: between 1929 and 1932, they dove 55 percent (Himmelberg 9). By the time the Dust Bowl started, Midwestern farm families had endured years of low prices and bank failures, and high unemployment rates meant that family members could not find work in nearby cities.

Uses **transitions** to show the reader how ideas are related.

In human terms, the Dust Bowl was a time of terrible suffering. Each day was “a gritty nightmare,” a young North Dakotan named Ann Marie Low wrote in her diary. Sometimes dirt “lay inches deep on everything. Every towel and curtain was just black” (McElvaine 134, 135). Homes had to be shoveled out; nothing could be used before it was washed. The dust also choked and killed cattle—and even some children (Egan 5-6). Unable to grow anything on the land, many farm families had to leave the Dust Bowl or die there. The estimate of just how many left varies widely. Depending on how one defines the Dust Bowl area and its dates, the number ranges from 16,000 to 315,000 (Windschuttle). Many families traveled to California in search of work, as Steinbeck describes in his novel.

Synthesizes facts and details from **multiple sources**, **quoting** the most memorable and **paraphrasing** or **summarizing** the others.

#### 45 **Reactions to The Grapes of Wrath**

Before Steinbeck began The Grapes of Wrath, he wrote newspaper articles about living conditions in the California labor camps (Windschuttle). He used this knowledge in his novel. “I know what I was talking about,” he



Barron 3

told a reporter in July 1939. “I lived, on and off, with those Okies for  
 50 the last three years” (Cameron A2). The way the migrants were treated  
 angered and disturbed Steinbeck. In one of the most haunting passages  
 in The Grapes of Wrath, he wrote, “[I]n the eyes of the hungry there is a  
 growing wrath. In the souls of the people the grapes of wrath are filling and  
 growing heavy, growing heavy for the vintage” (Steinbeck 477). Because  
 55 Steinbeck knew his topic so well and presented it with such emotional  
 power, the novel was a huge success. Just two weeks after its publication, it  
 topped bestseller lists in New York, Philadelphia, Washington, Atlanta, San  
 Francisco, and Los Angeles (“Best Sellers”).

Serious **tone** is appropriate to the subject matter, purpose, and audience.

However, the book was not without controversy. Many people  
 60 disliked the novel; growers in California got it banned from several public  
 libraries there (Palos 22-23). When the Los Angeles Times reported that  
 some of the migrant workers had sent Steinbeck threatening letters, he  
 responded, “It isn’t the refugees who have taken exception to what I wrote.  
 It’s the moneyed people back there in Oklahoma—the big oil men and  
 65 outfits like the Oklahoma City Chamber of Commerce. If anybody’s sore  
 at me for the book it’s that kind of people” (Cameron A1-2). Steinbeck’s  
 shocking novel brought him some influential enemies.

**Varied sentence lengths and structures** help to create a smooth flow of ideas.

Steinbeck did have important supporters, though. In December 1939,  
 First Lady Eleanor Roosevelt responded publicly to the book. She said that,  
 70 although she had read and heard others’ criticisms about the novel, she  
 knew from her own travels and investigations that the living conditions  
 depicted in the book were at least “partly true” (“First Lady”). Then, in a  
 January 1940 radio address, President Franklin Roosevelt said, “I have read  
 a book recently; it is called Grapes of Wrath. There are 500,000 Americans  
 75 that live in the covers of that book” (McElvaine 148).

### Assessing the Novel's Impact

It is clear that Steinbeck's novel made a tremendous impression on some of the most powerful and influential people in the country. Yet it is not easy to establish any cause-and-effect relationship between The Grapes of Wrath and improvements in the lives of Dust Bowl evacuees. The government had begun to respond to the problems of the Dust Bowl long before the book's publication. In 1935, four years before anyone read The Grapes of Wrath, the Emergency Relief Appropriation Act created jobs for unemployed farmers, set aside money for ranchers to feed their livestock and farmers to buy seeds, and funded the construction of work camps for youths. In 1935, the Resettlement Administration began relocating farmers to better farming areas (Kite 107; "FSA Camp"). The government also established the Soil Conservation Service in 1935. This program taught farmers techniques to protect the topsoil (Kite 110). One of the most important soil-saving programs was the Shelterbelt Project. This anti-erosion measure called for planting trees across the entire Great Plains. The program was already reducing blowing dirt by 1938, a year before The Grapes of Wrath appeared ("Timeline").

It is also a mistake to assume that Steinbeck's novel was the sole reason that Americans focused their attention on victims of the Dust Bowl. For one thing, Steinbeck's wasn't the only voice crying out for justice. Woody Guthrie had long been writing social protest songs about the Okies. Bibliographies and library catalogs show several other books that could also be read as protests. For example, in 1939, Carey McWilliams published Factories in the Field, an account of exploited migrants.

The writer's own ideas and interpretations appear throughout the paper.

Detailed evidence supports the thesis. The writer credits sources properly using correct formats and style.

Barron 5

It is also clear to anyone looking at Dorothea Lange's "Migrant Mother" and her other photographs that she was deeply concerned with the problems of poor people in California (McElvaine 105, 126, 175).

Steinbeck's novel and many other works raised awareness of the  
 105 grim lives of the Okies. However, history makes it clear that what really changed Americans' lives in the years after the publication of The Grapes of Wrath was the buildup to World War II. By 1940, many new jobs had become available in factories—and in the military. The Great Depression ended; coincidentally, the drought in the Midwest also ended in 1939  
 110 ("Timeline"). These large forces are what truly put American workers back on the road to prosperity.

#### **A Great Novel, but Only One Factor Among Many**

The Grapes of Wrath is one of the most important novels of the 20th century. At the time of its publication it captivated thousands of readers,  
 115 including the president of the United States, and it helped to make the suffering of California migrant workers an issue of national importance. However, it is overstating the case to claim that the book motivated the government to help these workers. Many government programs were already in place at the time of the book's publication, and many other  
 120 writers and activists helped bring the problem to public attention. Other, larger factors—the end of the drought, an improved economy, and the looming possibility of another world war—also had important effects on the migrant workers' situation. Although Steinbeck's novel was factually accurate and artistically important, a thorough evaluation of the evidence  
 125 shows that it did not change the course of history.

Reflects the writer's interest in and **enthusiasm** for the subject matter.

Concludes with a summary and a statement of the **writer's own ideas**.



### Works Cited

"Best Sellers of the Week." New York Times 1 May 1939: 19.

Cameron, Tom. "Dust Bowl Book Brings Trouble." Los Angeles Times 9 July 1939: A1+.

Egan, Timothy. The Worst Hard Time. Boston: Houghton, 2006.

"First Lady Stresses Community Interests." New York Times 8 Dec. 1939: 16.

"FSA Migratory Labor Camp." Documenting America Chapter 6. Lib. of Congress. 9 Apr. 2008 <<http://memory.loc.gov/ammem/fsahtml/fachap06.html>>.

Himmelberg, Robert F. The Great Depression and the New Deal. Westport: Greenwood, 2001.

Kite, Steven. "Dust Bowl." Encyclopedia of the Great Depression and the New Deal. Ed. James Ciment. 2 vols. Armonk, NY: Sharpe, 2001. 107-11.

McElvaine, Robert S. The Depression and New Deal: A History in Documents. New York: Oxford UP, 2000. 132-7.

Palos, Elise. "'Grapes of Wrath' Banned in Kern County." California Historian Mar. 1994: 22-23.

Steinbeck, John. The Grapes of Wrath. 1939. New York: Viking, 1964.

"Timeline." American Experience: Surviving the Dust Bowl. Pub. Broadcasting Svc. 17 Apr. 2008 <<http://www.pbs.org/wgbh/amex/dustbowl/timeline/index.html>>.

Windschuttle, Keith. "Steinbeck's Myth of the Okies." New Criterion June 2002: 24+.

Newspaper  
articles

Book with one  
author

Reliable online  
source (Library  
of Congress)

Specialized  
encyclopedia

Book of primary  
sources

Magazine  
article

## Part 2: Apply the Writing Process

### PREWRITING

#### What Should I Do?

##### 1. Analyze the prompt.

**Circle** words or phrases that tell you what you have to produce. **Underline** important details about the assignment. Take a few minutes to think about what you have to do and how you will do it. If you have questions about acceptable topics, format, paper length, or anything else, now is the time to ask your teacher.

#### What Does It Look Like?

**WRITING PROMPT** Develop a question about a piece of literature you have read. Write a research paper supporting a conclusion you reach about your topic. Present information from at least six sources as well as your own ideas and interpretations. Follow approved guidelines for format and documentation.

*I have to ask my own question. I have to present and support my own ideas and conclusions. I have to use at least six sources. Also, I should try to find a subject that really interests me.*

##### 2. Find your topic.

Because you are going to be doing more than putting together other people's ideas, you need both a subject and an original approach to it. Explore a subject that interests you by looking at it through different "lenses" (see page 1268), by creating fresh new comparisons, by asking original questions, or by freewriting. One student's freewriting is shown here.

*The Grapes of Wrath is such a vivid picture of what one family went through, in Oklahoma, on the road, and in California. Maybe Steinbeck was just writing a good story, or maybe he was trying to be a political activist and cause change. I wonder what the state of California or the federal government did after this book was published. Did Steinbeck's novel really make a difference?*

##### 3. Develop an original focus and a working thesis.

Find some general encyclopedia articles, some Web sites, or a video about your topic. Don't take notes yet; just read or view to develop background knowledge. Then list questions you still have. Choose one of them as your focus and **circle** it. Develop this question into a working thesis statement.

See page 1269: Formulate Research Questions

#### My Remaining Questions

*How true to life was The Grapes of Wrath?  
How did people at the time respond to the book?  
Was that different from readers' responses today?  
Did the book cause a government response?*

**Working thesis statement:** The Grapes of Wrath changed the government's response to migrant workers.

## RESEARCHING

### What Should I Do?

#### 1. Investigate possible sources.

Once you narrow your topic, you can begin searching for sources. Places to look include the Internet, your school's media center, and your public library. As you search, make a list of sources that appear to have relevant information. Include the title, the author's name (if available), and where you found it. Then comment on what you think the source offers.

See page 1269: Identify the Most Relevant Sources

### What Does It Look Like?

Sources	Comments
<b>World Wide Web</b> "Timeline," <i>American Experience: Surviving the Dust Bowl</i>	lists several government responses to Dust Bowl
"Grapes of Wrath Banned in Kern County" by Elise Palos	article won an award from the California Historical Association
"Dust Bowl Days," <a href="http://www.athens.edu/~johanna">www.athens.edu/~johanna</a>	great graphics: sights and sounds of Dust Bowl
<b>Public Library</b> <i>The Worst Hard Time</i> by Timothy Egan (978.032 Egan)	terrific source: lots of facts, illustrations, explanation
"On the Cause of the 1930s Dust Bowl," <i>Science</i> magazine	all about the weather patterns that created the Dust Bowl; excellent graphics

#### 2. Evaluate your sources.

Use the criteria on pages 1274–1277 to evaluate your sources. By choosing only relevant and reliable sources, you will save yourself time and frustration.

#### Reasons for Rejecting a Source

"Dust Bowl Days": This site doesn't name the author or list the author's credentials. It has no footnotes or bibliography.

"On the Cause...": This is a well-documented article, but it isn't really on my topic.

#### 3. Make source cards.

When you have decided which sources to keep, create a numbered card for each source. Your source cards will provide the information for your Works Cited list—titles, authors, locations, publishers, and other important information. See page R48 to learn how to make source cards for different types of sources.

1

"Timeline." *American Experience: Surviving the Dust Bowl*. Pub. Broadcasting Svc. 17 Apr. 2008  
<<http://www.pbs.org/wgbh/amex/dustbowl/timeline/index.html>>.



## RESEARCHING

## What Should I Do?

## 4. Start taking notes.

As you read your sources, look for information that supports or contradicts your working thesis statement. Record each piece of information on a separate index card. That way you can try different ways of organizing your ideas as you draft. On each card, include the main idea, the number of the source (from its source card), and a way of locating the information, such as a page number or section name.

**TIP** Record information honestly, giving credit where it is due. See pages 1278–1280 to learn about note taking and plagiarism.

## What Does It Look Like?

Federal aid programs before  
Grapes of Wrath

①

The Shelterbelt program started in 1937. The government paid farmers to plant trees so that less topsoil would blow away. By 1938, the tree planting and other methods had reduced blowing soil by 65 percent (4).

## 5. Create an outline.

Group your note cards by subtopic. Then put those groups in a logical order. For example, you might begin with background information. Use your note cards to write an outline of your paper. A partial example is shown here.

The Grapes of Wrath and the Dust Bowl

- I. Background information: The Dust Bowl
  - A. What and where it was
  - B. When it took place
  - C. What people's lives were like
    1. "A gritty nightmare" (Low's diary)
    2. Dust killed children, animals
- II. Background information: The Grapes of Wrath
  - A. Based on Steinbeck's own research
  - B. Reaction to the book

## 6. Revise your working thesis.

Now that your research paper is taking shape, it's time to revisit your working thesis statement. Think about what you have learned about your topic. Does your thesis need only minor revisions, or should you make significant changes?

**Working thesis statement:** The Grapes of Wrath changed the government's response to migrant workers.

**Revised thesis statement:** Although The Grapes of Wrath raised awareness of the Okies' plight, it did not significantly change how the government responded to the crisis.

## DRAFTING

### What Should I Do?

#### 1. Draft your introduction.

Many research papers begin by providing interesting background information that leads up to the thesis statement, which is often the final sentence of the introductory paragraph.

### What Does It Look Like?

John Steinbeck's *The Grapes of Wrath*, now considered an American masterpiece, tells the gripping story of a family that leaves Oklahoma because of the Dust Bowl. Many people believe that the controversial novel raised public awareness about the suffering of "Okies." However, a close look at the evidence shows that although *The Grapes of Wrath* raised awareness of the Okies' plight, it did not significantly change how the government responded to the crisis.

#### 2. Incorporate information from your note cards.

Using your outline as a guide, incorporate facts, ideas, and quotations from your note cards into your rough draft. Be sure to include the name of each source as you add it, plus a page number if one is available. To learn how to do this, see "Document your sources" on the next page.

#### Negative reaction to *Grapes of Wrath* 5

Most of the novel takes place in Kern County, California. Steinbeck's version of events offended some landowners there. In August 1939 the county board of supervisors banned the novel from schools and libraries in the county (22-23).

However, the book was not without controversy. Many people disliked the novel; growers in California got it banned from several public libraries there (Palos 22-23).

#### 3. Blend material from multiple sources.

If appropriate, compare and contrast ideas from different sources, or show how one source complements, enlarges, or expands on another.

**TIP** Instead of dropping a quotation into the middle of your paper, weave it in with an introduction (*As Palos explains, . . .*) or by inserting phrases or words into a sentence (*Each day was "a gritty nightmare," . . .*).

In human terms, the Dust Bowl was a time of terrible suffering.

Topic sentence

Each day was "a gritty nightmare," a young North Dakotan named Ann Marie Low wrote in her diary (McElvaine 135).

Quoted source

The dust also choked and killed cattle—and even some children (Egan 5-6).

Paraphrased source

## DRAFTING

## What Should I Do?

## 4. Share your own ideas and interpretations.

Analyze others' ideas and make your own interpretations of them. Use facts, examples, and other evidence to support your ideas.

See pages 1282–1283: Developing Your Own Perspective

## What Does It Look Like?

It is a mistake to assume that Steinbeck's novel was the sole reason that people focused their attention on victims of the Dust Bowl. For one thing, Steinbeck's wasn't the only voice crying out for justice. Woody Guthrie had long been writing social protest songs about the Okies. Bibliographies and library catalogs show several other books that could also be read as protests. For example, in 1939, Carey McWilliams published *Factories in the Field*, an account of exploited migrants. It is also clear to anyone looking at Dorothea Lange's "Migrant Mother" and her other photographs that she was deeply concerned with the problems of poor people in California (McElvaine 105, 126, 175).

## 5. Document your sources.

Each time you quote, paraphrase, or summarize information from a source, include a parenthetical reference at the end of the sentence or sentences. In general, a parenthetical reference includes the author's **last name** and the **page number**: (Himmelberg 9). There are, however, many variations.

- **Author already mentioned in sentence**—give only the page number (110)
- **Author not known**—use a shortened form of the title of the work ("First Lady")
- **More than one author**—include last names for up to three authors (Lange and Taylor 409). For more than three authors, use the first author's last name and *et al.* (Zielonka et al. 138-145).
- **More than one source**—separate the information for each source with a semicolon (Kite 107; "Timeline")
- **More than one work by the same author**—include a shortened form of the work's title (Steinbeck, *Dubious* 61)

In 1935, the Resettlement Administration began relocating farmers to better farming areas (Kite 107).

Basic documentation: author and page number

Not all sources agree on when the Dust Bowl started (Kite 107; "Timeline").

Evidence from two sources

The Great Depression ended; coincidentally, the drought in the Midwest also ended in 1939 ("Timeline").

Author and page number unknown



## DRAFTING

### What Should I Do?

#### 6. Develop your concluding paragraph.

A thoughtful conclusion does more than just restate the facts you presented. It leaves your reader with something compelling to think about. The writer of the student model reflected on the overall significance of his topic. Other approaches include asking a thought-provoking question or including a compelling quotation.

#### 7. Create a Works Cited list.

After you have written your draft, check that you have given proper credit in parentheses to each quotation or bit of information that you got from a source. Then go through your paper and find the source card for each parenthetical reference. Alphabetize the cards by the author's last name, if available, or by the title of the work. Then create a Works Cited list like the one shown.

**TIP** To make sure that you include all your sources in the Works Cited list, go through your rough draft and highlight each parenthetical reference.

See pages 1299–1300: MLA Citation Guidelines

### What Does It Look Like?

*The Grapes of Wrath* is one of the most important novels of the 20th century. At the time of its publication it captivated thousands of readers, including the president of the United States, and it helped to make the suffering of California migrant workers an issue of national importance. However, it is overstating the case to claim that the book motivated the government to help these workers. Many government programs were already in place at the time of the book's publication, and many other writers and activists helped bring the problem to public attention. Other, larger factors—the end of the drought, an improved economy, and the looming possibility of another world war—also had important effects on the migrant workers' situation.

#### Works Cited

"Best Sellers of the Week" New York Times 1 May 1939: 19.

Cameron, Tom. "Dust Bowl Book Brings Trouble." Los Angeles Times 9 July 1939: A1+.

Egan, Timothy. The Worst Hard Time. Boston: Houghton, 2006.

"First Lady Stresses Community Interests." New York Times 8 Dec. 1939: 16.

## REVISING AND EDITING

## What Should I Do?

## 1. Improve your introduction.

- Reread your first paragraph. Does your first sentence surprise, challenge, or otherwise interest your reader? Did you explain terms your reader might not understand, such as *Okies*? Is your thesis clear?
- Add information or explanations to **create a smooth flow of ideas leading up to your thesis**.

## What Does It Look Like?

John Steinbeck's *The Grapes of Wrath*, now considered an American masterpiece, tells the gripping story of a family that leaves Oklahoma because of the Dust Bowl, *abandons its Oklahoma farm during the Dust Bowl of the 1930s.*

Many people believe that the controversial novel raised public awareness about the suffering of "Okies," *who moved to California in search of a better life but found only poverty. Some experts also contend that Steinbeck's novel was the key factor in motivating the government to help these migrant workers.*

However, a close look at the evidence shows that. . .

## 2. Check the flow of your ideas.

- Ask a peer reader to draw a **box** around any places where ideas do not flow smoothly.
- **Add transitional words and phrases** where needed to link ideas.

See page 1301: Ask a Peer Reader

It is clear that Steinbeck's novel made a tremendous impression on some of the most powerful and influential people in the country. It is not easy to establish a cause-and-effect relationship between *The Grapes of Wrath* and improvements in the lives of Dust Bowl evacuees.

*Yet*

## 3. Make sure that each idea has support.

- Examine each paragraph you wrote. Ask yourself, "Do I include enough explanation and evidence to support this point?"
- If needed, **add more explanation**, including **correctly cited facts**. Where appropriate, **add your own insights and interpretations**, too.

The government had begun to respond to the problems of the Dust Bowl long before the book's publication. *In 1935, four years before anyone read The Grapes of Wrath, the Emergency Relief Appropriation Act created jobs for unemployed farmers, set aside money for ranchers to feed their livestock and farmers to buy seeds, and funded the construction of work camps for youths (Kite 107). One of the most important soil-saving programs was the Shelterbelt Project. This anti-erosion measure called for planting trees across the entire Great Plains ("Timeline").*

## REVISING AND EDITING

### What Should I Do?

#### 4. Eliminate unnecessary details.

- Ask a peer reader to **[bracket]** any parts of your paper that are wordy or off topic.
- Revise as needed until each paragraph is **concise**.

See page 1301: Ask a Peer Reader

### What Does It Look Like?

Just two weeks after its publication, it topped bestseller lists in ~~[the major American cities of]~~ New York, Philadelphia, Washington, Atlanta, San Francisco, and Los Angeles. ~~[That kind of success is very impressive!]~~

#### 5. Refine your conclusion.

- Reread your concluding paragraph. Be sure that you have used fresh, new phrasing for anything you have repeated for emphasis.
- End with **a final insight, a memorable phrase, or a question**.

It is overstating the case to claim that the book motivated the government to help these workers. Many government programs were already in place at the time of the book's publication, and many other writers and activists helped bring the problem to public attention. Other, larger factors—the end of the drought, an improved economy, and the looming possibility of another world war—also had important effects on the migrant workers' situation. *Although Steinbeck's novel was factually accurate and artistically important, a thorough evaluation of the evidence shows that it did not change the course of history.*

#### 6. Proofread parenthetical documentation.

- **Underline** any facts, key words, or other information that you haven't documented.
- **Add parenthetical references** to show where you found the information. Check each citation throughout the paper for **correct content, punctuation, and order**.

When Steinbeck wrote "the dawn came, but no day," he was referring to the black clouds that swirled over the Great Plains during these desperate years. (Steinbeck 5).

Depending on how one defines the Dust Bowl and its dates, the number ranges from 16,000 to 315,000. (Windschuttle).

She said that, although she had read and heard others' criticisms about the novel, she knew from her own travels and investigations that the living conditions depicted in the book were at least "partly true." ("First Lady").



## REVIEW MLA GUIDELINES

**MLA Citation Guidelines**

The MLA (Modern Language Association) has developed guidelines for documenting research. Follow these examples to create the Works Cited list for your source cards and your research paper.

**BOOKS****One author**

Steinbeck, John. *The Grapes of Wrath*. 1939. New York: Viking, 1964.

**Two authors or editors**

Lange, Dorothea, and Paul Schuster Taylor. *An American Exodus: A Record of Human Erosion*. New York: Reynal & Hitchcock, 1939.

**Three authors or editors**

Scheibel, Jeremy, Anne Chatsworth, and Ridley Davis, eds. *Stories from the Great Depression*. Princeton: Princeton UP, 2008.

**Four or more authors or editors**

*List the first author only. Then use the abbreviation et al., which means “and others.”*

Rutkowski, J., et al. *American Immigration and Migration in the 1930s*. Topeka: Sanders-Ellis, 2007.

**No author given**

*American Literature: 1865 to the Present*. Chicago: Omni, 2007.

**PARTS OF BOOKS****An introduction, a preface, a foreword, or an afterword written by someone other than the author(s) of a work**

Gorton, Terry. Foreword. *John Steinbeck: A Centennial Tribute*. Ed. Stephen K. George. Westport: Praeger, 2002. xvii-xviii.

**A poem, a short story, an essay, or a chapter in a collection of works**

Steinbeck, John. “The Leader of the People.” *The Portable Steinbeck*. Ed. Pascal Covici, Jr. New York: Penguin, 1978. 397-415.

**A poem, a short story, an essay, or a chapter in an anthology of works by several authors**

Steinbeck, John. “The Red Pony.” *The American Short Story: A Collection of the Best Known and Most Memorable Short Stories by the Great American Authors*. Ed. Thomas K. Parkes. New York: Galahad, 1994. 886-948.

**A novel or a play in a collection**

Steinbeck, John. *The Grapes of Wrath*. *The Grapes of Wrath and Other Writings, 1936–1941*. New York: Library of America, 1996.

## REVIEW MLA GUIDELINES (CONTINUED)

### MAGAZINES, NEWSPAPERS, AND ENCYCLOPEDIAS

#### An article in a newspaper

Patel, Vikram. "Recalling the Days of Wrath." Los Angeles Times 8 Jan. 2008: 9.

#### An article in a magazine

Schubert, Siegfried D., et al. "On the Cause of the 1930s Dust Bowl." Science 19 Mar. 2004: 1855-60.

#### An article in an encyclopedia

Kite, Steven. "Dust Bowl." Encyclopedia of the Great Depression and New Deal. Ed. James Ciment. 2 vols. Armonk, NY: Sharpe, 2001. 107-11.

### MISCELLANEOUS NONPRINT SOURCES

#### An interview

Sorenson, Elvina. Personal interview. 3 Feb. 2008.

#### A video recording or film

Our Daily Bread. Dir. King Vidor. Perf. Karen Morley, Tom Keene, Barbara Pepper, John Qualen. 1934. DVD. Film Preservation Assoc., 1999.

#### A sound recording

Guthrie, Woody. Library of Congress Recordings/Woody Guthrie. CD. Rounder, 1988.

### ELECTRONIC PUBLICATIONS

#### A document from an Internet site

*Include as much of the following information as available in the order given.*

Author or compiler   Title or description of document   Title of Internet site  
Neary, Walter. "Steinbeck & Salinas." About John Steinbeck.  
Date of Internet site   Site sponsor   Date of access  
5 June 1990. Rev. June 1995. National Steinbeck Center. 2 Apr. 2008  
Complete URL enclosed in angle brackets. Break only after a slash.  
<http://www.steinbeck.org/MainFrame.html>.

#### An online book or e-book

Wunder, John R., Frances Kaye, and Vernon Carstensen, eds. Americans View Their Dust Bowl Experience. Niwot: UP Colorado, 1999. NetLibrary. <http://library.minlib.net>.

#### A CD-ROM

"Dust Bowl." Britannica Student Encyclopedia. 2004 ed. CD-ROM. Chicago: Encyclopaedia Britannica, 2004.

## Preparing to Publish

### Research Paper

#### Apply the Rubric

##### A strong research paper . . .

- ✓ presents a clear, original thesis statement that is the governing idea of the entire paper
- ✓ supports the thesis with evidence from multiple sources
- ✓ includes the writer's own insights, interpretations, and conclusions
- ✓ correctly and honestly credits all sources
- ✓ maintains an appropriate tone
- ✓ reflects the writer's interest in the subject matter
- ✓ is logically organized
- ✓ has a focused introduction and an effective conclusion
- ✓ uses precise words
- ✓ varies the lengths and structures of sentences

#### Ask a Peer Reader

- What is my thesis? Where do I explain and support it most effectively?
- Do my ideas flow smoothly? If not, where should I add transitions?
- Did I include unnecessary details? If so, where?



#### Format Your Paper

Use these guidelines to prepare the final copy of your research paper:

- Double-space everything.
- Leave a one-inch margin at the left, right, top, and bottom of each page (except for page numbers).
- At the top left of the first page, type your name, your teacher's name, the class, and the date. Use a separate line for each item. On the rest of the pages, type your last name and the page number in the upper right corner, half an inch from the top.
- Indent all paragraphs one-half inch (or five spaces) and indent quotations of four or more lines one inch (or ten spaces) from the left margin.
- Start a new page for your Works Cited list. Begin each entry at the left margin, indenting any additional lines one-half inch (or five spaces). End each entry with a period.

See the *MLA Handbook for Writers of Research Papers* for additional formatting guidelines.

## WritingOnline



#### PUBLISHING OPTIONS

For publishing options, visit the **Writing Center** at **ClassZone.com**.

#### ASSESSMENT PREPARATION

For writing and grammar assessment practice, go to the **Assessment Center** at **ClassZone.com**.





## Presenting the Results of Your Investigation

You can create a presentation to showcase what you have learned.

### Planning the Presentation

1. **Consider the sights and sounds of your subject matter.** Review your research paper with a focus on how to bring the subject matter to life for an audience. If your research paper is on the Dust Bowl, you might present any or all of these materials:

- newsreel footage (now available on video)
- excerpts from *The Grapes of Wrath*
- maps showing the migrants' travels
- folk songs about the Okies
- photographs of migrant families

Think about which primary and secondary sources would make your subject accessible and compelling. Use your research paper as a guide, but consider incorporating other sources as well.

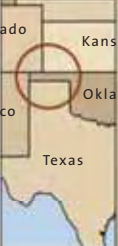
2. **Make technology work for you.** Think about the best way to present the materials you want to share. Consider these options:

- Create a power presentation—slides that you create and display on a computer.
- Develop a Web site that has one or more pages for each major point you make in your paper. Your site might include databases, spreadsheets, or other graphics.
- Design a series of posters and charts for display in your classroom, elsewhere at your school, or at a local community center.
- Produce a video or audio documentary.

Ask your teacher which presentation options might work best. See page 605 for information on producing a documentary. See page 811 for details on creating power presentations. Information on creating a Web site is on page 1255.


3. **Decide on your purpose.** Are you providing audience members with information? Are you trying to persuade them to hold a particular point of view? Do you want to describe a process or explain a complex historical event? You may have more than one purpose.
4. **Develop your script.** Find out how long you will speak and how many people will be present. Consider how much audience members are likely to know about your topic. Your script may be as simple as a stack of index cards or as complicated as a storyboard with notations for visuals, narration, music, and effects.

### What Was the Dust Bowl?



- Severe drought combined with heat and winds
- Affected the Great Plains in the 1930s
- Center was the Oklahoma panhandle

### Effects of the Dust Bowl



- Carried off tons of topsoil from over-plowed fields
- Caused choking, sometimes fatal dust clouds
- Displaced thousands, many of whom went to California

5. **Smoothly integrate materials from a variety of sources.** Visuals, audio or video clips, music, and other effects should all help audience members understand your topic. Avoid visuals and effects that are flashy but bring little new information.
6. **Get the details right.** Make sure that your information is accurate and properly credited. Any display text should be large enough to be read from the back of the room—and it should all be spelled correctly, too. If you are creating a Web site as part of your presentation, check that all links are working.
7. **Practice your presentation.** Practice will improve your delivery and soothe your nerves. Ideally, you should practice in the room where you will make your presentation and with the equipment you will use. Ask friends and family members to listen to your presentation. Invite them to give constructive criticism of your performance.

### **Making the Presentation**

1. **Present, explain, elaborate.** Don't read to your audience. Discuss each point you make, providing details and examples from your sources. If certain sources disagree, point that out. Explain why some sources' perspectives may differ and what evidence you have for the sources' reliability.
2. **Invite audience members to ask questions.** Be sure to repeat any questions that audience members ask. That way you can confirm that you understand the question and make certain that the rest of the audience has heard it.
3. **Find out how you did.** Create a simple survey or questionnaire and ask audience members to complete it. Use what you learn to improve your next presentation's content and style.

## Reading Handbook

1 Reading Literary Texts	R2
2 Reading Informational Texts: Text Features	R3
3 Reading Informational Texts: Patterns of Organization	R8
4 Reading Informational Texts: Forms	R13
5 Reading Persuasive Texts	R19
6 Adjusting Reading Rate to Purpose	R25

## Writing Handbook

1 The Writing Process	R26
2 Building Blocks of Good Writing	R28
3 Descriptive Writing	R32
4 Narrative Writing	R34
5 Expository Writing	R35
6 Persuasive Writing	R38
7 Workplace and Technical Writing	R40

## Research Handbook

1 Finding Sources	R44
2 Collecting Information	R48
3 Sharing Your Research	R49

## Grammar Handbook

Quick Reference: Parts of Speech	R50
Quick Reference: The Sentence and Its Parts	R52
Quick Reference: Punctuation	R53
Quick Reference: Capitalization	R55
1 Nouns	R56
2 Pronouns	R56
3 Verbs	R59
4 Modifiers	R61
5 Prepositions, Conjunctions, and Interjections	R63
6 The Sentence and Its Parts	R64
7 Phrases	R65
8 Verbals and Verbal Phrases	R65
9 Clauses	R66
10 The Structure of Sentences	R67
11 Writing Complete Sentences	R68
12 Subject-Verb Agreement	R69

## Vocabulary and Spelling Handbook

1 Using Context Clues	R72
2 Analyzing Word Structure	R73
3 Understanding Word Origins	R74

4 Synonyms and Antonyms	R75
5 Denotation and Connotation	R75
6 Analogies	R75
7 Homonyms and Homophones	R75
8 Words with Multiple Meanings	R76
9 Specialized Vocabulary	R76
10 Using Reference Sources	R76
11 Spelling Rules	R76
12 Commonly Confused Words	R79

## Speaking and Listening Handbook

1 Speech	R80
2 Different Types of Oral Presentations	R82
3 Other Types of Communication	R85
4 Active Listening	R86

## Media Handbook

1 Five Core Concepts in Media Literacy	R88
2 Media Basics	R88
3 Film and TV	R90
4 News	R91
5 Advertising	R93
6 Elements of Design	R94
7 Evaluating Media Messages	R95

## Test-Taking Handbook

1 General Test-Taking Strategies	R96
2 Critical Reading	R97
3 Writing	R102
4 Essay	R103

## Glossary of Literary Terms

R104

## Glossary of Reading & Informational Terms

R123

## Glossary of Vocabulary in English & Spanish

R129

## Pronunciation Key

R138

## Index of Fine Art

R139

## Index of Skills

R141

## Index of Titles and Authors

R164

## Acknowledgments

R168

## Art Credits

R172



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 might 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.

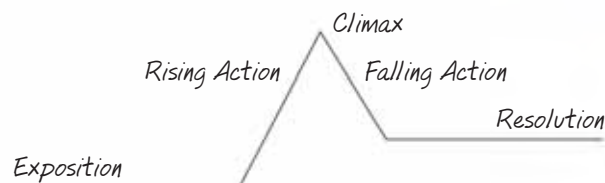
## 1 Reading Literary Texts

**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.



- Using 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's 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, organization, 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, 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, photographs, charts, graphs, diagrams, maps, and timelines, often clarify ideas in the text.

#### PRACTICE AND APPLY

1. What are the subheadings on the textbook page shown?
2. What are the key terms on the page? How do you know?
3. How do the bulleted list and the photograph help you understand the information on this page?

**Background**  
See supply and demand on page R46 in the Economics Handbook.

#### **A** **New Deal Programs: Helping the American People**

While working on banking and financial matters, the Roosevelt administration also implemented programs to provide relief to farmers, perhaps the hardest hit by the depression. It also aided other workers and attempted to stimulate economic recovery.

**B** **RURAL ASSISTANCE** The **Agricultural Adjustment Act (AAA)** sought to raise crop prices by lowering production, which the government achieved by paying farmers to leave a certain amount of every acre of land unseeded. The theory was that reduced supply would boost prices. In some cases, crops were too far advanced for the acreage reduction to take effect. As a result, the government paid cotton growers \$200 million to plow under 10 million acres of their crop. It also paid hog farmers to slaughter 6 million pigs. This policy upset many Americans, who protested the destruction of food when many people were going hungry. It did, however, help raise farm prices and put more money in farmers' pockets.

An especially ambitious program of regional development was the Tennessee Valley Authority (TVA), established on May 18, 1933. (See Geography Spotlight on page 520.) Focusing on the badly depressed Tennessee River Valley, the TVA renovated five existing dams and constructed 20 new ones, created thousands of jobs, and provided flood control, hydroelectric power, and other benefits to an impoverished region.

**PROVIDING WORK PROJECTS** The administration also established programs to provide relief through work projects and cash payments. One important program, the **Civilian Conservation Corps (CCC)**, put young men aged 18 to 25 to work building roads, developing parks, planting trees, and helping in soil-erosion and flood-control projects. By the time the program ended in 1942, almost 3 million young men had passed through the CCC. The CCC paid a small wage, \$30 a month, of which \$25 was automatically sent home to the worker's family. It also supplied free food and uniforms and lodging in work camps. Many of the camps were located on the Great Plains, where, within a period of eight years, the men of the CCC planted more than 200 million trees. This tremendous reforestation program was aimed at preventing another Dust Bowl.

The Public Works Administration (PWA), created in June 1933 as part of the **National Industrial Recovery Act (NIRA)**, provided money to states to create jobs chiefly in the construction of schools and other community buildings. When these programs failed to make a sufficient dent in unemployment, President Roosevelt established the Civil Works Administration in November 1933. It provided 4 million immediate jobs during the winter of 1933–1934. Although some critics of the CWA claimed that the programs were “make-work” projects and a waste of money, the CWA built 40,000 schools and paid the salaries of more than 50,000 schoolteachers in America's rural areas. It also built more than half a million miles of roads.

#### **MAIN IDEA**

##### **Analyzing Effects**

**C** How did New Deal programs affect various regions of the United States?

#### **Civilian Conservation Corps**

- D** The CCC provided almost 3 million men aged 18–25 with work and wages between 1933 and 1942.
- The men lived in work camps under a strict regime. The majority of the camps were racially segregated.
- By 1938, the CCC had an 11 percent African-American enrollment.
- Accomplishments of the CCC include planting over 3 billion trees, developing over 800 state parks, and building more than 46,000 bridges.



**E** *The New Deal* 491

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 enter them in a chart like the following.

New Deal Programs: Helping the American People

Main Heading

Rural Assistance

Subheading

Notes:  
1. Agricultural Adjustment Act was enacted to raise crop prices by lowering production.  
2. In some cases, crops were too advanced for the program to be effective.

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. New Deal Programs: Helping the American People

Main Heading  
Roman numeral entry

A. Rural Assistance

Subheading  
capital letter entry

1. Agricultural Adjustment Act was enacted to raise crop prices by lowering production.

2. In some cases, crops were too advanced for the program to be effective.

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 and, 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

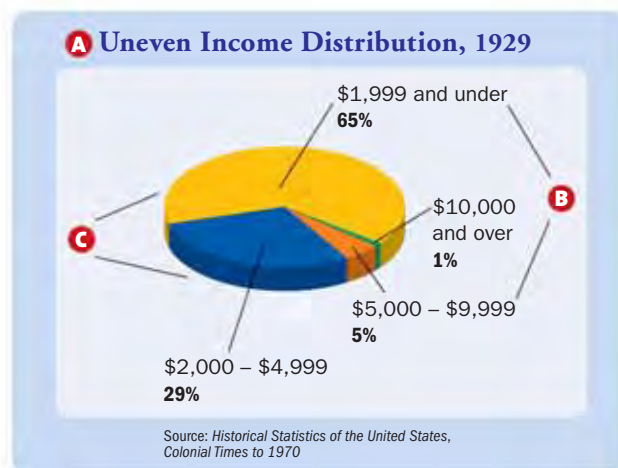
Graphs are used to illustrate statistical information. A **graph** is a drawing that shows the relative values of numerical quantities. Different kinds of graphs are used to show different numerical relationships.

### 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.

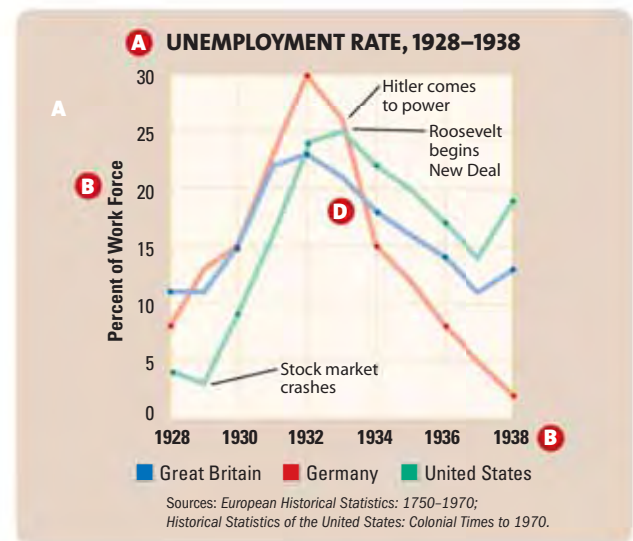
A **circle graph**, or **pie graph**, shows the relationships of parts to a whole. The entire circle equals 100 percent. The parts of the circle represent percentages of the whole.

#### MODEL: CIRCLE GRAPH



**Line graphs** show changes in numerical quantities over time and are effective in presenting trends, such as unemployment rates. A line graph is made on a grid. Here, the vertical axis indicates the percentage of the work force that is unemployed, 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, such as average annual income during wartime. The lengths of the bars typically indicate 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

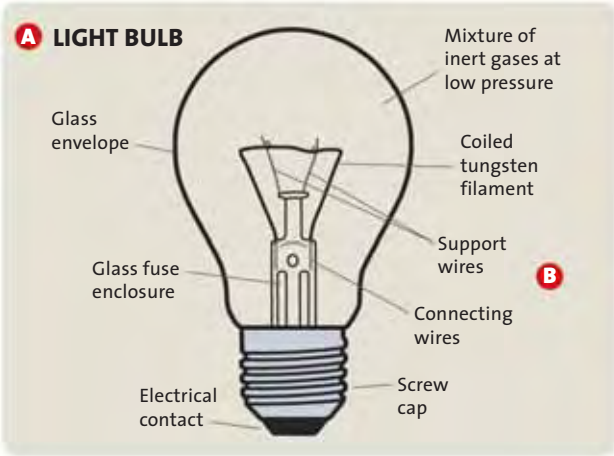
A **diagram** is a drawing that shows how something works or how its parts relate to one another.

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

Strategies for Reading

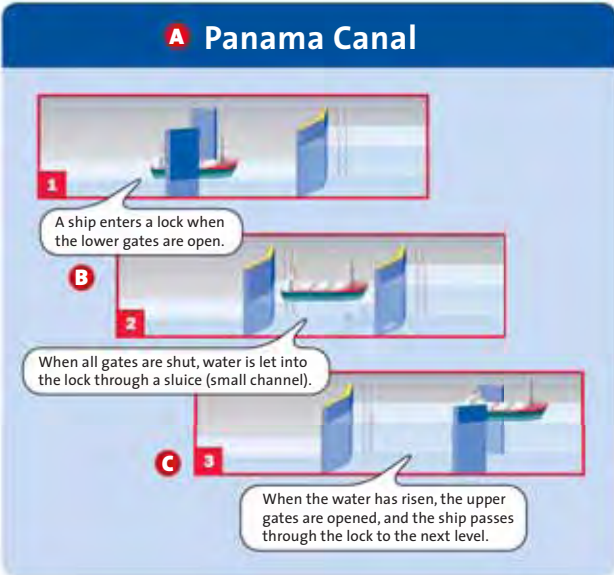
- A** Read the title.
- B** Read each label and look at the part it identifies.
- C** Follow any arrows or numbers that show the order of steps in a process, and read any captions.

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

**Geographic Distribution of U.S. Population, 1930–1970** **A**

Year	Central Cities	Suburbs	<b>B</b> Rural Areas and Small Towns
1930	31.8%	18.0%	50.2%
1940	31.6%	19.5%	48.9%
1950	32.3%	23.8%	43.9%
1960	32.6%	30.7%	36.7%
1970	31.4%	37.6%	31.0%

Source: Adapted from U.S. Bureau of the Census, *Decennial Censuses, 1930–1970*

MODEL: TABLE

**New Deal** **A**

EMPLOYMENT PROJECTS	<b>B</b> PURPOSE
1933 Civilian Conservation Corps	Provided jobs for single males on conservation projects
1933 Public Works Administration	Created jobs on government projects
1933 Civil Works Administration	Provided work in federal jobs
1935 Works Progress Administration	Quickly created as many jobs as possible—from construction jobs to positions in symphony orchestras
1935 National Youth Administration	Provided job training for unemployed young people and part-time jobs for needy students

## Maps

A **map** visually represents a geographic region, such as a state or 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 capitol, 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, weather, or natural resources.

## 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.

### MODEL: THEMATIC MAP



### MODEL: ROAD MAP



## PRACTICE AND APPLY

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

1. According to the circle graph, what percentage of the population in the 1920s earned \$10,000 or over?
2. According to the line graph, which country had the highest unemployment rate in 1936?
3. According to the bar graph, by how much did the average annual income increase between 1914 and 1920?
4. What is used to contain the inert gases in a light bulb, according to the picture diagram?
5. Using the schematic diagram of the Panama Canal, describe the function of a sluice in the lock system.
6. According to the chart, in which type of area did the population steadily decrease between 1930 and 1970?
7. Use the table to determine the types of jobs found through the Public Works Administration.
8. On the thematic map, identify three ships that were sunk.
9. Use the 1920s map of Harlem to give directions from the Apollo Theatre to the Savoy Theatre.



### 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 reveal how they are related. Here are the most 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. 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* to indicate the relative importance of the ideas and information.
- Identify the topic of the text and what aspect of the topic is being discussed—its complexity, size, effectiveness, varieties, or some other aspect. 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 degrees of importance of the ideas in the following model.

Subject

Words showing order of importance

#### MODEL

Why are some of us tempted to put off tasks when they could easily be done right away? In a word: **procrastination**. It affects all areas of life and can have some hefty consequences. By putting off tasks, we can cause unnecessary stress for ourselves and those around us. Many procrastinators say, “I work well under pressure,” and this might be true. But better planning would lead to better grades, a more impressive report, and even career advancement. What can you do to curb your tendencies to delay the inevitable?

**First**, determine the cause of your procrastination. If you’re honest with yourself, you might find that you set unrealistic goals, that you have a fear of failure or criticism, or that you feel guilty for delaying. Any of these reasons can paralyze your efforts to move forward.

The **next important thing** is to identify *the way in which* you procrastinate. Maybe you ignore the task as though it will go away. Maybe you underestimate the amount of time a task will take. Procrastinators sometimes misjudge the time it will take to prepare for a task, or they may even lower their standards to make the task seem easier. Think about what procrastination looks like for you.

Once you understand the *why* and *how* of procrastination, you can move on to **the final and most important** stage—turning “being” into “doing.” First, keep a running list of priorities. Write down all the things that need to be done in order of urgency, and you will know where to begin. Second, break down projects into several tasks, or miniprojects. By creating small tasks out of larger ones, you won’t feel overwhelmed by a single large task. Finally, set clear and reasonable goals for yourself. Be specific about how long each miniproject will take and what you can accomplish in an hour, a day, or a week.

Changing your ways is definitely possible, but it will take some honest evaluation. Hopefully, after the process of examining the *why* and *how* of procrastination, you will be ready to change your ways. Why not start right now?

## 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 order of importance indicated in the paragraph beginning, "Once you understand . . ."? What are the key words?

## 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.
- 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 first three paragraphs of the following model.

## MODEL

**History of the National Weather Service**

Today, the U.S. National Weather Service is one of the best-known federal agencies. It was not always so popular, especially in its early years.

The first incarnation of the National Weather Service was founded in the wake of the Civil War, as an agency in the Army Signal Service Corps. Its mission was to "take observations at military stations and to warn of storms on the Great Lakes and on the Atlantic and Gulf Coasts." Very early in its existence the agency earned a reputation for the corruption of its personnel and the unreliability of its forecasting. In 1881, William Howgate, the chief financial manager of the agency, was arrested for embezzling a quarter million dollars. . . . During this time the U.S. military budget was about 40 million dollars. Howgate was tried and convicted, only to escape a year later. Other servicemen in stations around the country were investigated throughout the 1880s and fired in large numbers for reckless neglect. . . . Moreover, the agency's weather predictions were frequently and dangerously wrong. On March 12, 1888, the New York station's forecast called for "fair weather"; instead of fair weather, New York got the Blizzard of '88, which dumped 21 inches of snow on the city and killed 400 people throughout the Northeast. . . .

In 1891, the Army Signal Service Corps's weather service was honorably discharged from the Department of War and given a new home in the civilian Department of Agriculture. It was named the Weather Bureau: it would not be called the National Weather Service until 1970. During the years leading up to 1900, the Weather Bureau's servicemen took regular measurement of such atmospheric conditions as temperature, wind speed, air pressure, rainfall, and cloud conditions. They transmitted their findings to one another via wireless telegraphy.

Time words and phrases

Order words and phrases

Events

## PRACTICE AND APPLY

Refer to the preceding model to do the following:

1. List at least five words or phrases from the model that indicate time order. Do not use words that are already highlighted.
2. Draw a timeline beginning in 1881 and ending with “today.” On the timeline chart major events in the formation of the National Weather Service as described in the model.
3. Sometimes more than one pattern of organization is used to help organize a text. Reread paragraph two, and find at least three causes for the Army Signal Service Corps’s reputation as a corrupt and unreliable agency. Use the “multiple causes with a single effect” form shown on this page to chart this information.

### 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 → Effect  
Cause → Effect

#### A chain of causes and effects

Cause → Effect (Cause) → Effect

## Strategies for Reading

- Look for headings and subheadings that indicate a cause-effect pattern of organization, such as “The Effects of Improved Weather Forecasting.”
- 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

#### The Formation of a Hurricane: What Does It Take?

Hurricanes have waged war on U.S. cities like no other enemy. Each year, up to ten tropical storms may form in the Atlantic Ocean and make their way west. Typically, three to five have the potential to become a full-blown hurricane. These high-speed monsters are fueled by the simplest of natural elements: water, wind, and air. Given the right conditions, these essential elements for life can become lethal.

The first condition for the formation of a hurricane involves warming ocean water in a relatively tranquil and tropical region of the Atlantic. By late summer, the surface water becomes thoroughly heated and begins to evaporate, or rise into the air. This process creates warm, moist air, which then rises and eventually condenses to form clouds and rain. During this process, energy is released, warming the air further.

Causes

Effect that in turn becomes a cause



The second condition, ironically, is the lack of wind. In the tropical regions of the Atlantic, the air may be relatively stagnant in places, which causes the warm, moist air to remain in one spot. **Because** the air is continuing to warm and gain energy, it needs to move, and so it does: upward. This column of upward-moving warm air creates an area of low pressure over the water, which in turn draws even more air from the surrounding area toward the center of the column. In addition, the inward-moving air causes the warm air to rise even faster, which then draws even more air and increases its wind speed. Thus, the transfer of energy from ocean to air begins to fuel itself with ever-increasing speed.

**Signal words and phrases**

As the air moves toward the column's center, it does not move in a straight line, but moves in a circular motion as a result of the earth's rotation. As the air moves up the column, it continues swirling.

A storm that continues in this cycle may grow up to 500 miles in diameter. Its westward movement ensures that it will eventually hit land if it doesn't dissipate, and what began as a simple combination of water, wind, and air could turn into a catastrophic storm.

### PRACTICE AND APPLY

Refer to the preceding model to do the following:

1. Use the pattern of multiple causes with a single effect illustrated on page R10 to make a graphic organizer showing the causes described in the text and the effect of those causes.
2. List any words and phrases the writer uses to signal cause and effect in the third paragraph.

### 3.4 COMPARE-AND-CONTRAST ORGANIZATION

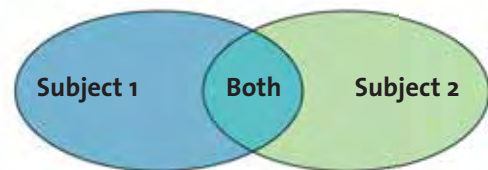
**Compare-and-contrast organization** is a pattern of organization that serves as a framework for examining similarities and differences in two or more subjects. A writer may use this pattern of organization to analyze two or more subjects, such as characters or movies, in terms of their important points 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 both subjects, 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 “East Coast and West Coast Living: More than a Continent Apart.” 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 are organized in each text.

#### MODEL 1

### A Tale of Two Furies: Hurricane vs. Tornado

Two of the deadliest types of storms are **hurricanes and tornadoes**. While both are ferocious wind storms and require similar elements to form, each varies in speed and duration.

Hurricanes, like tornadoes, require the meeting of cool and warm air and begin as rain or thunderstorms. **However**, one major difference between the two is that a hurricane forms at sea and moves toward land, while a tornado forms over, and remains on, land. Hurricanes require large amounts of warmth and moisture from ocean water to form, while tornadoes rely on the moisture already in the air. The duration of a hurricane is one week, on average. A few rare hurricanes have been known to last between 17 and 27 days. The average tornado, however, lasts 10 to 30 minutes, and may “touch down” on land for up to a minute.

**Both** tornadoes and hurricanes can be measured. The difference is in *how* and *when*. The wind speed of a tornado is measured by the Fujita Scale, or F-Scale, which rates intensity from F0, with winds less than 73 miles per hour, through F5, with winds from 261–318 mph. Since tornados form very quickly and cannot be accurately predicted, the F-Scale can only measure the strength of a tornado *after* it has occurred. In contrast, the intensity of hurricanes can be measured *while* they are forming. This is because unlike tornados, hurricanes form slowly and can be photographed using satellite imagery. The satellite pictures are then studied, and the results applied to a scale of measure called the Saffir-Simpson Hurricane Scale. This scale rates intensity from Category One through the most intense Category 5 storm.

Subjects

Contrast words and phrases

Comparison words

#### MODEL 2

### Same Goal, Different Methods

Booker T. Washington and W. E. B. Du Bois were **alike** in many ways. **Both** were devoted to helping their fellow African Americans attain equal rights. **Both** were educated black men with university teaching positions. **Both** also worked passionately toward their goal at the beginning of the 20th century. Nevertheless, they were not allies. Why? They had very **different** ideas about how blacks should go about attaining equal rights.

Washington believed that for black people to achieve equal status and power as citizens they needed to focus on learning crafts, farming, and industrial skills. He argued that by gaining vocational skills and economic security, black people would naturally earn the respect and acceptance of the white community. To achieve these goals, however, Washington believed black people would need to let go temporarily of the fight for civil rights and political power.

**In contrast** to Washington, W. E. B. Du Bois believed that black people could not afford to stop fighting for civil rights and political power. In his opinion, only agitation and protest would achieve social change. According to Du Bois, in the climate of extreme racism that existed in America at the time, Washington’s approach would merely cause blacks to suffer even more oppression.

So although these two African-American contemporaries had the **same** goal, their **different** approaches to achieving this goal made them adversaries rather than allies.

Subjects

Comparison words

Contrast words and phrases

#### PRACTICE AND APPLY

Refer to the preceding models to do the following:

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

## 4 Reading Informational Texts: Forms

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 **pull quotes**, or quotations that a publisher has pulled out of the text and displayed to get your attention.

#### PRACTICE AND APPLY

Refer to the article to answer the following questions:

1. What does the title indicate the topic will be?
2. Why is this particular pull quote significant? What information does it convey?
3. Considering the information in the text and the visual image in the photo, what can you conclude about the severity of the hurricane mentioned in the article?

### Katrina's South American Sister

**A** Was Catarina an omen of things to come?



**F**or people along the Gulf Coast, Hurricane Katrina was an unimaginable disaster. In meteorological terms, however, she was not unusual—a major storm for sure, but not atypical of what comes across the North Atlantic at that time of year. The one thing experts did note was that ocean temperatures in the Gulf of Mexico are especially warm these days.

For hurricane watchers, however, the real shocker had come 18 months earlier. And her name was Catarina.

Catarina came ashore in Brazil on March 28, 2004—a category-one hurricane that damaged 30,000 homes. Scientists were baffled. Brazilian meteorologists didn't even use the term "hurricane" at first—not until they looked closely at the satellite images. Why? Very simply, no hurricanes had ever been recorded before in the South Atlantic. Conventional wisdom was that cool ocean temperatures and atmospheric differences made it impossible for hurricanes to form there.

But here was Hurricane Catarina, and, indeed, a couple of months earlier, on January 19th, a smaller tropical storm had also developed off the coast of Brazil.

**D**  
**"The real shocker had come 18 months earlier . . . And her name was Catarina."**

The entire phenomenon was unprecedented. . . . Is it another indicator of global warming?

Researchers say that any such analysis is, at this stage, speculative. Regardless, it might make sense to plan for the worst, rather than continually hoping for the best.



## 4.2 READING A TEXTBOOK

Each textbook that you use has its own system of organization, based on the content in the book. Often an introductory unit will explain the book's organization and special features. If your textbook has such a unit, read it first.

### Strategies for Reading

- A** Before you begin reading the lesson or chapter, read any **questions** that appear at the end of it. Then use the questions to set your purpose for reading.
- B** Read slowly and carefully to better understand and remember the ideas presented in the text. When you come to an unfamiliar word, first try to figure out its meaning from **context clues**. If necessary, find the meaning of the word in a **sidenote** on the page, in a **glossary** at the back of the book, or in a dictionary. Avoid interrupting your reading by constantly looking up words in a dictionary.
- C** Use the book's **graphic aids**, such as illustrations, diagrams, and photos, to clarify your understanding of the text.
- D** Take notes as you read. Use text features such as **subheadings** and **boldfaced terms** to help you organize your notes. Use graphic organizers, such as cause-effect charts, to help you clarify relationships among ideas.

### PRACTICE AND APPLY

1. What is the definition of *nationalization*?
2. Where on the page do you find the combined private and public debt owed during this time? What was the total amount?
3. Use the text on this page and on R3 to answer the second question in the Section Review of the textbook page.

### The New Deal Comes Under Attack

**D** **THREE FIERY CRITICS** In 1934, some of the strongest conservative opponents of the New Deal banded together to form an organization called the American Liberty League. The American Liberty League opposed New Deal measures that it believed violated respect for the rights of individuals and property. Three of the toughest critics the president faced, however, were three men who expressed views that appealed to poor Americans: Charles Coughlin, Dr. Francis Townsend, and Huey Long.

Every Sunday, Father Charles Coughlin, a Roman Catholic priest from a suburb of Detroit, broadcast radio sermons that combined economic, political, and religious ideas. Initially a supporter of the New Deal, Coughlin soon turned against Roosevelt. He favored a guaranteed annual income and the **nationalization** of banks. At the height of his popularity, Father Coughlin claimed a radio audience of as many as 40–45 million people, but his increasingly anti-Semitic (anti-Jewish) views eventually cost him support.

Another critic of New Deal policies was Dr. Francis Townsend, a physician and health officer in Long Beach, California. He believed that Roosevelt wasn't doing enough to help the poor and elderly, so he devised a pension plan that would provide monthly benefits to the aged. The plan found strong backing among the elderly, thus undermining their support for Roosevelt.

**D** Perhaps the most serious challenge to the New Deal came from Senator **Huey Long** of Louisiana. Like Coughlin, Long was an early supporter of the New Deal, but he, too, turned against Roosevelt. Eager to win the presidency for himself, Long proposed a nationwide social program called Share-Our-Wealth. Under the banner "Every Man a King," he promised something for everyone.

#### A PERSONAL VOICE HUEY LONG

"We owe debts in America today, public and private, amounting to \$252 billion. That means that every child is born with a \$2,000 debt tied around his neck. . . . We propose that children shall be born in a land of opportunity, guaranteed a home, food, clothes, and the other things that make for living, including the right to education."

—Record, 74 Congress, Session 1



Huey Long

Long's program was so popular that by 1935 he boasted of having perhaps as many as 27,000 Share-Our-Wealth clubs and 7.5 million members. That same year, however, at the height of his popularity, Long was assassinated by a lone gunman.

As the initial impetus of the New Deal began to wane, President Roosevelt started to look ahead. He knew that much more needed to be done to help the people and to solve the nation's economic problems.

**A** **ASSESSMENT**

**SECTION REVIEW**

- Name the three outspoken critics of Roosevelt's New Deal.
- Describe one New Deal program, and explain one opponent's view of the New Deal.
- **Critical Thinking** Of the New Deal programs discussed, which do you consider the most important? Consider scope, impact, and type of assistance offered by each.

### 4.3 READING A CONSUMER DOCUMENT

**Consumer documents** are materials that accompany products and services. They usually provide information about the use, care, operation, or assembly of the products they accompany. Some common consumer documents are contracts, warranties, manuals, instructions, schedules, and Web pages.

#### Strategies for Reading

- A** Read the **title** to identify the purpose of the document.
- B** Read the **general directions** to get started.
- C** Look for **numbers** or **letters** that indicate the steps to be followed. Note whether the steps must be done in order and whether there are signal words such as *first*, *next*, *then*, and *finally* that indicate the order in which the steps should be followed. Follow the steps in order.
- D** Refer to any **illustrations**, **diagrams**, or other **graphic aids** that accompany the numbered instructions. Use the graphic aids to help you understand each step.
- E** Look for **verbs that describe actions you should take**, such as *press*, *use*, and *hold*.

#### PRACTICE AND APPLY

1. Explain the function of key number 10.
2. Identify the number of the key that allows you to engage the phone's locking function.

#### INSTRUCTIONS FOR USING A CELL PHONE

### A PHONE OVERVIEW

- B** Use this guide to get a quick overview of your phone's functions.



- C** 1. **Earpiece** **E**
- 2. **Flip** Flip open the case to answer incoming calls and close to end calls.
- 3. **LCD Screen** Displays messages and icons.
- 4. **Left Soft Key** Use to display the function-setting menu.
- 5. **Headset Jack**
- 6. **END/POWER Key** Use to turn the power on or off and to end a call.
- 7. **Side Keys** Use to adjust the ringer volume in standby mode and the earpiece volume during a call.
- 8. **CLEAR Key** Press to delete a single space or character. Press and hold to delete entire words. Press this key once in a menu to go back one level.
- 9. **Navigation Key** Use for quick access to messages or Web.
- 10. **Speaker Key** Use to set Speaker on or off.
- 11. **Right Soft Key** Use to select an action in a menu.
- 12. **SEND Key** Use to place or answer calls.
- 13. **Message Key** Use to retrieve or send voice and text messages.
- 14. **Alphanumeric Keypad** Use the keys to enter numbers and characters and to select menu items.
- 15. **Lock Mode Key** Use in standby mode to set the lock function by pressing and holding the key for about 3 seconds.

#### 4.4 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 can be federal, state, or local government documents. They can be speeches or historical documents. They may even be laws, posted warnings, signs, or rules and regulations. The following is a public document that has been posted on a U.S. government Web site and can be printed as a document.

#### 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** Carefully read **column headings** in the table. Items in a table are usually essential pieces of information.
- D** Be sure to read **parenthetical text** if there is any. This information may help clarify meaning, provide examples, or further explain an entry.
- E** Pay attention to **notes** and **asterisks (\*)** and their accompanying footnotes. These will help clarify exceptions or exemptions to the rules, or add additional detail.

#### PRACTICE AND APPLY

Reread the TSA page and then answer the following questions:

- Are knives allowed as a carry-on item? as a checked item?
- Name the three types of scissors that are allowed as carry-on items.
- Walking canes are allowed as a carry-on and as a checked item. Why do they need to be inspected?
- Guidelines for acceptable carry-on and checked items on flights are revised periodically. Verify that the items listed here are up-to-date by checking the Transportation Security Administration Web site: [www.tsa.gov](http://www.tsa.gov). Search the site for a list of permitted and prohibited items. Key words to look for are *Travelers* and *Prohibited Items*.

#### RULES AND REGULATIONS FOR CARRY-ON ITEMS IN AIR TRAVEL

#### Permitted and Prohibited Items

U.S. Department of Homeland Security  
Transportation Security Administration  
Arlington, VA 22202



Can I take it?	Carry-on	Checked
<b>Personal Items</b>		
Cigar Cutters	Yes	Yes
Corkscrews	Yes	Yes
Cuticle Cutters	Yes	Yes
Eyeglass Repair Tools (including screwdrivers)	Yes	Yes
Eyelash Curlers	Yes	Yes
Knitting and Crochet Needles	Yes	Yes
Knives - prohibited as carry-on except for plastic or round bladed butter knives.	No	Yes
Nail Clippers	Yes	Yes
Nail Files	Yes	Yes
Personal care or toiletries with aerosols, in limited quantities (such as hairsprays, deodorants)	Yes	Yes
Safety Razors (including disposable razors)	Yes	Yes
Scissors - plastic or metal with blunt tips	Yes	Yes
Scissors - metal with pointed tips and blades longer than four inches in length	No	Yes
Toy Transformer Robots	Yes	Yes
Toy Weapons (if not realistic replicas)	Yes	Yes
Tweezers	Yes	Yes
Umbrellas (allowed in carry-on baggage once they have been inspected to ensure that prohibited items are not concealed)	Yes	Yes
Walking Canes (allowed in carry-on baggage once they have been inspected to ensure that prohibited items are not concealed)	Yes	Yes
<b>Note</b> Some personal care items containing aerosol are regulated as hazardous materials. The FAA regulates hazardous materials. This information is summarized at <a href="http://www.faa.gov">www.faa.gov</a> , click on <i>Passengers</i> , then <i>Preparing to Fly</i> .		
<b>Medication and Special Needs Devices</b>		
Braille Note-Taker, Slate and Stylus, Augmentation Devices	Yes	Yes
Diabetes-Related Supplies/Equipment, (once inspected to ensure prohibited items are not concealed) including: insulin and insulin loaded dispensing products; vials or box of individual vials; jet injectors; pens; infusers; and preloaded syringes; and an unlimited number of unused syringes, when accompanied by insulin; lancets; blood glucose meters; blood glucose meter test strips; insulin pumps; and insulin pump supplies. Insulin in any form or dispenser must be properly marked with a professionally printed label identifying the medication or manufacturer's name or pharmaceutical label.	Yes	Yes
Nitroglycerine pills or spray for medical use (if properly marked with a professionally printed label identifying the medication or manufacturer's name or pharmaceutical label)	Yes	Yes
Ostomy Scissors All scissors with blades four inches or less	Yes	Yes
Prosthetic Device Tools and Appliances, including drill, allen wrenches, pullsleeves used to put on or remove prosthetic devices, if carried by the individual with the prosthetic device or his or her companion	Yes	Yes



## 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, statements of company policy or organizational structure, and explanations of operating procedures. Workplace documents also include memos, business letters, job applications, and résumés.

### Strategies for Reading

- A** Use **headings** and **subheadings** to help you locate information that is relevant or important to you.
- B** Read a workplace document slowly and carefully, as it may contain **details** that should not be overlooked.
- C** Notice how to contact the creator of the document. You will need this information to clear up anything that you don't understand.

### PRACTICE AND APPLY

Refer to the company policy statement to answer the following questions:

1. How long does an employee need to work at HBA before he or she is eligible for three weeks of paid vacation?
2. Under which section(s) would you look if you traveled extensively for work and were interested in insurance that specifically covered accidents while traveling?
3. Does the company offer supplemental life insurance? Does the company or the employee pay for it?
4. How much short-term disability coverage does the company provide free of charge to an employee?

### COMPANY POLICY STATEMENT

#### HBA Company Employee Benefits Policy

**A**

##### Medical Benefits

HBA offers four medical choices, which include two options that are at no cost to our employees. We also offer dental, vision, and an Employee Assistance Program at no cost to employees.

**B**

##### Retirement and Savings Plan **A**

HBA's contributions to your retirement plan are guaranteed at 5% of your annual earnings, plus up to an additional 10% variable contribution (based on company performance).

##### Life Insurance

At no cost to the employee, life insurance is provided for three times his or her annual base salary, not to exceed \$500,000. Employees may also elect to purchase supplemental life insurance for themselves, their spouse, and eligible dependent children.

##### Disability Programs

**Accidental Death and Dismemberment Insurance**—Eligible employees are covered for up to three times their annual base salary, not to exceed \$500,000, depending on the extent of injury.

**Short-Term Disability**—Eligible employees receive a short-term disability benefit of 60% of their salary and may elect to "buy-up" additional coverage to a maximum 70% benefit.

**Long-Term Disability**—Eligible employees are provided coverage at a benefit amount of 50% of their salary and may elect to "buy-up" additional coverage to a total benefit level of 67%.

**Travel Accident Insurance**—Eligible employees are covered for \$35,000 to \$500,000, depending on their annual base salary.

##### Time Off Benefits

**Vacation**—Employees earn time off at the rate of two weeks per year for the first five years of employment, three weeks per year after five years of employment, and four weeks per year after ten years of employment.

**Sick Leave**—Employees earn at a rate of one week per year.

**Holidays**—Employees are paid for eight calendar holidays. Employees also receive three floating holidays per calendar year after six months of employment.

**C**

If you have any questions, contact the HBA Human Resources Department.

## 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 to 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 on the site. Hyperlinks may lead to pages listed in the menu options or to other Web sites related in subject matter.
- F** Look for **graphic aids**, such as photos, illustrations, or animation, that will provide you with more information about the site's topic(s).

The screenshot shows a web browser window with the address bar displaying <http://www.autory-museum.org/explore/exhibits/suffrage/>. The page title is "WOMEN OF THE WEST". A navigation menu at the top right includes links for "Suffrage Home", "Timeline", "Credits", "Biographies", "Activities", and "Resources". The main content area features a large heading "This shall be the land for women: The Struggle for Western Women's Suffrage, 1860-1920". To the left is a map of the Western United States with state names and a prompt: "Click on a star or a state name for a unique story of suffrage in the American West." Below the map is a list of states: California, Colorado, Idaho, Kansas, Montana, Nevada, Oregon, Utah, and Washington. The main text area contains a paragraph about the suffrage movement, starting with "Women of the American West led the nation and the world into the struggle for female voting rights, known as the 'suffrage movement.' This remarkable suffrage success story began in 1869, when Wyoming Territory approved full and equal suffrage for scarcely one thousand women." It continues with "Contagious excitement for women's rights spread quickly across the Rocky Mountain landscape. 'This Shall be the Land for Women!' cheered western journalist Caroline Nichols Churchill upon Colorado's stunning victory by popular vote in 1893." Below this is another paragraph: "Indeed, the West soon came to symbolize political equality and opportunity as a result of women's enfranchisement--awakening the nation in its steady eastward march toward political freedom for women and all citizens. Today in the year 2000, most of the world's women enjoy the right to vote, yet a handful of nations still deny this basic right of citizenship." To the right of the text is a small photograph of a group of women. The page is annotated with letters A through F corresponding to the reading strategies.

### PRACTICE AND APPLY

1. What is the topic of this site?
2. If you were searching for information on suffrage in New Mexico, which links or hyperlinks would you use?
3. Who has produced this Web site?
4. Verify the information on women's suffrage in the Wyoming Territory 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, a decision, or a 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.

<b>Claim</b>	Walt Whitman is one of the most important figures in American poetry.
<b>Reason</b>	He experimented with poetic form and content and created a quintessentially American voice in literature.
<b>Evidence</b>	His poetry influenced generations of poets. His poems celebrated the diversity and spirit of American culture.
<b>Counterargument</b>	No American poet before Whitman broke with tradition in the ways he did.

### PRACTICE AND APPLY

In the early 1900s, Elinore Pruitt Stewart (formerly Rupert), was living in Burnt Fork, Wyoming, as a homesteader, a person who received public land free of charge under the Homestead Act of 1862. In the following letter to a friend, she makes an argument for homestead living over an impoverished city existence. Use a chart like the one shown to identify the claim, reason, evidence, and counterargument in her letter.

January 23, 1913

Dear Mrs. Coney,—

. . . When I read of the hard times among the Denver poor, I feel like urging them every one to get out and file on land. I am very enthusiastic about women homesteading. It really requires less strength and labor to raise plenty to satisfy a large family than it does to go out to wash, with the added satisfaction of knowing that their job will not be lost to them if they care to keep it. Even if improving the place does go slowly, it is that much done to stay done. Whatever is raised is the homesteader's own, and there is no house-rent to pay. This year Jerrine cut and dropped enough potatoes to raise a ton of fine potatoes. She wanted to try, so we let her, and you will remember that she is but six years old. We had a man to break the ground and cover the potatoes for her and the man irrigated them once. That was all that was done until digging time, when they were ploughed out and Jerrine picked them up. Any woman strong enough to go out by the day could have done every bit of the work and put in two or three times that much, and it would have been so much more pleasant than to work so hard in the city and then be on starvation rations in the winter.

To me, homesteading is the solution of all poverty's problems, but I realize that temperament has much to do with success in any undertaking, and persons afraid of coyotes and work and loneliness had better let ranching alone. At the same time, any woman who can stand her own company, can see the beauty of the sunset, loves growing things, and is willing to put in as much time at careful labor as she does over the washtub, will certainly succeed; will have independence, plenty to eat all the time, and a home of her own in the end.



## 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
<b>Appeals by Association</b>	
<b>Bandwagon appeal</b> Suggests that a person should believe or do something because “everyone else” does	Join the millions who’ve contributed to The Cause: buy your ‘Be Well’ bracelet today.
<b>Testimonial</b> Relies on endorsements from well-known people or satisfied customers	DJ Super Dawg keeps songs spinning all day long with his new CompactM3 disc player. Give it a whirl!
<b>Snob appeal</b> Taps into people’s desire to be special or part of an elite group	In Smart and Sassy cosmetics, you’ll look and feel like the princess you are.
<b>Transfer</b> Connects a product, candidate, or cause with a positive emotion or idea	Rediscover peace and tranquility with Back in Balance aromatherapy candles.
<b>Appeal to loyalty</b> Relies on people’s affiliation with a particular group	Only Substantial Bank offers long-term customers better rates.
<b>Emotional Appeals</b>	
<b>Appeals to pity, fear, or vanity</b> Use strong feelings, rather than facts, to persuade	The cost of one candy bar can help buy a whole meal for a starving family.
<b>Word Choice</b>	
<b>Glittering generality</b> Makes a generalization that includes a word or phrase with positive connotations, such as <i>freedom</i> and <i>honor</i> , to promote a product or idea.	Improve your children’s future: plant a tree on World Tree Day.

## PRACTICE AND APPLY

Identify the persuasive techniques used in the model.

### The Real Scoop

On my last trip to the Splendid Dan’s Ice Cream Shoppe to get a Swirling Fantasia Double Dip Delight, I was thrilled to find yet another reason that makes buying dessert at Dan’s feel so splendid. During the next 30 days at the downtown location, a whopping 40 percent of Dan’s proceeds will go toward helping the homeless in our city. Forty percent! No wonder so many local celebrities, like news anchor Tandy Marquez and Mayor Donald Townsend, have been spotted at Dan’s. They know that with each purchase, they are also providing food, clothing, and shelter for those in need. If you join them, you’ll have not only the most amazing ice cream on the planet, but also the added joy of providing life’s basic necessities to the less fortunate. It’s the least we can do to better our city, so stop by Splendid Dan’s—he’s got the “real scoop.”

## 5.3 ANALYZING LOGIC AND REASONING

When you evaluate an argument, you need to look closely at the writer’s logic and reasoning. In doing 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**. Here is an example of inductive reasoning.

#### SPECIFIC FACTS

**Fact 1** Harriet Beecher Stowe’s *Uncle Tom’s Cabin* helped alert Americans to the horrors of slavery.

**Fact 2** Rachel Carson’s *Silent Spring* helped make the public aware of the dangers of overuse of pesticides.

**Fact 3** Betty Friedan’s *The Feminine Mystique* prompted women to seek equal rights.

#### GENERALIZATION

Literature can sometimes help to shape public opinion.

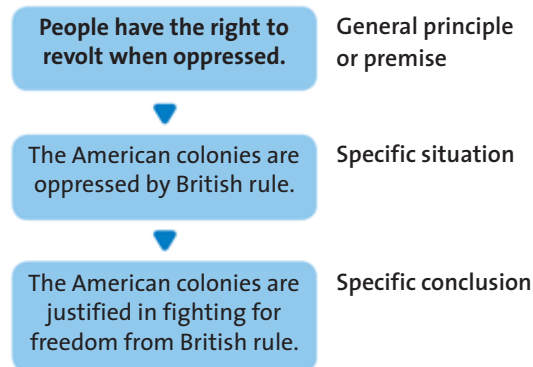
## Strategies for Determining the Soundness of Inductive Arguments

Ask yourself the following questions to evaluate an inductive argument:

- **Is the evidence valid and 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 the basis for the conclusion and has avoided logical fallacies, such as circular reasoning and oversimplification.
- **Is the evidence drawn from a large enough sample?** The three facts listed in the example are enough to support the claim. By qualifying the generalization with words such as *sometimes*, *some*, or *many*, the writer indicates 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**. 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 may want to identify the general principle for yourself.
- **Is the general principle sound?** Don't assume the general principle is sound. Determine whether it is proven.
- **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 government offices were closed last Monday.	
Accurate Deduction	Inaccurate Deduction
West Post Office is a government office; therefore, West Post Office was closed last Monday.	Soon-Lin's Spa was closed last Monday; therefore, Soon-Lin's Spa is a government office.

The conclusion that Soon-Lin's Spa is a government office does not make logical sense because other factors determine whether or not it is a government office.

### PRACTICE AND APPLY

Identify the mode of reasoning used in the following:

Detailed research shows that using a cell phone while driving is a key cause of traffic accidents. Many states have already passed laws making "hands free" devices mandatory for cell phone users while driving. However, ear pieces or speaker phones provide very few true safety benefits. The problem is not the way in which a driver is distracted, but the distraction itself. Looking up a phone number, dialing, and concentrating on the conversation can all take a driver's focus, and eyes, off the road.

Betsie Edens, a 19-year-old college student, says she uses her cell phone to get in touch with family, old friends, and fellow college students while making the three-hour drive from her parent's house to Denton State University. "I talk on the phone or send text messages at least two and a half of the three hours it takes to get there," she says.

Betsie is one of millions of teenagers worldwide who do more talking on a cell phone than safe driving. It is time these unsafe drivers focus more on the road and less on their friends' gossip. For the sake of everybody's safety, cell phones must be turned off while on the road.

## Identifying Faulty Reasoning

Sometimes an argument at first appears to make sense but isn't valid because it is based on a fallacy. A **fallacy** is an error in logic. Learn to recognize these common fallacies.

TYPE OF FALLACY	DEFINITION	EXAMPLE
<b>Circular reasoning</b>	Supporting a statement by simply repeating it in different words	Sport utility vehicles are popular <b>because more people buy them than any other category of new cars.</b>
<b>Either/or fallacy</b>	A statement that suggests that there are only two choices available in a situation that really offers more than two options	<b>Either</b> we raise the legal driving age <b>or</b> accidents caused by teenage drivers will continue to happen.
<b>Oversimplification</b>	An explanation of a complex situation or problem as if it were much more simple than it is	If we would only be more tolerant of people's differences, there would be <b>no more wars.</b>
<b>Overgeneralization</b>	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> .	<b>Every time</b> I want to do something my way, my parents say no.
<b>Stereotyping</b>	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.	<b>People who work for large corporations</b> are followers, not leaders.
<b>Attacking the person or name-calling</b>	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 governor wants to eliminate candy machines in school cafeterias, but <b>he doesn't know what he's talking about.</b>
<b>Evading the issue</b>	Refuting an objection with arguments and evidence that do not address its central point	I know I wasn't supposed to use the car last night, <b>but I did fill up the tank and check the tire pressure.</b>
<b>Non sequitur</b>	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.	Mr. Crandall is my guidance counselor. <b>I will definitely get accepted to a private college.</b>
<b>False cause</b>	The mistake of assuming that because one event occurred after another event in time, the first event caused the second one to occur	The cheerleading squad did the Super Slam Dance, <b>and because of that, Donny slam-dunked the basketball, and we won the game.</b>
<b>False analogy</b>	A comparison that doesn't hold up because of a critical difference between the two subjects	Jenny didn't do well in Spanish, <b>so she'll probably fail German as well.</b>
<b>Hasty generalization</b>	A conclusion drawn from too little evidence or from evidence that is biased	Two jet planes crashed this year. <b>Air travel is extremely unsafe.</b>



## PRACTICE AND APPLY

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

Elephants should be banned from circuses. Leaders of circus companies claim that healthy living environments are provided for the animals, but they, like most business owners, are liars. Sharp bullhooks are used for training, and the elephants are beaten severely everyday. Abuse makes animals more aggressive, everyone knows that. In the last 15 years, captive elephants have killed 65 people and injured 130, so it is clear the elephants are abused by their trainers. Legislation to stop this cruelty should be passed immediately!

## 5.4 EVALUATING PERSUASIVE TEXTS

Learning how to evaluate persuasive texts and identify 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:** *The superior All-Star Road Warrior offers unparalleled excellence in all-wheel-drive capability and can outperform any car on the road.* (*Superior, unparalleled, excellence, and outperform* have 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 the new administration took office, unemployment rates have been cut in half.* (The writer does not include information about legislation, passed by the previous administration, that created thousands of jobs.)

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 opinions 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 or 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.

In our city neighborhood, unnecessary speed bumps are being built on residential streets. Cars park bumper to bumper along both sides of the street, day and night. There is no place to pull over, causing cars to stop in the middle of the street to pick up and drop off passengers. My point is that it is impossible to drive fast on these streets anyway! Why do no-good politicians spend a lot of taxpayer money on a ridiculous irritation for drivers? They must figure wrongly that either they build speed bumps, or some little kid will get killed. That's never happened and it never will.

### 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 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 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 town needs an ice skating rink. Everybody knows that ice skating is the only real way to learn balance and coordination, while also exercising. It is, after all, an Olympic event. That is why I believe it is the responsibility of the town council to put aside funding for a year-round ice skating rink.

Our town has always believed that our children's future relies on good development. For intellectual stimulation, the council has provided the public library and the Nature Museum. For creativity, the council has funded the Community Art Center, where kids can learn to make pottery, paint, dance, and sing. But when it comes to a place where youth can go to develop physical skills of balance, rhythm, and strength, we have absolutely nothing.

We also need a rink because ice skating is fun! The town council members are themselves boring individuals and don't think kids should have fun. As one member put it, "There are many places in this town built especially with youth in mind. Ice skating is not a top priority on our list of community needs this year." They obviously feel this way because our football team came in fifth in the conference last year.

But the biggest reason we need an ice skating rink is so that kids can have a place to ice skate. And let's not forget, adults like ice skating, too. Most of the people who make it to the Olympics are over 18.

Either the town council will help our children develop by putting up the rink, or they prove themselves stingy politicians who do not have the town's best interest at heart.

## 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 only the title, headings, graphic aids, and highlighted words of the text, as well as the 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 to 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 diminish 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?
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.*



## WRITING TOOLS

Go to the **Writing Center** at **ClassZone.com** for interactive models, publishing ideas, and other support.

## 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.

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

### 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. Or you may need to record information from different sources for an essay or a research paper. 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 they 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

- 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?

## 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 11–13.*

## 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

Although she wrote nearly 1,800 poems, Emily Dickinson probably did not want to publish any of them. Most of her poems were first published almost 100 years after they were written.

**Provide a Description** A vivid description sets a mood and brings a scene to life for your reader. In the following model, details about a horse's actions set the tone for an essay about horse training.

#### MODEL

Dust flew as the horse stomped the ground. The puffs of moisture blowing from his nostrils and the laid-back ears let the spectators know the stomping was not some clever performance. As the trainer approached cautiously, she could see the wild look in the horse's eyes.

**Pose a Question** Beginning with a question can make your reader want to read on to find out the answer. The following introduction asks questions about the fate of a well-known and respected writer.

#### MODEL

Zora Neale Hurston was one of the most successful writers of the Harlem Renaissance period. She wrote plays, novels, and essays that were enthusiastically received. How did it happen that such a talented and popular author died in poverty?

**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 interview with a retired school teacher.

#### MODEL

"Down in the valley

Where the green grass grows. . . ."

The words and rhythm of the chanting children on the playground brought tears to Clara Jones's eyes. Though she could barely see the forms of the youngsters, she knew exactly the structure of the old jump-rope game they played.

I began softly to ask her about her 45 years of teaching at Pleasant Hills Elementary School.



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

**MODEL**

Do you know how many trees will be cut down for the new shopping mall to be built? Do you know how many families will have to give up their homes so that some shoppers can have yet another department store that sells the same things as five others in our area?

**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 “The Death of the Hired Man,” Robert Frost uses the hushed conversation of a husband and wife to explore the meaning of a lonely person’s life. The whole poem seems to take place in whispers, though the message is strong.

**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**

Cats purr when they are being stroked by humans. Cats purr when they cuddle up with other cats. Many cats purr when they are in the veterinarian’s office. Some cats purr when they are frightened. Since cats seem to purr in situations of both joy and stress, the cause of purring is still a mystery to humans.

**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 a frustrated writer trying to begin writing.

**MODEL**

He picked up his pencil at 9:27 and set it down purposefully on the tablet. A minute or so passed. Well, maybe he should sharpen the pencil. That took 30 seconds—now 9:29. He set his pencil down again. He readjusted his chair. He raked his left hand through his thick hair. Was there a spot of thinning hair? He got up to go look in the mirror. No, not yet. At 9:31 he sat down again and took up the pencil. This time he moved the tablet a little to the right.

### 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

After you figure out how big to make the model ship for your film of a shipwreck, you will need to take some other factors into account as well. You will have to figure out how much to stir the water and what speed to set the film. Perhaps even more important is to be sure no real objects at full size can be seen by the camera. In other words, don't let your towels and soap dish sneak into the picture and be sure the cat is locked out of the bathroom.

## 2.3 TRANSITIONS

Transitions are words and phrases that show connections among 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

Two rows of corn grew along the south side of the garden. In front of them stood the tomatoes climbing on wire enclosures and a couple of okra plants. In the middle rows were medium-height plants—bush beans, peas, potatoes, and a few peppers. Low-growing plants filled the front of the garden—radishes on the right, then rows of lettuce, spinach, and onions. On the left, squash and cucumber vines spread over the ground.

**Degree of Importance** Transitional words and phrases 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

There are several reasons to eat plenty of fresh fruits and vegetables. The most important reason is that they help to fortify your immune system!

**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

Although I like to shop in the big stores in the mall, when I'm really serious about buying something I go to a small store. Like big stores, many small stores carry a good selection of merchandise. Whereas the big stores may have lower prices, the small stores have more personal service and clerks who know about the products they sell.

**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**

Due to the unusual amount of rain this summer, the grass is still lush and green in August.

## 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**

In Robert Frost's "The Death of the Hired Man," a sad human life unfolds in the whispered conversations between Mary and Warren. Quiet compassion is also evident and is the point of the poem.

**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 for preventing unwanted cats and dogs.

**MODEL**

Considering how many kittens, puppies, cats, and dogs are put to sleep or die on the streets, don't you think it makes sense that all household pets be spayed or neutered?

**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**

Help protect animals from careless humans. Volunteer at an animal shelter. Distribute literature around your neighborhood.

**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 the city council approves the new shopping mall, we will lose the woodlands that help make our neighborhood quiet and attractive. In their place, we will have traffic congestion, exhaust fumes, bright lights long into the night, and a source of danger to our children.

**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**

Patricia McKissack's biography gives a strong picture of W. E. B. Du Bois, who was a link between Frederick Douglass, whom he knew early in life, and Martin Luther King Jr., whom he knew late in life.

## 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

A student who has an eye for beautiful gardens might consider a career in landscape architecture. The American Society of Landscape Architects has over 12,000 members, up 20 percent in the last five years. The average income of landscape architects is \$74,644, which is higher than that of building architects.

**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

Sliding along on her cross-country skis, Sasha felt she was truly on top of the world. The action of the snow, skis, and sturdy boots massaged her feet. She opened her mouth to taste the sprinkles of snow. The view was a rainbow of color as snowflakes made tiny speckled prisms on her goggles.

**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

The East India Company had a monopoly on supplying tea to the American Colonies. Tea shipments took on the symbolism of the increasing tyranny of the English government. On December 16, 1773, a group of about 150 colonists put burnt cork on their faces, dressed as Mohawk warriors, boarded the tea-carrying ships, and proceeded to dump the entire tea cargoes into Boston Harbor.

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

#### MODEL

Many of the stars and galaxies we see at night are showing us light from ancient times. Who knows where they really are today? For example, the light from the galaxy Andromeda has taken over 2 million years to get here.

**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

Do you know anyone who says “you all” to mean “the group of you”? “Have you all seen this movie?” McCrum, Cran, and MacNeil explain in *The Story of English* that this famous Southern expression comes from a Scots-Irish translation of the plural for *you*. They say the expression “is typical both of Ulster and of the (largely southern) states of America.” Did you all know that?

## 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 senses 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 feelings 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.

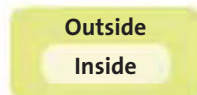
EXAMPLE 1



EXAMPLE 2



EXAMPLE 3



EXAMPLE 4



**MODEL**

Peering through the goggles, the diver surveyed the reef. To the left, a school of silvery fish swam near the surface. Below them, the reef was a rainbow of color. In the middle of the scene, bright, tiny fish nosed along the reef. Below them on the sand, a crab looked for food. Further right, a cluster of fan coral waved its purple fronds in the gentle current. Beyond it lay the barnacle-encrusted shape of a ship's propeller.

**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 see after that



What you focus on last

**MODEL**

Rain pelted against the windshield. Robbie narrowed his eyes to try to see the road in the brief clearing spasms between swipes of wiper blades. He could barely see that there was a little clearing far off in the horizon. Dark clouds made distinct shapes. Suddenly he noticed that against a small patch of lighter color was a swirling black cloud beginning to take the shape of a funnel.

**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**

I checked my backpack for the comforting essentials. Book? Yes. Journal and pencil? Yes. Water bottle? Yes. Tissues? Yes. Then I checked for the required essentials. Passport? Yes. Airline ticket? Yes. Map? Yes. Last of all, I checked the most important possession for this trip—a light heart and a sense of adventure. I was beginning my first real vacation in two years!

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

For more information, see *Writing Workshop: Biographical Narrative*, pages 598–605.

### 4.1 KEY TECHNIQUES

**Identify the Main Events** What are the most important events in your narrative? Is each event needed to tell the story?

**Describe the Setting** When do the events occur? Where do they take place? How can you use setting to create mood and to set the stage for the characters and their actions?

**Depict Characters Vividly** What do your characters look like? What do they think and say? How do they act? What details can show what they are like?

**TIP** Dialogue is an effective means of developing characters in a narrative. As you write dialogue, choose words that express your characters' personalities and that show how the characters feel about one another and about the events in the plot.

### 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

A contemporary Navajo boy in New Mexico is nearing adulthood. His father wants him to learn the lore of his ancestors. His mother wants him to prepare for school instead.

The boy wants to please both his parents. He goes into the mountains to seek wisdom.

Animals visit the boy, representing both the old ways and the new.

The boy finds that he does not have to disappoint either parent. He finds that he must work hardest on learning what he himself is best suited for.

**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.

#### MODEL

Mr. Robbins picked up the small, white ball that had just smashed his kitchen window and felt angry that the boys playing across the street could be so careless. Then he remembered a summer day over 50 years ago, when he himself had hit a home run – right into the Nelsons' living room. How frightened he had been when Mrs. Nelson walked out of her front door, holding the baseball! But she had simply laughed as she gave it back to him and said, "Boys will be boys." Mr. Robbins shook his head at the memory and looked back at his broken pane of glass.



**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**

The day after their high school graduation, Angela and her twin brother, Alex, decided to take their canoe out on the river that ran past their family home. They had done it many times since childhood, and the river was familiar to both of them.

For two hours they traversed the river under a calm, clear sky, but by noon, rather ominous clouds had rolled in. Meanwhile, they had floated far downstream, and had taken a winding inlet off the river. Soon, they heard thunder in the distance, and Angela looked off to the southwest where she had noticed lightning. She alerted Alex and insisted they turn back immediately. Alex did not seem concerned, however, and refused to go back.

As the storm began to get nearer, Angela again insisted they turn around, but Alex, who was steering the boat, said the storm was too far away to hurt them. As the rain began to fall on them, Angela began to plead with her brother that they either pull over to the shore or turn back immediately. To prove her point, she stopped paddling.

Alex ignored his sister and continued to paddle himself and steer them further downstream. Finally a bolt of lightning hit close by, and the rain started to pour. "Now do you believe me?!" shouted Angela through the driving rain. Alex turned the boat toward shore and didn't say a word.

Describe  
main  
characters and  
setting.

Present  
conflict.

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

Present  
resolution or  
outcome of  
conflict.

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 organized in different ways. The examples that follow demonstrate point-by-point organization and subject-by-subject organization.

**Option 1: Point-by-Point Organization****EXAMPLE**

I. Different beliefs about burial practices.

Point 1

**Subject A.** Leon: traditional Laguna way.

**Subject B.** Father Paul: last rites and a funeral mass.

II. Both want a proper burial.

Point 2

**Subject A.** Leon: painted face, feather in hair, body to graveyard, cornmeal and pollen.

**Subject B.** Father Paul: decide whether to sprinkle holy water without full Catholic rites.

**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

## Option 2: Subject-by-Subject Organization

### EXAMPLE

#### I. Leon:

Point 1. Believes in traditional Laguna burial.

Point 2. Proper burial: painted face, feather in hair, body to graveyard, corn meal and pollen.

#### Subject A

#### II. Father Paul:

Point 1. Believes burial requires last rites and a funeral mass.

Point 2. Must decide whether to sprinkle holy water without full Catholic rites.

#### Subject B

For more information, see *Writing Workshop: Reflective Essay*, pages 474–481; *Writing Workshop: Literary Analysis*, pages 804–811; *Writing Workshop: Comparison-Contrast Essay*, pages 1072–1079; *Research Paper*, pages 1284–1299.

## 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

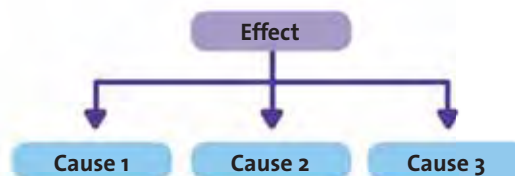
#### Successful cause-effect writing should

- 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

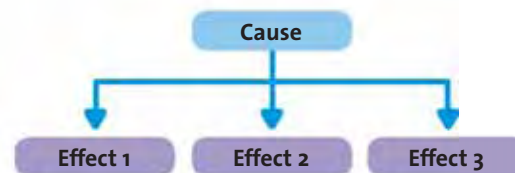
## Options for Organization

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.

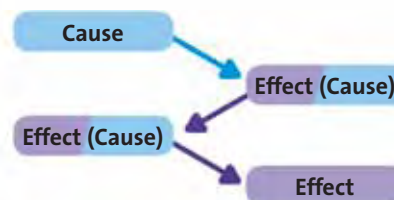


**Option 2: Cause-to-Effect Organization** If your focus is on explaining the effects of an event, such as the passage of a law, you might first state the cause and then explain the effects.



### 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

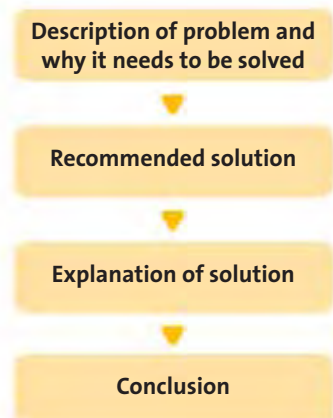
Successful problem-solution writing should

- 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

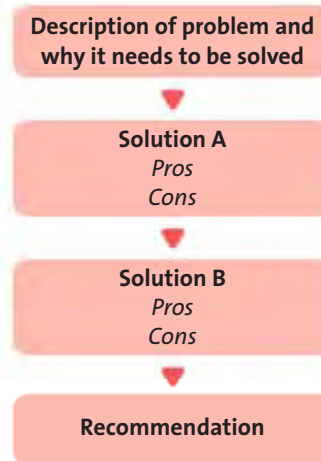
#### Options for Organization

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



For more information, see **Writing Workshop: Problem and Solution**, pages 1248–1255.

### 5.4 ANALYSIS

In writing an analysis, you explain how something works, how it is defined, or what its parts are.

#### 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

Navigating north from New Orleans

Mark Twain follows this process for his first trip as a cub pilot.

Step 1: Straighten out the boat.

Step 2: Stay close to the moored boats.

Step 3: Pass Six-Mile, Nine-Mile, and Twelve-Mile points.

Step 4: Cross the river when the calm water ends.

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

A successful riverboat pilot must be a keen observer.

The riverboat pilot must observe the surface of the river, the landmarks along the shore, and signs of nature.

Quality 1: The surface can tell of rising water or hidden hazards.

Quality 2: Landmarks tell where the boat is; pilot must recall what dangers to avoid at that point.

Quality 3: The sky can give hints about what weather may be coming.

Introduce term.

General definition.

Explain features or qualities.

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

### EXAMPLE

Piloting a riverboat requires several skills.

Part 1: recognize how weather might threaten the boat

Part 2: observe floating objects that could show a rising river; see ripples in the water surface that could indicate a hazard

Part 3: use landmarks to know where boat is and where dangers lie

Introduce subject.

Explain parts.

For more information, see **Writing Workshop: Literary Analysis**, pages 804–811.

## 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 276–283.

## 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 what additional information they will need. Decide on the tone and approach that would 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

<b>Statistics</b>	facts that are stated in numbers
<b>Examples</b>	specific instances that explain points
<b>Observations</b>	events or situations you yourself have seen
<b>Anecdotes</b>	brief stories that illustrate points
<b>Quotations</b>	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

Stop before you call your doctor for medicine to cure that cold or ease that sore throat. You might be doing your body more harm than good by taking an antibiotic.

#### Conclusion

Listen to doctors when they suggest that antibiotics should be reserved for serious illness. Take the doctor's advice to drink lots of liquids and get bed rest instead of taking drugs for a less serious illness. Maybe humanity can win the battle with microbes by slowing their evolution into supermicrobes that resist antibiotics.

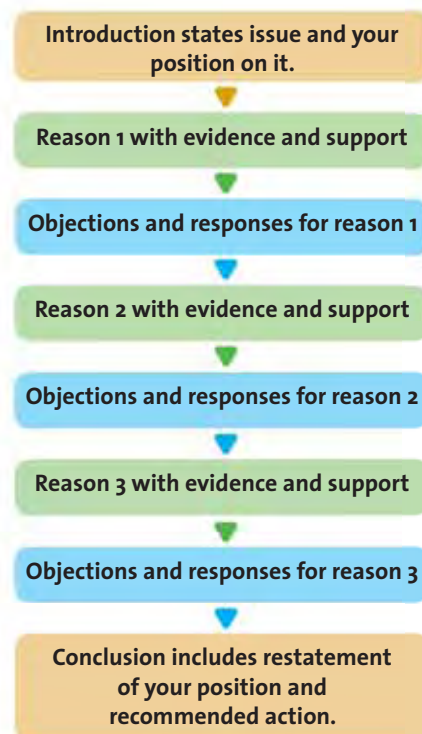
## 6.2 OPTIONS FOR ORGANIZATION

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 <b>inside</b> the workplace only.
E-mail message	Use to send correspondence <b>inside or outside</b> the company.
Letter	Use to send correspondence <b>outside</b> 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:

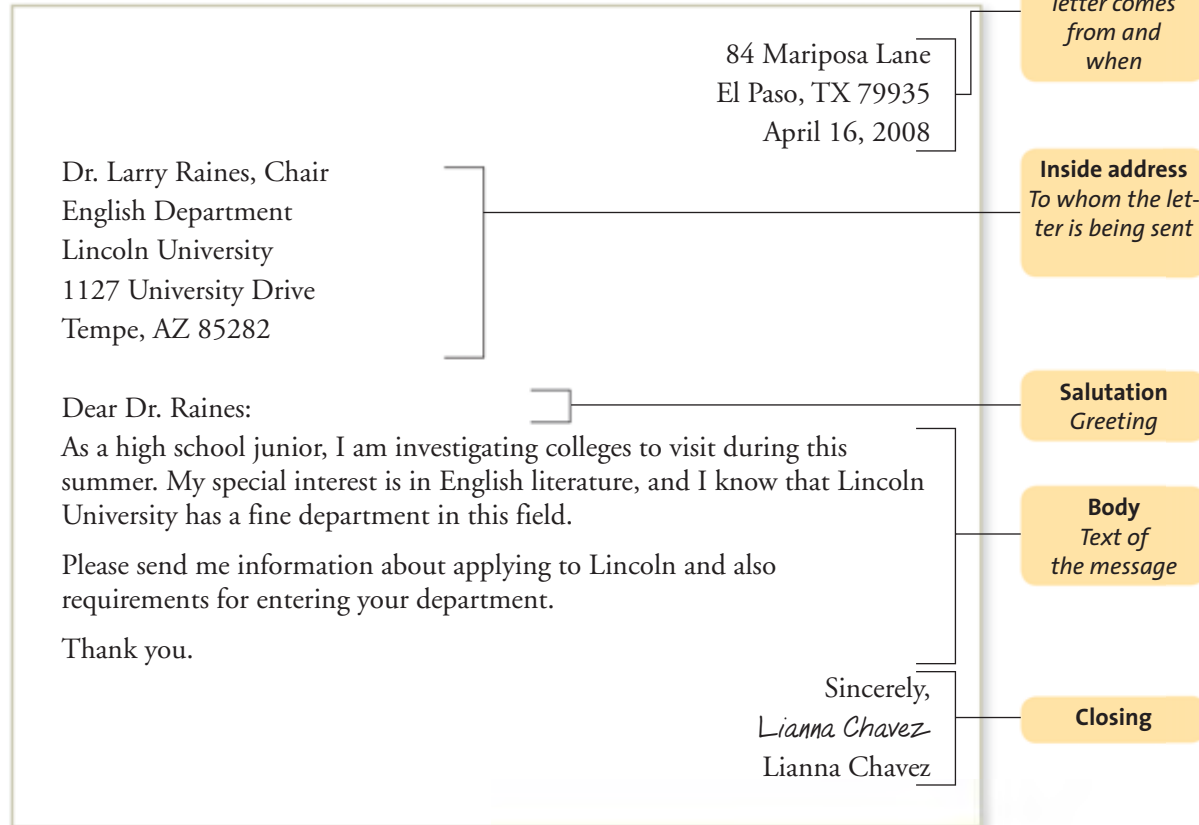
1. Draft a response to the letter. Then revise your letter as necessary according to the rubric at the beginning of this section. Make sure you have included the necessary information and have written in an appropriate tone. Proofread your letter for grammatical errors and spelling mistakes. Follow the 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

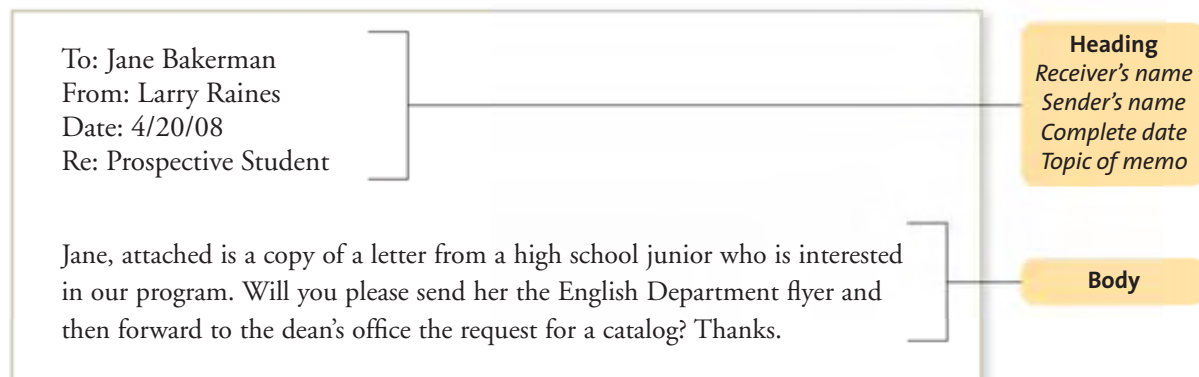
Business letters usually have a formal tone and a specific format as shown below. The key to writing a business letter is to get to the point as quickly as possible and to present your information clearly.

#### MODEL: BUSINESS LETTER



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



**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	FIRST NAME	MIDDLE NAME	IF UNDER 18, AGE
Kohl	Rachel	Elaine	16
STREET ADDRESS	CITY	STATE	ZIP
3240 Maple Dr.	St. Augustine	FL	32080
IF EMPLOYED, AND YOU ARE UNDER 18, CAN YOU FURNISH A WORK PERMIT? YES / NO			
YES			
TELEPHONE NUMBER		SOCIAL SECURITY NUMBER	
904/555-1234		525-88-0723	
POSITIONS APPLIED FOR: FULL TIME PART TIME X TEMPORARY			

EDUCATION

NAME OF SCHOOL	GRADUATED? YES / NO	NUMBER OF YEARS COMPLETED
N/A	No	2
HIGH SCHOOL		
Riverside High School		
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	Riverside 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

JOSEPH L. JASPER

361 Alameda

Santa Fe, NM 87501

Objective

A summer position as a department store clerk

Qualifications

Ability to use computer

Excellent skills in mathematics

Cheerful, friendly disposition

Work Experience

2006—present—Part-time employment as cashier at college bookstore, Colorado College, Colorado Springs, CO

Summer 2006—Held clerk position at Drake’s Department Store, Santa Fe, NM

Winter Vacation 2005, 2006—Part-time clerk at Big Four Drug Store, Colorado Springs, CO

Education

Our Lady of Light High School, Class of 2006

Completing freshman year at Colorado College

Extracurricular Activities

High School: Chorus, Math Club, first-string basketball

College: Chorus, Freshman Honor Society

Hobbies

Puzzles, basketball, reading

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.

Sometimes you may have to write technical documents, such as a list of procedures for conducting a meeting, a manual on rules of behavior, or the minutes of a meeting. These documents contain written descriptions of rules, regulations, and meetings and enable organizations and businesses to run smoothly. These bylaws for a poetry club include a description of the organization and information about how the club operates.

#### MODEL: BYLAWS DOCUMENT

##### Article I Name

SECTION 1. The name of this organization is the Free Verse Poets Society of North Shore High School.

##### Article II Purpose

SECTION 1. The purpose of this organization is to stimulate young developing poets, to create enthusiasm for poetry, to promote the scholarly study of poetry, and to inform the school and community about poetry.

##### Article III Membership Requirements

SECTION 1. To qualify for membership, a candidate must be a student at North Shore High School.

SECTION 2. Membership in Free Verse Poets Society is voluntary. However, all members are required to attend semimonthly meetings, participate in any club fundraisers, and assist in the quarterly publication of the club newsletter, *Plutonian Shore*.

##### Article IV Meetings

SECTION 1. Meetings will be held twice a month on a day designated by voting members. Meetings will be held in a classroom designated by the faculty advisor.

SECTION 2. A quorum shall consist of eight (8) members; at least two (2) student officers and the faculty advisor are required to be present at each meeting.

SECTION 3. All student officers are voting members of the Free Verse Poets Society; however, the faculty advisor may be called upon in the event of an evenly split vote.

##### Article V Officers

SECTION 1. This organization shall be governed by a faculty advisor and a panel of four (4) student officers: the president, vice-president, scribe, and treasurer. Each student officer will be elected at the start of the school year.

SECTION 2. For members to be eligible for election, they must have served one (1) year as a member in the Free Verse Poets Society. Freshmen are not eligible for election. Only seniors are eligible for the office of society president.

SECTION 3. The president will preside over regular and special meetings.

SECTION 4. The vice-president will guide activities of appointed committees.

SECTION 5. The scribe will record and distribute meeting minutes.

SECTION 6. The treasurer will be responsible for all money collected by the society.

#### 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 bylaws for 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. With an abundance of information at your fingertips, knowing where to go, how to access information, and how to record your findings are important skills and strategies.



**WRITING TOOLS**

For research tools and strategies, visit the Research Center at [ClassZone.com](http://ClassZone.com).

## 1 Finding Sources

The **library** or **media center** and the **Internet** are the first places you will begin your research. Both the library and the Internet offer a wealth of resources, which include reference works, books, newspapers and periodicals, film, databases, catalogs, 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
<b>Encyclopedias</b> —detailed information on nearly every subject, arranged alphabetically	<i>Encyclopaedia Britannica</i> <a href="http://Encyclopedia.com">Encyclopedia.com</a> <i>Encyclopedia of Economics</i>
<b>Dictionaries</b> —word definitions, spellings, usage, pronunciations, and origins	<i>The American Heritage Dictionary</i> <i>Bartlett's Familiar Quotations</i>
<b>Almanacs and Yearbooks</b> —current facts and statistics	<i>World Almanac and Book of Facts</i>
<b>Thesauri</b> —lists of synonyms and antonyms	<i>Roget's International Thesaurus</i>
<b>Biographical References</b> —information on the lives of noteworthy people	<i>The Riverside Dictionary of Biography</i> <i>The International Who's Who</i>
<b>Atlases</b> —geographical and historical maps, charts, and graphics	<i>Rand McNally Atlas of the World</i>
<b>Directories</b> —names, addresses, and phone numbers of people and organizations	telephone books lists of business organizations, agencies, and publications
<b>Indexes</b> —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 and 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 Reliable Books**, page 1277.

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
<b>Newspapers</b> —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>
<b>Magazines</b> —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>
<b>Journals</b> —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 1276.

### 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 various other content. 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 otherwise 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?

## 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. Formerly filed in labeled drawers in libraries, listings can now be accessed from a library's Web site on the Internet.

## 1.6 OTHER RESOURCES

In addition to reference works found in the library or media center and on the Internet, you can get information from the following sources: 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 penguins, which part of the book would you search in order to find information on emperor penguins, a specific type of penguin?
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 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. This 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 *recording studio* (and not just *recording* or just *studio*), use quotation marks around the entire phrase. For instance, “recording studio” will provide results using those words in that order.
- If necessary, replace the end of a word with an asterisk. For example, the keyword *music\** leads to sites that contain *music*, *musician*, and *musicianship*.

**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, *internship* AND *radio* 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 (*job* OR *career*).
- The word NOT—or, for some search engines, a minus sign—excludes unwanted terms from the search (*songwriting* NOT *commercials*).

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, such as 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 and of NASA, the FBI, and other government agencies and offices
- .MIL** United States military—official sites of the army, navy, air force, and marines, as well as of the Department of Defense and related agencies
- .NET** network—product information and sales
- .ORG** organization—charities, libraries, and other nonprofits; political parties

For more information, see *Online Resources*, pages 1271–1274.

## 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, firsthand information is by interviewing experts, conducting surveys, and recording data from your own observations, fieldwork, 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 shipwrecks on the Great Lakes, you might interview someone from the Great Lakes Maritime Society or a captain of a ship on the Great Lakes. 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 in his or her own words. For example, if you were writing a paper on Native Americans and reservation life, you might want to include an oral history of someone who is experiencing that life and who knows how his or her tribe came to live on the reservation. 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 ask multiple-choice questions, yes/no questions, open-ended questions, true/false questions, or questions that refer to a rating scale. Prepare 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 your 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 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 other graphic aids 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 an event related to your topic. For example, you might visit a movie set to learn more about how movies are made and then record the activity you observed. 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.

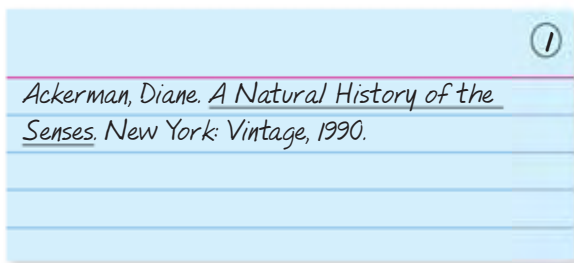
## 2 Collecting Information

Once you have located your sources, you will need to sort through the information. To make it 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 TAKING NOTES

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

**Source cards**—You will need to document the sources where you find your information or evidence so that you can credit the sources in your work. To create source cards, record on a separate index card all the information needed to identify each source you use in your research. Number each source card so that you can easily refer to it when you take notes and add documentation to your report, as in this example for a book.



#### HERE'S HOW

##### MAKING SOURCE CARDS

Follow these guidelines when you make source cards:

- **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, the date when you accessed the site, and the document's address (in angle brackets).

**Note cards**—As you read your sources, write down all relevant facts, quotations, statistics, anecdotes, and examples on separate index cards, or **note cards**. When you're ready to draft your paper, you can arrange and organize the cards in different ways to present the information and then choose the best method of organization. Here is an example of a note card with an exact quotation from the Diane Ackerman book.

##### *Insects and photoreception*

1

"Bees can judge the angle at which light hits their photoreceptors, and therefore locate the position of the sun in the sky, even on a partly cloudy day" (265).

#### HERE'S HOW

##### TAKING NOTES

Follow these guidelines as you take your notes:

- **Use a separate index card** for each piece of information.
- **Write a heading** on each card, indicating the subject of the note.
- **Write the number of the corresponding source card** on each card.
- **Put direct quotations in quotation marks.**
- **Record the number of the page** where you found the material.

When recording information on note cards, 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 arranged your note cards in a pattern of organization 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 numerals and lowercase letters.

### MODEL: SENTENCE OUTLINE

**Introduction:** The human senses are varied and differ from those in animals.

- I. Humans are believed to have five senses: sight, hearing, touch, taste, and smell.
  - A. Aristotle, a Greek philosopher, first categorized the senses.
  - B. Modern physics and physiology reclassified the senses.
- II. Photoreceptors are those sense organs in living organisms that react to light.
  - A. The human eye is a photoreceptor.
  - B. Animal photoreception can be superior to that of humans.
    - 1. Insects have specialized eyes.
    - 2. Nocturnal animals can see in the dark.
    - 3. Some animals see the world in colors that are different from those perceived by humans.

### MODEL: TOPIC OUTLINE

**Introduction:** The human senses are varied and differ from those in animals.

- I. Five senses in humans
  - A. First categorization of senses
  - B. Modern reclassification of senses
- II. Photoreception
  - A. Human sight and photoreception
  - B. Animal sight and photoreception
    - 1. Insects
    - 2. Nocturnal animals
    - 3. Animals vs. humans in perceiving colors

## 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 in areas such as 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.



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.

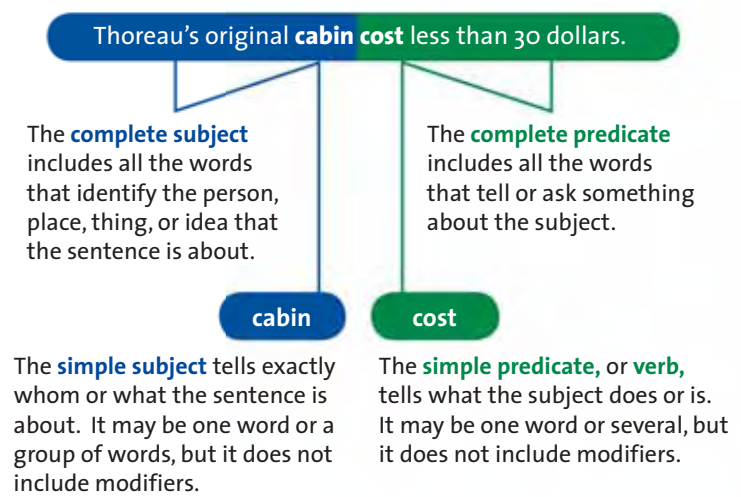
Quick Reference: Parts of Speech

Part of Speech	Function	Examples
<b>Noun</b>	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	coyote, hunter, spear, bonfire
Proper	names a specific, one-of-a-kind person, place, or thing	Rainy Mountain, Virginia, Puritans
Singular	refers to a single person, place, thing, or idea	field, pony, child, man
Plural	refers to more than one person, place, thing, or idea	fields, ponies, children, men
Concrete	names something that can be perceived by the senses	lemon, shores, wind, canoe
Abstract	names something that cannot be perceived by the senses	fear, intelligence, honesty
Compound	expresses a single idea through a combination of two or more words	birthright, folk tale, Sky-World
Collective	refers to a group of people or things	species, army, flock
Possessive	shows who or what owns something	America’s, Douglass’s, men’s, slaves’
<b>Pronoun</b>	takes the place of a noun or another pronoun	
Personal	refers to the person(s) 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

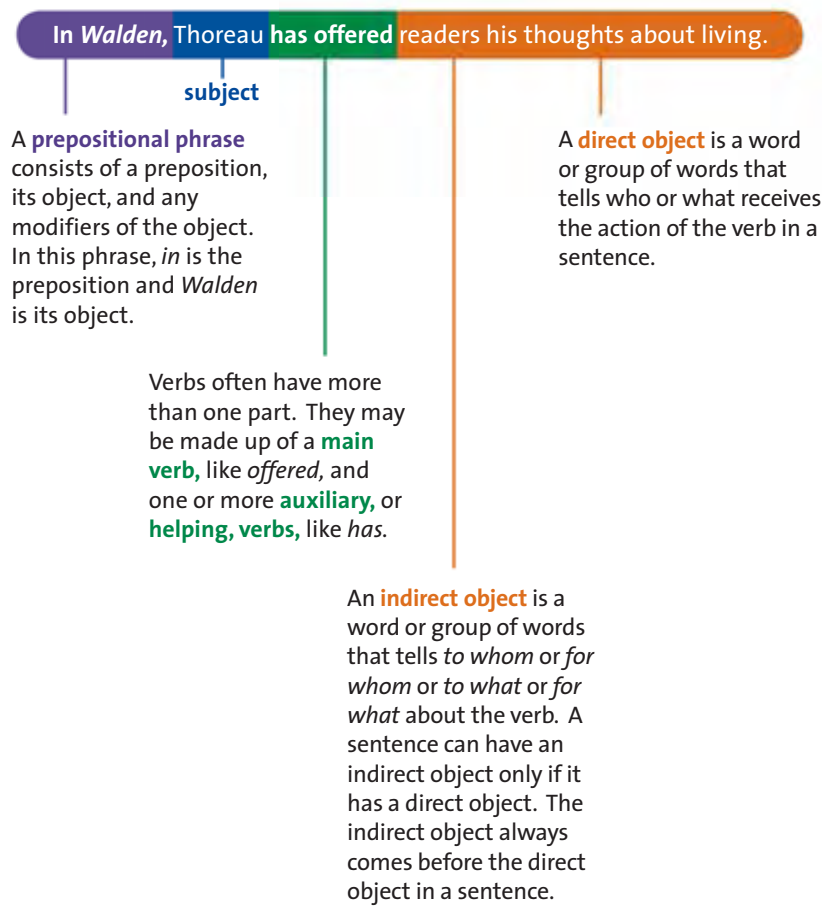
PART OF SPEECH	FUNCTION	EXAMPLES
<b>Verb</b>	expresses an action, a condition, or a state of being	
<b>Action</b>	tells what the subject does or did, physically or mentally	run, reaches, listened, consider, decides, dreamed
<b>Linking</b>	connects the subject to something that identifies or describes it	am, is, are, was, were, sound, taste, appear, feel, become, remain, seem
<b>Auxiliary</b>	precedes the main verb in a verb phrase	be, have, do, can, could, will, would, may, might
<b>Transitive</b>	directs the action toward someone or something; always has an object	The wind <b>snapped</b> the young tree in half.
<b>Intransitive</b>	does not direct the action toward someone or something; does not have an object	The young tree <b>snapped</b> .
<b>Adjective</b>	modifies a noun or pronoun	<b>frightened</b> man, <b>two</b> epics, <b>enough</b> time
<b>Adverb</b>	modifies a verb, an adjective, or another adverb	walked <b>out</b> , <b>really</b> funny, <b>far</b> away
<b>Preposition</b>	relates one word to another word	at, by, for, from, in, of, on, to, with
<b>Conjunction</b>	joins words or word groups	
<b>Coordinating</b>	joins words or word groups used the same way	and, but, or, for, so, yet, nor
<b>Correlative</b>	used as a pair to join words or word groups used the same way	both . . . and, either . . . or, neither . . . nor
<b>Subordinating</b>	introduces a clause that cannot stand by itself as a complete sentence	although, after, as, before, because, when, if, unless
<b>Interjection</b>	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
<b>End Marks</b> period, question mark, exclamation point	end a sentence	The games begin today. Who is your favorite contestant? What a play Jamie made!
period	follows an initial or abbreviation  <b>Exception:</b> 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
<b>Comma</b>	separates parts of a compound sentence	I had 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	America, I love you. 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,
<b>Semicolon</b>	separates words to avoid confusion	By noon, time had run out. What the minister does, does matter. While cooking, Jim burned his hand.
	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	Thomas Jefferson wrote: “We the people of the United States, in order to form a more perfect union. . . .”
	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 parts 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	Life may have seemed simpler in pre-Civil War days. It’s very chilly for mid-June.
	indicates that a word is divided at the end of a line	Did you know that school segregation has been illegal since 1954?
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	I liked Oates’s “Hostage,” Steinem’s “Sisterhood,” and Plath’s “Mirror.” Chapter II is titled “Our Gang’s Dark Oath.”
Ellipses	replace material omitted from a quotation	“We the people . . . in order to form a more perfect union . . . .”
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, and spacecraft	<i>The Scarlet Letter</i> , <i>The Crucible</i> , <i>Time</i> , <i>The Death of the Hired Man</i> , <i>West Side Story</i> , <i>Citizen Kane</i> , <i>The Spirit of St. Louis</i> , <i>The Best of Frank Sinatra</i> , <i>Lusitania</i>

# Quick Reference: Capitalization

CATEGORY	EXAMPLES
<b>People and Titles</b>	
Names and initials of people	Emily Dickinson, T. S. Eliot
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
<b>Geographical Names</b>	
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
<b>Organizations, Events, Etc.</b>	
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, 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
<b>Proper Adjectives</b>	
Adjectives formed from proper nouns	American League, French cooking, Emersonian period, Arctic waters
<b>First Words and the Pronoun I</b>	
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	"The Fall of the House of Usher," <i>Incidents in the Life of a Slave Girl</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: *writer, song, bravery*

## 1.2 PROPER NOUNS

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

Common	Proper
writer, song, bravery, hunter	Mourning Dove, Mississippi, Granny

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: *birthright, folk tale, Sky-World*

**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: *Welty'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
<b>Singular</b>			
First person	I	me	my, mine
Second person	you	you	your, yours
Third person	she, he, it	her, him, it	her, hers, his, its
<b>Plural</b>			
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: *Sarah laughed as **her** dog splashed in the lake.*

If an antecedent is plural, use a plural pronoun.

EXAMPLES:

*Sarah and Barbara took turns holding the leash as **they** walked the dog home.*

*Andrew and Ryan finished the race before the rest of **their** teammates.*

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

EXAMPLES:

*The little **girl** ran outside without tying **her** shoelaces.*

*Daniel waved to **his** friends before boarding the plane.*

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:

*Those of **you** who like animals should consider getting **your** degree in veterinary science.*

## GRAMMAR PRACTICE

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

1. *The World on the Turtle's Back* is a myth that tells about a pregnant woman and how it helped create the earth.
2. Many of the sea creatures and birds tried to retrieve the dirt at the bottom of the ocean, but they could not reach him.
3. The woman circles the earth with their daughter, helping the plants to grow.
4. Both of the twins molded clay animals and gave it life.

## 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. Arthur Miller was a playwright from New York.
2. *The Crucible* is one of Arthur Miller's most well-known plays.
3. John Proctor and Reverend Parris are two of the main characters.
4. Reverend Hale tries to convince Rebecca Nurse and John Proctor to falsely confess to practicing witchcraft.
5. The Salem witch hunt illustrates how the town's strict Christian principles indirectly caused the deaths of innocent villagers.

## 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.

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.*

## 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 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:** Does *anybody* think *their* hamburger is overcooked?

**CORRECT:** Does *anybody* think *his or her* hamburger is overcooked?

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:** *Everyone* received *his or her* script.  
*All the actors* received *their* scripts.

## 2.7 INTERROGATIVE PRONOUNS

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

**EXAMPLES:** *Whose* backpack is on the kitchen table?  
*Which* dress do you prefer?

**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:** *Mark Twain may be America's greatest humorist.*

**RELATED SENTENCE:** *Mark Twain wrote Huckleberry Finn.*

**COMBINED SENTENCE:** *Mark Twain, who wrote Huckleberry Finn, may be America's greatest humorist.*

### GRAMMAR PRACTICE

Choose the appropriate interrogative or relative pronoun from the words in parentheses.

1. "The Notorious Jumping Frog" was written by Samuel Clemens, (who/whom) wrote under the pseudonym Mark Twain.
2. The story gained national fame for Mark Twain, (who/that) first published it in 1865.
3. (Who/Whom) do you think is funnier, Jim Smiley or the storyteller Simon Wheeler?
4. Smiley spent months educating his frog, (which/whose) fame as a jumper spread throughout the gold camps.

## 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:** *In the review, it claimed the movie is well done.*

**CLEAR:** *The review claimed the movie is well done.*

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:** *Stella tutors students every day after school. This lets her help kids who are struggling with their schoolwork.*

**CLEAR:** *Stella tutors students every day after school. Tutoring lets her help kids who are struggling with their schoolwork.*



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

**UNCLEAR:** *Stacey made Miranda a sandwich while she talked on the phone.*

**CLEAR:** *While Stacey talked on the phone, she made Miranda a sandwich.*

### GRAMMAR PRACTICE

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

1. In the poem “The Raven,” it tells about a man who is grieving for his lover.
2. The raven refused to abandon its perch above the door. This frustrated the narrator.
3. The narrator told the raven that he thought he was a messenger from Lenore.
4. The raven always responded, “Nevermore.” This frightened and confused the speaker.

## 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 poet reads well.*

**REGULAR:** *I swim every day.*

**GENERAL:** *Time flies.*

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 witness *had testified* before the defendant confessed.

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: Every morning they *get up* and *went* to work.

CORRECT: Every morning they *get up* and *go* to work.

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

INCORRECT: She *thought* she *forgot* her toothbrush.

CORRECT: She *thought* she *had forgotten* her toothbrush.

### 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 setting of *The Crucible* is the late 17th century in Salem, Massachusetts.
2. Before the witch trials ended, people had lost their ability to make objective judgments.
3. Playwright Arthur Miller knew that the play pertains to his own time.
4. People will read it far into the future, and many will apply its message to their own time.
5. In the play some accuse others of being witches, even though they knew the accusation was false.

### 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: *The Puritans did not celebrate Christmas.*

PASSIVE: *Christmas was not celebrated by the Puritans.*

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: *The stories of hysterical witnesses were believed by gullible and fearful jurors.*

BETTER: *Gullible and fearful jurors believed the stories of hysterical witnesses.*

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

1. *The Crucible* **has played** in theaters throughout the world.
2. It **was written** by Arthur Miller, one of America's greatest dramatists.
3. Miller **did not approve** of Reverend Parris's greed for gold.
4. **Has** the reputation of the minister **been maligned**?

## 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 couch needs to be reupholstered.*

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

**EXAMPLE:** *The anxious speaker shuffled through her notes.*

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

**EXAMPLE:** *Each child grabbed several candies from the bowl.*

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

**EXAMPLE:** *There was more snow on the ground in the morning.*

### 4.2 PREDICATE ADJECTIVES

Most adjectives come before the nouns they modify, as in the previous 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:**

*Stephen Crane was a great writer.*

*His descriptions are vivid.*

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

**EXAMPLES:**

*I think that Stephen Crane was a greater writer than Jack London.*

*Crane's descriptions are more vivid.*

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

**EXAMPLES:**

*I think that Crane was the greatest writer of his era.*

*Crane's descriptions are the most vivid I have ever read.*

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* and *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 or further	farthest or furthest
little	less or 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:** *The narrator was more curious about the war than any student in his class.* (implies that the narrator isn't a student in the class)

**LOGICAL:** *The narrator was more curious about the war than any other student in his class.* (identifies that the narrator is a student)

**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. Flannery O'Connor's story is (better/more better) than other stories I have read recently.
2. Mr. Shiftlet and Mrs. Crater (could/couldn't) hardly be less honest with each other.
3. Mr. Shiftlet says there isn't (any/no) broken thing on the farm that he can't fix.
4. He feels (good/well) about fixing the car.
5. Who do you think is the (stranger/strangest) person—Mr. Shiftlet or Mrs. Crater?
6. Mr. Shiftlet feels (bad/badly) about the rottenness of the world.
7. As Mr. Shiftlet drove on alone he felt (depresseder/more depressed) than ever.
8. Mr. Shiftlet didn't feel very (well/good) about being alone, so he picked up a hitchhiker.
9. One wonders how many other great stories Flannery O'Connor would have written had she lived (longer/more longer).

## 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. They 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 of 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**

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

In the example below, the boldface word is the conjunction, and the highlighted words form a subordinate clause:

**EXAMPLE:** *Walt Whitman was a man of the people, **although** many did not appreciate his poems.*

*Walt Whitman was a man of the people* is an independent clause, because it can stand alone as a complete sentence. *Although many did not appreciate his poems* cannot stand alone as a complete sentence; it is thus 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 emotion, such as *wow* and *cool*. Interjections are usually set off from the rest of a sentence by a comma or by an exclamation mark.

**EXAMPLE:** *Thoreau lived in the woods by himself. **Amazing!***

# 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, a wish, an intent, or a feeling	I wrote an essay on “The Weary Blues” for class.
Interrogative	asks a question	Are you familiar with Langston Hughes?
Imperative	gives a command or direction	Read “The Weary Blues” aloud.
Exclamatory	expresses strong feeling or excitement	It sounds like a song!

## 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:** ***Courtney and Eric** enjoy the theater.*

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:** *The main character in “Winter Dreams” **attended a prestigious university and became a successful businessman.***

### 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 Glass Menagerie was written by playwright Tennessee Williams.*

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:** *Williams uses Laura's glass menagerie, a collection of fragile animal figurines, to represent her relationship to reality.*

## 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 know her is my only desire.* (subject)

*I'm planning to walk with you.* (direct object)

*Her goal was to promote women's rights.* (predicate nominative)

**ADJECTIVE:** *We saw his need to be loved.* (adjective modifying *need*)

**ADVERB:** *She wrote to voice her opinions.* (adverb modifying *wrote*)

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

**EXAMPLE:** *Let no one dare [to] enter this shrine.*

## 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 jogging woman completed another lap on the track.*

**MODIFYING A PRONOUN:** *Bored, he began to doodle in the margins of his notebook.*

**Participial phrases** are participles with all their modifiers and complements.

**MODIFYING A NOUN:** *Changing tactics, the attorney questioned the witness.*

**MODIFYING A PRONOUN:** *Dismissed for the day, they filed out of the courtroom.*

## 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 "The Masque of the Red Death," Poe uses allegory, a device representing abstract qualities.
2. To escape the plague, Prince Prospero seals himself and his courtiers in a walled abbey.
3. Feeling protected from the Red Death, Prospero holds a lavish masquerade ball.
4. There suddenly appears in the last room a masked figure, the Red Death in a ghastly shroud.
5. Killing the apparition is impossible.

## 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:** *Frederick Douglass was an eloquent speaker.*

A sentence may contain more than one independent clause.

**EXAMPLE:** *Frederick Douglass was an eloquent speaker, but he encountered a lot of opposition.*

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

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



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

**EXAMPLE:** *Although Frederick Douglass was a runaway slave, he frequently appeared in public to raise support for the abolitionist movement.*

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:** *Frederick Douglass wrote objectively about the whippings that Corey frequently gave him.*

*The autobiographer whom I liked best was Frederick Douglass.*

*He was a man who was determined to find freedom.*

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:** *The couch that we picked out will not be delivered for three weeks.*

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:** *Joel's grandmother, who was born in Italy, makes the best lasagna.*

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

**EXAMPLE:** *The autobiographer [whom] I liked best was Frederick Douglass.*

## 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 **Conjunctions**, page R63.

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 the 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 **Conjunctions**, page R63.

**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 know whose woods these are.*

(“I know *something*.” The clause is a noun clause, direct object of the verb *know*.)

*Give a copy to whoever wants one.* (“Give a copy to *someone*.” The clause is a noun clause, object of the preposition *to*.)

# 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:**

*Ambrose Bierce and Stephen Crane, two great American writers, both wrote during the latter half of the 19th century.* (compound subject and an appositive)

*Crane, best known for writing fiction, also wrote great poetry.* (participial phrase containing a gerund 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 enjoyed the free pottery class, and I would like to go again.*

*Carl Sandburg's "Chicago" seems to celebrate the youthful energy of a booming industrial city; however, the poem dwells on the negative impacts of growth.*

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

**EXAMPLE:** *The center fielder caught the ball and immediately threw it toward second base.* (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:** *One should not complain unless one has a better solution.*

**NOUN CLAUSE:** *We sketched pictures of whoever we wished.* (The noun clause is the object of the preposition *of* 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:** *All the students knew the answer, yet they were too shy to volunteer.*

**COMPOUND-COMPLEX:** *All the students knew the answer that their teacher expected, yet they were too shy to volunteer.*

## 10.5 PARALLEL STRUCTURE

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

**NOT PARALLEL:** *Erin loved basketball and to play hockey.* (Basketball is a noun; *to play hockey* is a phrase.)

**PARALLEL:** *Erin loved basketball and hockey.* (Basketball and hockey are both nouns.)

**NOT PARALLEL:** *He wanted to rent an apartment, a new car, and traveling around the country.* (*To rent* is an infinitive, *car* is a noun, and *traveling* is a gerund.)

**PARALLEL:** *He wanted to rent an apartment, to drive a new car, and to travel around the country.* (*To rent, to drive, and to travel* are all infinitives.)



## 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:** *Waited for the boat to arrive.* (no subject)

**CORRECTED:** *We waited for the boat to arrive.*

**FRAGMENT:** *People of various races, ages, and creeds.* (no predicate)

**CORRECTED:** *People of various races, ages, and creeds gathered together.*

**FRAGMENT:** *Near the old cottage.* (neither subject nor predicate)

**CORRECTED:** *The burial ground is near the old cottage.*

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 narrator in Charlotte Perkins Gilman's story "The Yellow Wallpaper" expects that her husband will laugh at her, that's an odd response, in my opinion. She could have lived more happily. If the relationship between her and her husband were an equal partnership. We can acknowledge that men and women may be different in some ways. Without believing that they are as different as this story suggests. The male character acts practical and "strong," the female character acts nervous and weak.

## 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:

*A story in the newspapers tells about the 1890s.*

*Dad as well as Mom reads the paper daily.*

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: *Not every dog and cat at the shelter makes a good pet.*

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:  
*Baseball or football is my favorite sport.*  
*Either my rabbits or my turtle was loose in my room.*  
*Neither Mrs. Howard nor her two sons were home 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. Many poets have written great poetry, but few (is/ are) as talented as Emily Dickinson.
2. There (is/are) many lines in her work that her readers (treasures/treasure).
3. Some of her readers (appreciates/appreciate) her use of dashes, while others (finds/find) it confusing.
4. Each of her poems (presents/present) an idea to think about.
5. What (is/are) the dominant vowel sound in the last four lines of "Much Madness is divinest Sense"?
6. The consonant that prevails in the same poem (seems/seem) to be s.
7. I can't decide whether the poem's sound or its ideas (is/are) more striking.

## 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 hunting **habits** of the North American wolf **are** an example of how change in the environment affects animals.* (The subject is the plural noun *habits*—not *wolf*—and it takes the plural verb *are*.)

*An **example** of how change in the environment affects animals **is seen** in the hunting habits of the North American wolf.* (The subject is the singular noun *example*, and it takes the singular verb *is seen*.)

## 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:** *She **doesn't** have a costume for the rehearsal.*

***Doesn't** the **doctor** have an appointment Wednesday morning?*

**PLURAL:** ***They don't** think they did very well on that math test.*

***The cats don't** need to be fed more than twice a day.*

## 12.10 COLLECTIVE NOUNS AS SUBJECTS

**Collective nouns** are singular nouns that name groups of persons or things. *Team*, 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:

*Our **team** usually wins.* (The team as a whole wins.)

*Our **team** vote differently on most issues.* (The individual members vote.)

## 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:** *Have you selected **one** of the poems that **is** meaningful to you?*

The antecedent of the relative pronoun *that* is the singular *one*; therefore, *that* is singular and must take the singular verb *is*.

**PLURAL:** *The **fairy tales**, which **have been collected** from many different sources, **are** annotated.*

The antecedent of the relative pronoun *which* is the plural *fairy tales*. *Which* is plural, and it takes the plural verb *have been collected*.

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.



## VOCABULARY PRACTICE

For more practice, go to the **Vocabulary Center** at **ClassZone.com**.

## 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.

*I told my parents I wanted to quit playing the piano, but they told me to **persevere** anyway.*

You can figure out from the context that *persevere* means “continue.”

### 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.

*If you're going to buy a house with a garden, you'd better have a **green thumb**. (Green thumb means “ability to grow plants.”)*

**Figurative language** is language that communicates meaning beyond the literal meaning of the words. Note this example from “A Chip of Glass Ruby” by Nadine Gordimer:

*There was the feeling, in the house, that he had wept and raged at her, that **boulders of reproach** had thundered down upon her absence, and yet he had said not one word. (Boulders of reproach had thundered down upon her absence means he was very angry that she was gone.)*

**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.

*My parents **freaked out** when I told them that I went to the concert without their permission. (Freaked out means “became greatly distressed.”)*

#### Specific Context Clues

Type of Clue	Key Words/Phrases	Example
<b>Definition or restatement</b> of the meaning of the word	or, which is, that is, in other words, also known as, also called	<i>Perennials</i> — <b>plants that live for more than two years</b> —make up only one-third of the garden's exhibit.
<b>Example</b> following an unfamiliar word	such as, like, as if, for example, especially, including	Their new apartment was <i>arrayed</i> with many beautiful things, <b>such as a crystal lamp and a porcelain vase</b> .
<b>Comparison</b> with a more familiar word or concept	as, like, also, similar to, in the same way, likewise	The prairie grasses <i>undulated</i> in the wind <b>like the waves in the ocean</b> .
<b>Contrast</b> with a familiar word or experience	unlike, but, however, although, on the other hand, on the contrary	My dog is usually very <b>calm</b> , <b>unlike</b> our neighbor's dog, which is very rowdy.

For more information, see **Vocabulary Strategy: Context Clues**, pages 210 and 1000, and **Vocabulary Strategy: Idioms**, page 1200.

## 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.

Root	Meaning	Example
<i>aster, astr</i> (Greek)	star	asterisk
<i>fic/ fac/ fec</i> (Latin)	make, do	factory
<i>spec/ spect/ spic</i> (Latin)	look at, see, behold	spectator
<i>ten</i> (Latin)	stretch	tendon
<i>derm/ derma</i> (Greek)	skin	epidermis

For more information, see *Vocabulary Strategy: Word Roots*, pages 86, 273, 326, 425, 472, 594, 686, 802, and 866.

### 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.

Prefix	Meaning	Example
<i>un-</i> (Old English)	not	unafraid
<i>epi-</i> (Greek)	upon, on, over	epicenter
<i>syn-</i> (Greek)	together, at the same time	synthesis
<i>hexa-</i> (Greek)	six	hexagram
<i>geo-</i> (Greek)	earth	geography
<i>trans-</i> (Latin)	across, beyond	transatlantic
<i>dis-</i> (Latin)	lack of, not	distrust
<i>circum-</i> (Latin)	around	circumvent
<i>hemi-</i> (Latin)	half	hemisphere

For more information, see *Vocabulary Strategy: Prefixes*, pages 368, 390, 668, 736, and 1171.

### 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
<i>-s, -es</i>	to change the number of a noun	trunk + s = trunks
<i>-d, -ed, -ing</i>	to change verb tense	sprinkle + d = sprinkled
<i>-er, -est</i>	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
<i>-ence</i>	state or condition of	independence
<i>-ous</i>	full of	furious
<i>-ate</i>	to make	activate
<i>-ly, -ily</i>	manner	quickly

For more information, see *Vocabulary Strategy: Suffixes*, pages 368 and 436.

### 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.
- Consider the way the word is used in the sentence. Use the context and the word parts to make a logical guess about the word's meaning.
- Consult a dictionary to see whether you are correct.

## 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.

astronomy	efficacy	hexagonal
circumference	epidermis	spectrum
distend	geosciences	uncertainty

## 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.

**am•bas•sa•dor** (ăm-băs'ə-dər, -dôr') *n.* A diplomatic official of the highest rank appointed and accredited as representative in residence by one government or sovereign to another, usually for a specific length of time. [Middle English *ambassadors*, from Old French *ambassadeur*, from Medieval Latin *ambactia*, mission, from Latin *ambactus*, servant, ultimately of Celtic origin.]

**com•mu•ni•ty** (kə-myōō'nĭ-tē) *n., pl. -ties* A group of people living in the same locality and under the same government. [Middle English *communitie*, citizenry, from Old French, from Latin *communitās*, fellowship, from *communis*, common.]

For more information, see **Vocabulary Strategy: Etymologies**, pages 76, 253, and 1030.

## PRACTICE AND APPLY

Trace the etymology of the words below, often used in the fields of history and political science.

diplomat	independence	legislature
government	justice	revolution
immigrant	laissez-faire	treaty

### 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>med</i> : "middle"
English Words	<b>mediate</b> resolve or settle <b>mediocre</b> ordinary <b>media</b> <sup>2</sup> middle wall of a blood vessel <b>medial</b> toward the middle <b>medium</b> action midway between two extremes
Greek Root	<i>chron</i> : "time"
English Words	<b>chronicle</b> detailed narrative report <b>chronic</b> of long duration <b>synchronize</b> occur at same time <b>anachronism</b> out of proper order in time

For more information, see **Vocabulary Strategy: Word Family**, page 1016.

### 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, *herculean task* probably means "a job that is large or difficult." The chart shows a few common words from mythology.

Greek	Roman	Norse
nemesis	insomnia	Thursday
atlas	fury	berserk
adonis	Saturday	rune
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.

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: Foreign Words*, pages 108 and 976.

## 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*, page 119.

### 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 its 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: Denotation and Connotation*, pages 127 and 754.

## 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 "bird is to fly 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: Analogy*, page 1158.

## 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 mean “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 suited 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 Vocabulary**, pages 60, 242, 704, 786, and 960.

## 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 76.

### 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.

### 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

### 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

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* before *e***      **thief**      **relieve**      **field**  
                         **piece**      **grieve**      **pier**

**except after *c***      **conceit**      **perceive**      **ceiling**  
                         **receive**      **receipt**

**Exceptions:** *either*, *neither*, *weird*, *leisure*, *seize*.



## 12 Commonly Confused Words

WORDS	DEFINITIONS	EXAMPLES
<b>accept/except</b>	The verb <b>accept</b> means “to receive or believe”; <b>except</b> is usually a preposition meaning “excluding.”	<b>Except</b> for some of the more extraordinary events, I can <b>accept</b> that the <i>Odyssey</i> recounts a real journey.
<b>advice/advise</b>	<b>Advise</b> is a verb; <b>advice</b> is a noun naming that which an <b>adviser</b> gives.	I <b>advise</b> you to take that job. Whom should I ask for <b>advice</b> ?
<b>affect/effect</b>	As a verb, <b>affect</b> means “to influence.” <b>Effect</b> as a verb means “to cause.” If you want a noun, you will almost always want <b>effect</b> .	Did Circe’s wine <b>affect</b> Odysseus’ mind? It did <b>effect</b> a change in Odysseus’ men. In fact, it had an <b>effect</b> on everyone else who drank it.
<b>all ready/already</b>	<b>All ready</b> is an adjective meaning “fully ready.” <b>Already</b> is an adverb meaning “before or by this time.”	He was <b>all ready</b> to go at noon. I have <b>already</b> seen that movie.
<b>allusion/illusion</b>	An <b>allusion</b> is an indirect reference to something. An <b>illusion</b> is a false picture or idea.	There are many <b>allusions</b> to the works of Homer in English literature. The world’s apparent flatness is an <b>illusion</b> .
<b>among/between</b>	<b>Between</b> is used when you are speaking of only two things. <b>Among</b> is used for three or more.	<b>Between</b> <i>Hamlet</i> and <i>King Lear</i> , I prefer the latter. Emily Dickinson is <b>among</b> my favorite poets.
<b>bring/take</b>	<b>Bring</b> is used to denote motion toward a speaker or place. <b>Take</b> is used to denote motion away from such a person or place.	<b>Bring</b> the books over here, and I will <b>take</b> them to the library.
<b>fewer/less</b>	<b>Fewer</b> refers to the number of separate, countable units. <b>Less</b> refers to bulk quantity.	We have <b>less</b> literature and <b>fewer</b> selections in this year’s curriculum.
<b>leave/let</b>	<b>Leave</b> means “to allow something to remain behind.” <b>Let</b> means “to permit.”	The librarian will <b>leave</b> some books on display but will not <b>let</b> us borrow any.
<b>lie/lay</b>	<b>Lie</b> means “to rest or recline.” It does not take an object. <b>Lay</b> always takes an object.	Rover loves to <b>lie</b> in the sun. We always <b>lay</b> some bones next to him.
<b>loose/lose</b>	<b>Loose</b> (lōōs) means “free, not restrained”; <b>lose</b> (lōōz) means “to misplace or fail to find.”	Who turned the horses <b>loose</b> ? I hope we won’t <b>lose</b> any of them.
<b>precede/proceed</b>	<b>Precede</b> means “to go or come before.” Use <b>proceed</b> for other meanings.	Emily Dickinson’s poetry <b>precedes</b> that of Alice Walker. You may <b>proceed</b> to the next section of the test.
<b>than/then</b>	Use <b>than</b> in making comparisons; use <b>then</b> on all other occasions.	Who can say whether Amy Lowell is a better poet <b>than</b> Denise Levertov? I will read Lowell first, and <b>then</b> I will read Levertov.
<b>their/there/they’re</b>	<b>Their</b> means “belonging to them.” <b>There</b> means “in that place.” <b>They’re</b> is the contraction for “they are.”	<b>There</b> is a movie playing at 9 P.M. <b>They’re</b> going to see it with me. Sakara and Jessica drove away in <b>their</b> car after the movie.
<b>two/too/to</b>	<b>Two</b> is the number. <b>Too</b> is an adverb meaning “also” or “very.” Use <b>to</b> before a verb or as a preposition.	Meg had <b>to</b> go <b>to</b> town, <b>too</b> . We had <b>too</b> much reading <b>to</b> do. <b>Two</b> chapters is <b>too</b> many.

*Effective oral communication occurs when the audience understands a message the way the speaker intends it. Good speakers and listeners do more than just talk and hear. They use specific techniques to present their ideas effectively, and they are attentive and critical listeners.*

## 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 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. Use 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 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 language 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. 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 topic?
- 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.

Use the following questions to evaluate the presentation of a peer or a public figure, or your own presentation.

For more information, see *Speaking and Listening: Presenting a Persuasive Speech*, page 283.

#### 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 rhetorical devices, such as emotional appeals, to support assertions?
- 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 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**—determines whether a statement is true or false. An example is “Deforestation is ruining the rain forest.”
- **Proposition of value**—determines the value of a person, place, or thing. An example is “Free trade will help small countries develop.”
- **Proposition of problem**—determines whether a problem exists and whether it requires action.
- **Proposition of policy**—determines the action that will be taken. An example is “Students will provide tutoring services.”

The two groups 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?

## 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 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 techniques 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, or passage from a literary selection, in which you assume 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, in which you, as the sole performer, take 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 *Speaking and Listening: Delivering an Oral Interpretation*, page 1079.

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
<b>Chairperson</b>	<ul style="list-style-type: none"> <li>• introduces topic</li> <li>• explains goal or purpose</li> <li>• participates in discussion and keeps it on track</li> <li>• helps resolve conflicts</li> <li>• helps group reach goal</li> </ul>
<b>Recorder</b>	<ul style="list-style-type: none"> <li>• takes notes on discussion</li> <li>• reports on suggestions and decisions</li> <li>• organizes and writes up notes</li> <li>• participates in discussion</li> </ul>
<b>Participants</b>	<ul style="list-style-type: none"> <li>• contribute relevant facts or ideas to discussion</li> <li>• respond constructively to one another's ideas</li> <li>• reach agreement or vote on final decision</li> </ul>

**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 *Speaking and Listening: Conducting an Interview*, page 481.

#### **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.
- 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 *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.



### MEDIA TOOLS

For more information, visit the **Media Center** at **ClassZone.com**.

## 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 that a product or presentation is aimed at. 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

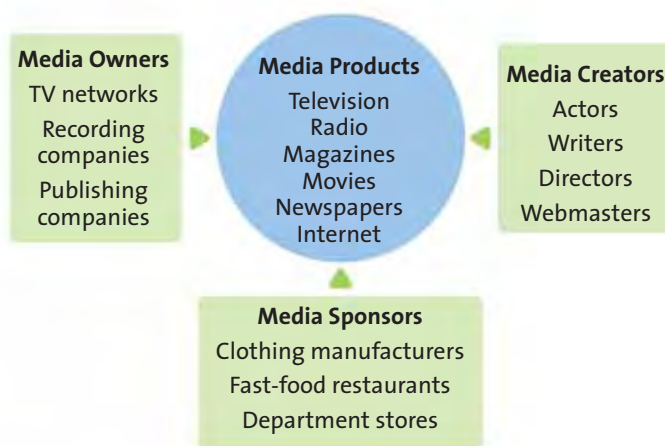
The term **media** refers to television, newspapers, magazines, radio, movies, and the Internet. Each is a **medium**, or means for carrying information, entertainment, and advertisements to a large audience.

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 **ensorship**, 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 influences our very existence, 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 your 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 someone or someplace may be completely based on the information we receive from the television or other media.

### 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 *Speaking and Listening: Producing a Video Documentary*, page 605.



#### 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
<b>Establishing shot</b> introduces viewers to the location of a scene, usually by presenting a wide view of an area	establishes the setting of a film
<b>Close-up shot</b> shows a detailed view of a person or an object	helps to create emotion and make viewers feel as if they know the character
<b>Medium shot</b> 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
<b>Long shot</b> 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 characters and the environment
<b>Reaction shot</b> shows someone reacting to something that occurred in a previous shot	allows the viewer to see how the subject feels in order to create empathy in the viewer
<b>Low-angle shot</b> looks up at an object or a person	makes a character, object, or scene appear more important or threatening
<b>High-angle shot</b> looks down on an object or a person	makes a character, object, or scene seem vulnerable or insignificant
<b>Point-of-view (POV) shot</b> 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
<b>Pan</b> 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
<b>Tracking shot</b> is a shot in which the camera moves with the subject	establishes tension or creates a sense of drama
<b>Zoom</b> 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 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
<b>Hard news</b>	fact-based accounts of current events	local newspapers, newscasts, online wire services
<b>Soft news</b>	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>
<b>News features</b>	stories that elaborate on news reports	documentaries such as history reports on PBS
<b>Commentary and opinion</b>	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 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

While 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 the 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. Notice the following example.

About 2,000 people gathered at the Vietnam Veterans Memorial Wall on Friday in an antiwar demonstration.

Demonstrators carried signs and sat peacefully as speakers from peace organizations around the world spoke on issues of ending the war.

Speakers called for an immediate end to the war and urged citizens to voice their opinions to state officials and legislators.

**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 war demonstration.



The first headline suggests that the article following it will be focused on the sentiment or mood of the crowd gathered to demonstrate against a war. The second headline suggests the article will be focused on the event.

### 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"> <li>• experts in a field</li> <li>• people directly affected by the reported event (eyewitnesses)</li> <li>• published reports that are specifically mentioned or shown</li> </ul>	<ul style="list-style-type: none"> <li>• unnamed or anonymous sources</li> <li>• people who are not involved in the reported event (for example, people who heard about a story from a friend)</li> <li>• research, data, or reports that are not specifically named or are referred to only in vague terms (for example, "Research shows that ...")</li> </ul>

## 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
<b>Billboard</b>	large outdoor advertising sign
<b>Print ad</b>	typically appears in magazines and newspapers; uses eye-catching graphics and persuasive copy
<b>Flyer</b>	print ad that is circulated by hand or mail
<b>Infomercial</b>	an extended ad on TV that usually includes detailed product information, demonstrations, and testimonials
<b>Public service announcement</b>	a message aired on radio or TV to promote ideas that are considered to be in the public interest
<b>Political ad</b>	broadcast on radio or TV to promote political candidates
<b>Trailer</b>	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. An example of an emotional appeal that targets people's fear is a statement such as this: "Is your identity safe? Protect yourself with ProTech software."

**Bandwagon appeal** uses 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 popular product seems less risky when many others also find it worthy to buy. An example of a bandwagon appeal is "More and more people are switching to Bright 'n' Fresh laundry detergent."

**Slogans** are memorable phrases used in advertising campaigns. Slogans substitute catchy phrases 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 comparison.

**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 chef may endorse a particular brand of cookware. The manufacturers of the cookware want you to think that it is a good product because a cooking expert wouldn't endorse poor-quality pots and pans.

- **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 message is just as important as the words are in conveying the message. Like words, visuals 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 surface quality or appearance 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.



# 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

The chemical composition of diamond is extremely simple; like graphite it is composed of only one element: carbon. But the similarity ends there, for no two minerals could be more diverse. Diamond is hard, lustrous, and transparent; graphite is soft, dull, and opaque. Diamond has a specific gravity of 3.5, high for a nonmetallic mineral. Graphite's specific gravity is 2.2, extremely low for a metallic mineral. These strikingly different properties of the same element result from the way in which the carbon atoms are packed together. In diamond they are close together and held by strong electrical bonds, whereas in graphite they are far apart and have weak bonds.

Diamond is valued for its remarkable physical properties. It is harder and more resistant to abrasion than any other natural mineral; nothing can scratch it except another diamond. It is also insoluble in all acids and alkalis. Because of these resistant properties, the Greeks called the mineral *adamas*, meaning "invincible," and its present name derives from that.

—Cornelius Hurlbut, from *Minerals and Man*

### 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. Choices (B) through (E) focus on minor details.
- 3 Read all the choices before deciding on the correct answer.
- 4 Some questions ask you to interpret a word or a figure of speech. Question 2, for example, asks you to describe the character of a diamond based on the etymology of its name.
- 5 After reading all of the choices, eliminate any that you know are incorrect. In question 2, you can safely eliminate choice (C) because this passage focuses on the scientific properties of diamond, not its uses.

**Answers:** 1. (A), 2. (D)

1. The **1** **stem** main idea of the first paragraph is that **2**
- 3** choices
- (A) diamond and graphite consist of the same element but have different properties
  - (B) the atoms in diamond and graphite are held together by electrical bonds
  - (C) diamond is hard, lustrous, and transparent, while graphite is soft, dull, and opaque
  - (D) diamond and graphite have a simple chemical composition consisting of one element
  - (E) the specific gravity of diamond is high; graphite's specific gravity is low
2. The Greek word *adamas* is a fitting description of diamond's **4**
- (A) international reputation
  - (B) great value
  - (C) jewelry applications **5**
  - (D) resistant properties
  - (E) ancient lineage

**Directions:** Base your answers to questions 1 and 2 on the two passages below.

**PASSAGE 1**

The president helps people make sense of politics. Congress is a tangle of committees, the bureaucracy is a maze of agencies. The president is one man trying to do a job—a picture much more understandable to the mass of people who find themselves in the same boat. Furthermore, he is the top man. He ought to know what is going on and set it right. So when the economy goes sour, or war drags on, or domestic violence erupts, the president is available to take the blame. Then when things go right, it seems the president must have had a hand in it.

—James David Barber, “The Presidential Character”

**PASSAGE 2**

No man or group at either end of Pennsylvania Avenue shares his peculiar status in our government and politics. That is why his services are in demand. By the same token, though, the obligations of all other men are different from his own. His Cabinet officers have departmental duties and constituents. His legislative leaders head Congressional parties, one in either House. His national party organization stands apart from his official family. His political allies in the states need not face Washington, or one another. The private groups that seek him out are not compelled to govern. And friends abroad are not compelled to run in our elections. Lacking his position and prerogatives, these men cannot regard his obligations as his own. They have their jobs to do; none is the same as his.

—Richard E. Neustadt, “Presidential Power”

**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 U.S. president.

- 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 *tangle* and *maze* convey a subtle disapproval of government bureaucracies.
- 4 Analyze supporting details. The author of passage 2 supports his claim that the president has unique responsibilities by contrasting his position with those of others.
- 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 of the presidency. Eliminate any answers that pertain to only one of the passages.

**Answers:** 1. (B), 2. (E)

- 1 In Passage 1, what does the author mean when he says, “The president helps people make sense of politics”?
  - (A) The government is sponsoring political education classes for voters.
  - (B) People see the president in personal terms, as someone with a job to do.
  - (C) The White House has valuable information about the legislative process.
  - (D) Congress is an impenetrable maze of agencies and committees.
  - (E) Citizens have to think about international issues before they vote.
- 2 The authors of both passages would probably agree with which one of these statements about government?
  - (A) It is difficult to penetrate the maze of government bureaucracies.
  - (B) Many elected officials are only concerned with local issues.
  - (C) Each president leaves an indelible imprint on the nation.
  - (D) Not everyone supports the president or his policies.
  - (E) The president holds a unique position in our political system.

**Directions:** Read the following passage, taken from a novel published in 1900. Based on what is stated or implied in the passage, answer questions 1 through 5, which appear on the next page.

## PASSAGE

When Caroline Meeber boarded the afternoon train for Chicago, her total outfit consisted of a small trunk, a cheap imitation alligator-skin satchel, a small lunch in a paper box, and a yellow leather snap purse containing her ticket, a scrap of paper with her sister's address in Van Buren Street, and four dollars in money. It was in August, 1889. She was eighteen years of age, bright, timid, and full of the illusions of ignorance and youth. Whatever touch of regret at parting characterized her thoughts, it was certainly not for advantages now being given up. A gush of tears at her mother's farewell kiss, a touch in her throat when the cars clacked by the flour mill where her father worked by the day, a pathetic sign as the familiar green environs of the village passed in review, and the threads which bound her so lightly to girlhood and home were irretrievably broken.

To be sure, there was always the next station, where one might descend and return. There was the great city, bound more closely by these very trains which came up daily. Columbia City was not so very far away, even once she was in Chicago. What, pray, is a few hours—a few hundred miles? She looked at the little slip bearing her sister's address and wondered. She gazed at the green landscape, now passing in swift review, until her swifter thoughts replaced its impression with vague conjectures of what Chicago might be.

When a girl leaves her home at eighteen, she does one of two things. Either she falls into saving hands and becomes better, or she rapidly assumes the cosmopolitan standard of virtue and becomes worse. Of an intermediate balance, under the circumstances, there is no possibility. The city has its cunning wiles, no less than the infinitely smaller and more human tempter. There are large forces which allure with all the soulfulness of expression possible in the most cultured human. The gleam of a thousand lights is often as effective as the persuasive light in a wooing and fascinating eye. Half of the undoing of the unsophisticated and natural mind is accomplished by forces wholly superhuman. A blare of sound, a roar of life, a vast array of human hives, appeal to the astonished senses in equivocal terms. Without a counselor at hand to whisper cautious interpretations, what falsehoods may not these things breathe into the unguarded ear! Unrecognized for what they are, their beauty, like music, too often relaxes, then weakens, then perverts the simpler human perceptions.

## 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 woman on a train headed for Chicago in 1889. She has left behind the "familiar green environs" of her home in the small town of Columbia City.
- 4 Remember that a word can have several different meanings or subtle shades of meaning.
- 5 Some test questions will ask you to interpret a figure of speech or an image. Try to understand why the author chose that particular image and what effect it achieves.

**Answers:** 1. (D), 2. (B), 3. (A), 4. (C), 5. (E)



Some tests may measure your understanding of a passage by asking you to write a response.

**Directions:** Read the passage. Then answer the questions that follow.

Text not available  
for electronic use.  
Please refer to the  
text in the textbook.

**SHORT RESPONSE**

What things does the grandfather say we can create that will live after we die? Write a sentence that names two of those things.

**SAMPLE SHORT RESPONSE**

The grandfather says we can live on in a book we write or a house we build. **1**

**EXTENDED RESPONSE**

What does the grandfather mean when he says, “Everyone must leave something behind when he dies”? Write one or two paragraphs to answer this question.

**SAMPLE EXTENDED RESPONSE**

The grandfather in this passage believes that people should create things that they will be remembered for. The things we create, whether they are **3** works of art or the children we raise, express our individuality. Just as we leave fingerprints when we touch something, we leave a part of ourselves in the things we create. A person who creates something of worth or **2** beauty will be remembered for generations to come. For that reason, the grandfather is urging his grandchild to make a difference with his life.

**Tips: Responding to Writing Prompts**

- 1** Short-response prompts are often fact based rather than interpretive. Get right to the point in your answer, and stick to the facts.
- 2** Make sure that you write about the assigned topic. Support your answer with details from the passage, such as a quotation, a paraphrase, or an example.
- 3** When you are writing an extended response, build your paragraphs around clear topic sentences that will pull your ideas together.
- 4** If you are asked to interpret a passage, don't just copy the author's words. Try to express the ideas in your own words. Express your ideas clearly, so that the reader understands your viewpoint.
- 5** Proofread your response for errors in capitalization, punctuation, spelling, or grammar.

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. The investigator constructed a \_\_\_\_\_ of events to \_\_\_\_\_ the cause of the accident. **1**
  - (A) chronology . . ascertain
  - (B) timeline . . predict **2**
  - (C) typology . . determine
  - (D) collation . . understand
  - (E) history . . prosecute
  
2. Russian author Alexander Solzhenitsyn tried to \_\_\_\_\_ government censorship by \_\_\_\_\_ some of his writings out of the country.
  - (A) encircle . . translating
  - (B) disrupt . . carrying
  - (C) circumvent . . smuggling **3**
  - (D) evade . . banishing
  - (E) prevent . . propelling
  
3. Automakers can \_\_\_\_\_ the effects of global warming by reducing carbon-dioxide and other \_\_\_\_\_ emissions from cars and trucks. **4**
  - (A) minimize . . natural
  - (B) misuse . . harmful
  - (C) correct . . excessive
  - (D) mitigate . . toxic
  - (E) relieve . . acute
  
4. Because they have a \_\_\_\_\_ appetite, bears will raid cabins, backpacks, and picnic areas in search of anything that smells of food. **5** **6**
  - (A) vicious
  - (B) voracious
  - (C) refined
  - (D) notorious
  - (E) selective

## 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, *timeline* makes sense, but *predict* does not, because the accident occurred in the past.
- 3** A prefix can help to unlock the meaning of a word. The Latin prefix *circum-* means “around.” The writer was trying to circumvent, or go around, government censorship.
- 4** Look for key words or phrases that link the ideas in a sentence. The word *by* introduces a phrase that explains how to do something—in this case, how to reduce global warming.
- 5** Look for words that link the ideas in a sentence. The word *because* in sentence 4 signals a cause-and-effect relationship between appetite and behavior.
- 6** If you don’t know a word’s meaning, look for clues within the sentence. For sentence 4, ask yourself: What sort of appetite would lead a bear to eat almost anything? An animal with a *refined* (C) or *selective* (E) appetite, for example, would choose only certain foods.

**Answers:** 1. (A), 2. (C), 3. (D), 4. (B)

### 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. Neither the Supreme Court nor the president have the power to create laws,  
(A) (B) (C) 2  
because the Constitution entrusts that responsibility to Congress alone. No error  
(D) 3 (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. Ancient Greeks believed in mythical creatures, they combined human and animal traits.  
(A) creatures, they combined 4  
(B) creatures, and they combined  
(C) creatures that combined 5  
(D) creatures, and which combined  
(E) creatures such as could combine

**Directions:** Following is an early draft of an essay. Read it and answer the question.

#### Controlling E-Waste

(1) It is estimated that Americans generate about 2 million tons of technology-related trash each year. (2) Computer circuit boards, monitors, and printers are piling up in landfills. (3) They decay. (4) They can leak mercury and other toxic substances as a result of the decay. (5) Some public health officials think the U.S. should develop a federal law that requires technology companies to take back their used products and reduce the amount of hazardous material they use in manufacturing.

3. Which one of the following sentences combines sentences 3 and 4? 6  
(A) They can decay, also leaking mercury and other toxic substances.  
(B) When they decay, they can leak mercury and other toxic substances.  
(C) They decay; then they can leak mercury and other toxic substances.  
(D) They decay, and thus leak mercury and other toxic substances.  
(E) They can leak toxic substances such as mercury.

### 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 *neither . . . nor*. If both subjects are singular, the verb must be singular.
- 3 Use prefixes to help you understand the meaning of words. The prefix *en-* in the word *entrust* means “in” or “within.”
- 4 Read through all of the choices before you decide which revision is best. In this case, answer (A) is *not* correct, because joining two independent clauses with only a comma creates a run-on sentence.
- 5 Understand how to use *that* and *which*. *That* introduces an essential defining clause. *Which* introduces a nonessential clause. Use *which* if the clause can be omitted without changing the meaning of the sentence. Nonessential clauses are set off with commas.
- 6 When combining sentences, think about how the ideas are related. Subordinating conjunctions such as *while*, *when*, *before*, *after*, and *until* express a relationship of time. *Because* and *since* indicate cause and effect.

Answers: 1. (C), 2. (C), 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.

Arts education and physical education both enjoy public support and help students grow and develop in many ways. In recent years, these programs have sometimes been marginalized or discontinued due to budget cuts or redirection of school resources. Sometimes schools have had to choose between these programs.

**Assignment:** If a school had to choose between funding its arts program and funding its physical education program, which option would you support? Plan and write an essay in which you develop your opinion on this issue. Support your position with specific reasons and examples taken from your studies and experience.

### SAMPLE ESSAY

If I had to decide whether to cut arts or physical education programs from the curriculum, I would choose to save the arts. 1

It's hard to cut physical education programs when our nation is struggling with an obesity epidemic. We all know that Americans don't get enough exercise. We drive everywhere, and we spend hours in front of the TV. But physical fitness is a medical and lifestyle issue, not an academic pursuit. Exercise and good nutrition require a personal, lifelong commitment, and that goes beyond what can be taught in a gym class. 2

The arts, on the other hand, are as much an academic pursuit as science, history, or literature. Acting in a play requires reading and interpreting a work of literature. Composing even a simple tune requires knowledge of harmony, rhythm, and timing. Painting and drawing require some understanding of the principles of light, color, and perspective. Whereas high school athletes often struggle with academics because of the demands of their sport, students in music and performing arts don't seem to experience those conflicting demands in the same way. 3

Arts education encourages students to be creative and to take risks. There are no right or wrong answers in art, so students who might not excel in other areas of academic life can gain respect through their music or dancing.

Music, painting, literature, dance, and theater not only enrich our lives but also stimulate us and teach us life lessons that a gym class never could. 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. Arthur Miller's play *The Crucible* has four acts.

See also **Drama**; **Scene**.

**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:** In Edgar Allan Poe's "The Masque of the Red Death," the main character Prospero, the sequence and the decorations of the rooms in the castle, and objects such as the ebony clock all have allegorical meaning.

See page 427.

**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 line:

Doubting, dreaming dreams no mortal ever dared to dream before.

—Edgar Allan Poe, "The Raven"

See pages 437, 1237.

**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 "Speech in the Virginia Convention," Patrick Henry warns colonists not to be "betrayed with a kiss"—an allusion to the Apostle Judas, who betrayed Jesus by kissing him.

See pages 231, 902, 1145.

**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. T. S. Eliot and Robert Frost are two poets known for their use of ambiguity.

See pages 471, 897, 1015.

**Analogy** An analogy is a point by point comparison between two things for the purpose of clarifying the less familiar of the two subjects.

**Example:** In "My Dungeon Shook," James Baldwin draws an analogy between his nephew's probable reaction to seeing the stars shining while the sun is out and white people's reaction to black people moving out of their fixed places.

See pages 252, 272, 1157, 1197.

**Anapest** See **Meter**.

**Anaphora** Anaphora is a repetition of a word or words at the beginning of successive lines, clauses, or sentences.

Blackness  
is a title,  
is a preoccupation,  
is a commitment . . .

—Gwendolyn Brooks, "Primer for Blacks"

See pages 509, 1231.

See also **Repetition**.

**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.

**Example:** In "Straw into Gold," Sandra Cisneros provides an anecdote about the challenge she faced when ordered to make corn tortillas, a task she had never done before. This anecdote illustrates Cisneros's pluck in attempting the seemingly impossible.

See pages 371, 1223.

**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.

**Example:** In "The Open Boat," the sea is the antagonist of the four shipwrecked men. Its powerful force is described in such detail that it seems like a character.

See pages 735, 937.

See also **Character**; **Protagonist**.

**Antihero** An antihero is a protagonist who has the qualities opposite to those of a hero; he or she may be insecure, ineffective, cowardly, sometimes dishonest or dishonorable, most often a failure. A popular antihero in contemporary culture is the cartoon character Homer Simpson.

**Aphorism** An aphorism is a brief statement, usually one sentence long, that expresses a general principle or truth about life.

**Example:** Ralph Waldo Emerson’s “Self-Reliance” is sprinkled with such memorable aphorisms as “A foolish consistency is the hobgoblin of little minds.”

See pages 271, 361.

**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 vowel sounds within words. Both poets and prose writers use assonance to impart a musical quality to their works, to create mood, to reinforce meaning, to emphasize particular words, and to unify lines, stanzas, or passages. Note examples of assonance in the following lines:

Along the window-sill, the lipstick stubs  
Glittered in their steel shells.  
—Rita Dove, “Adolescence—III”

See also **Alliteration**; **Consonance**; **Rhyme**.

**Atmosphere** See **Mood**.

**Audience** Audience is the person or persons who are intended to read a piece of writing. The intended audience of a work determines its form, style, tone, and the details included. For example, Cabeza de Vaca’s audience for *La Relación* was the king of Spain. Hence, *La Relación* took the form of a formal report with a patriotic tone that included details of the explorers’ hardship and determination. Had the work been addressed to Cabeza de Vaca’s wife, it would likely have been less formal and probably would have included details about his personal feelings.

See pages 69, 119, 1199.

**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.

**Examples:** In *The Interesting Narrative of the Life of Olaudah Equiano*, the author’s purpose is primarily to inform readers

about the horrors that captured Africans endured in the holds of slave ships during the Middle Passage. Thoreau’s purpose in “Civil Disobedience,” on the other hand, is to persuade his audience to use nonviolent resistance to oppose unjust laws.

See pages 79, 371.

**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, Jonathan Edwards was a Puritan minister whose father and grandfather were also Puritan ministers; he began his theological training at age 12. His family upbringing, his beliefs, and the time and place in which he lived all contributed to the perspective found in *Sinners in the Hands of an Angry God*.

See pages 118, 395, 745.

See also **Author’s Purpose**; **Tone**.

**Autobiographical Essay** See **Essay**.

**Autobiography** An autobiography is the story of a person’s life written by that person. Generally written from the first-person point of view, autobiographies can vary in style from straightforward chronological accounts to impressionistic narratives.

**Example:** Both *Narrative of the Life of Frederick Douglass*, an *American Slave* and *Coming of Age in Mississippi* are autobiographies.

See pages 262, 536, 634.

**Ballad** A ballad is a narrative poem that was originally meant to be sung. Ballads often contain dialogue and repetition and suggest more than they actually state. Traditional **folk ballads**, composed by unknown authors and handed down orally, are written in four-line stanzas with regular rhythm and rhyme. A **literary ballad** is one that is modeled on the folk ballads but written by a single author—for example, Dudley Randall’s “Ballad of Birmingham.”

See pages 1156.

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. The poet Carl Sandburg wrote an acclaimed six-volume biography of Abraham Lincoln. 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** A poem written in blank verse consists of unrhymed lines of iambic pentameter. In other words, each line of blank verse has five pairs of syllables. In most pairs, an unstressed syllable is followed by a stressed syllable. The most versatile of poetic forms, blank verse imitates the natural rhythms of English speech, as in the following lines:

She ran | on tip | toe down | the dark | ened passage  
To meet | him in | the door | way with | the news  
And put | him on | his guard. | “Silas | is back.”  
She pushed | him out | ward with | her through |  
the door  
And shut | it aft | er her. | “Be kind,” | she said.  
—Robert Frost, “The Death of the Hired Man”

See pages 329, 903.

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. In the following line, a caesura follows the word *die*:

If we must die, let it not be like hogs  
—Claude McKay, “If We Must Die”

**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.

See page 133.

**Catalog** A catalog is a list of people, things, or attributes. This technique, found in epics and in the Bible, also characterizes Whitman’s style, as seen in the beginning of this line:

Kanuck, Tuckahoe, Congressman, Cuff, I give them the  
same, I receive them the same.  
—Walt Whitman, “Song of Myself”

See page 509.

**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. In Kurt Vonnegut’s story “Adam,” Heinz Knechtmann is the main character, while the other expectant father, Mr. Sousa, is a minor character.

Characters may also be classified as either static or dynamic. **Static characters** tend to stay in a fixed position 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 693, 903, 937, 1123.

See also **Antagonist; Characterization; Foil; Motivation; Protagonist.**

**Characterization** Characterization refers to the techniques a writer uses to develop characters. There are four basic methods of characterization:

1. A writer may use physical description. In F. Scott Fitzgerald’s “Winter Dreams,” Judy Jones is described as follows:

She wore a blue gingham dress, rimmed at throat and shoulders with a white edging that accentuated her tan . . . She was arrestingly beautiful. The color in her cheeks was centered like the color in a picture—it was not a “high” color, but a sort of fluctuating and feverish warmth . . .

2. The character’s own actions, words, thoughts, and feelings might be presented. In Fitzgerald’s story, after Judy Jones tries to revive the romance between herself and Dexter, she cries and says, “I’m more beautiful than anybody else, . . . why can’t I be happy?”
3. The actions, words, thoughts, and feelings of other characters provide another means of developing a character. Mr. Sandwood, in Fitzgerald’s story, exclaims about Judy Jones: “My God, she’s good-looking!” To which Mr. Hedrick replies: “Good looking! She always looks as if she wanted to be kissed! Turning those big cow-eyes on every calf in town!”
4. The narrator’s own direct comments also serve to develop a character. The narrator of “Winter Dreams” says of Judy Jones:

Whatever Judy wanted, she went after with the full pressure of her charm. There was no divergence of method, no jockeying for position or premeditation of effects—there was very little mental side to any of her affairs. She simply made men conscious to the highest degree of her physical loveliness.

See pages 667, 881, 1123.

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 in the orchestra—the circular floor between the stage and the audience—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 “happy as a lark” 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.

**Example:** In Edgar Allan Poe’s “The Masque of the Red Death,” the climax occurs when the Red Death arrives at the masked ball and is confronted by Prince Prospero. Shortly afterward, Prospero and all of his guests die.

See also **Falling Action**; **Plot**; **Rising Action**; **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.

**Complication** A complication is an additional factor or problem introduced into the rising action of a story to make

the conflict more difficult. Often, a plot complication makes it seem as though the main character is getting farther away from the thing 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 “Coyote and the Buffalo,” Coyote’s struggle to keep Buffalo Bull from killing him is an external conflict, whereas Coyote’s struggle to decide whether to kill and eat the buffalo cow is an internal conflict.

See pages 44, 735, 759, 1137.

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 line:

Some late visitor entreating entrance at my chamber door.

—Edgar Allan Poe, “The Raven”

See also **Alliteration**; **Assonance**.

**Couplet** See **Sonnet**.

**Creation Myth** See **Myth**.

**Critical Essay** See **Essay**.

**Cultural Hero** A cultural hero is a larger-than-life figure who reflects the values of a people. Rather than being the creation of a single writer, this kind of hero evolves from the telling of folk tales from one generation to the next. The role of the cultural hero is to provide a noble image that will inspire and guide the actions of all who share that culture.

**Dactyl** See **Meter**.

**Denotation** See **Connotation**.

**Dénouement** See **Falling Action**.



**Description** Description is writing that helps a reader to picture scenes, events, and characters. Effective description usually relies on imagery, figurative language, and precise diction, as in the following passage:

I saw again the naked house on the prairie, black and grim as a wooden fortress; the black pond where I had learned to swim, its margin pitted with sun-dried cattle tracks; the rain gullied clay banks about the naked house, the four dwarf ash seedlings where the dish-cloths were always hung to dry before the kitchen door.  
—Willa Cather, “A Wagner Matinee”

See pages 694, 711.

See also **Diction**; **Figurative Language**; **Imagery**.

**Dialect** A dialect is the distinct form of a language as it is spoken in one geographical area or by a particular social or ethnic group. A group’s dialect is reflected in characteristic pronunciations, vocabulary, idioms, and grammatical constructions. When trying to reproduce a given dialect, writers often use unconventional spellings to suggest the way words actually sound. Writers use dialect to establish setting, to provide local color, and to develop characters. In the following passage, the use of dialect captures the sound and tang of frontier speech:

And he had a little small bull-pup, that to look at him you’d think he warn’t worth a cent but to set around and look ornery and lay for a chance to steal something.  
—Mark Twain, “The Notorious Jumping Frog of Calaveras County”

See pages 659, 1034.

See also **Local Color Realism**.

**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 pages 650, 903, 1049.

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. One important American diary found in this book is Mary Chesnut’s diary of the Civil War.

**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:

When, however, the mass movement repudiates violence while moving resolutely toward its goal, its opponents are revealed as the instigators and practitioners of violence if it occurs.

—Martin Luther King Jr., “Stride Toward Freedom”

See pages 255, 649, 1067.

**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 128, 131, 1097.

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 a poem written in tribute to a person, usually someone who has died recently. The tone of an elegy is usually formal and dignified.

**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. Homer’s *Iliad* and *Odyssey*

are famous epics from western civilization. The *Ramayana* is an epic from India.

**Epic Hero** An epic hero is a larger-than-life figure who 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.

**Epithet** An epithet is a brief descriptive phrase that points out traits associated with a particular person or thing.

**Example:** Carl Sandburg's "Chicago" begins with a series of epithets, such as "Hog Butcher for the World."

**Essay** An essay is a short work of nonfiction that deals with a single subject. Essays are often informal, loosely structured, and highly personal. They can be descriptive, informative, persuasive, narrative, or any combination of these. Amy Tan's personal essay "Mother Tongue" combines all of these qualities.

An **autobiographical essay** focuses on an aspect of a writer's life. Generally, writers of autobiographical essays use the first-person point of view, combining objective description with the expression of subjective feelings. Zora Neale Hurston's "How It Feels to Be Colored Me" is an example of an autobiographical essay.

See pages 371, 870, 1068, 1205.

**Exaggeration** See **Hyperbole**.

**Experimental Poetry** Poetry described as experimental is often full of surprises—unusual word order, invented forms, descriptions of ordinary objects, and other distinctive elements not found in traditional verse forms. William Carlos Williams belonged to a group of experimental poets known as the Imagists. Their poems contain sharp, clear images of striking beauty, similar to the ones found in haiku. E. E. Cummings's "anyone lived in pretty how town" reflects his unique brand of poetic experimentation, such as altering the expected presentation of words.

See page 921.

**Exposition** Exposition is the part of a literary work that provides the background information necessary to understand characters and their actions. Typically found at the beginning of a work, the exposition introduces the characters, describes the setting, and summarizes significant events that took place before the action begins.

**Example:** In the exposition to "The Devil and Tom Walker," Washington Irving introduces the main characters—a miser and his wife—who dwell in a desolate house near a swamp and take wicked glee in hoarding things from each other.

See also **Plot**; **Rising Action**.

**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*. An extended metaphor compares two things at some length and in various ways. Sometimes the comparison is carried throughout a paragraph, a stanza, or an entire selection. In the following stanza, notice the extended metaphor in which the speaker compares himself to a loom for God's use:

Make me, O Lord, Thy spinning wheel complete.  
Thy holy word my distaff make for me.  
Make mine affections Thy swift flyers neat,  
And make my soul Thy holy spool to be.  
My conversation make to be Thy reel,  
And reel the yarn thereon spun of Thy wheel.  
—Edward Taylor, "Huswifery"

Like an extended metaphor, a **conceit** compares two apparently dissimilar things in several ways. The term usually implies a more elaborate, formal, and ingeniously clever comparison than the extended metaphor.

See pages 111, 857.

**External Conflict** See **Conflict**.

**Eyewitness Account** An eyewitness account is a firsthand report of an event written by someone who directly observed it or participated in it. As such, an eyewitness account is a primary source. Narrated from the first-person point of view, eyewitness accounts almost always include the following:

- objective facts about an event
  - a chronological (time-order) pattern of organization
  - vivid sensory details
  - quotations from people who were present
  - description of the writer's feelings and interpretations.
- The excerpt from Anne Moody's autobiography, *Coming of Age in Mississippi*, is an eyewitness account of a sit-in in 1963.

See page 1181.

See also **Primary Source**.

**Fable** A fable is a brief tale that illustrates a clear, often directly stated, moral, or lesson. The characters in a fable are usually animals, but sometimes they are humans. The most well-known fables—for example, “The Fox and the Crow” and “The Tortoise and the Hare” are those of Aesop, a Greek slave who lived about 600 b.c. Traditionally, fables are handed down from generation to generation as oral literature.

See also **Oral Literature**.

**Falling Action** In a plot structure, the falling action, or **resolution**, occurs after the climax to reveal the final outcome of events and to tie up any loose ends.

See also **Climax; Exposition; Plot; Rising Action**.

**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. For example, although Hemingway’s “In Another Country” is based on autobiographical experiences, it cannot be classified as nonfiction because it is imbued with imaginary events and exaggeration in order to hold the reader’s interest. 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. Note the figurative language in this passage from “The Open Boat”:

A seat in this boat was not unlike a seat upon a bucking broncho, and, by the same token, a broncho is not much smaller. The craft pranced and reared, and plunged like an animal. As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high.

—Stephen Crane, “The Open Boat”

The most common types of figurative language, called **figures of speech**, are **simile, metaphor, personification, and hyperbole**.

See pages 111, 525, 711, 853.

See also **Hyperbole; Metaphor; Personification; Simile**.

**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.

**Example:** William Faulkner’s “A Rose for Emily” opens with Miss Emily’s funeral, followed by a flashback that recounts how, when she was alive, Colonel Sartoris exempted her from paying taxes.

**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.

**Example:** In Flannery O’Connor’s “The Life You Save May Be Your Own,” the innocent Lucynell Crater serves as a foil to the cunning, deceitful Mr. Shiftlet.

See page 1034.

See also **Character**.

**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. “Coyote and the Buffalo” is an Okanogan folk tale.

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 in a story. Foreshadowing creates suspense and at the same time prepares the reader for what is to come.

**Example:** In Faulkner’s “A Rose for Emily,” the scene in which Miss Emily buys the rat poison foreshadows the death of Homer Barron.

See page 1020.

**Form** At its simplest, form refers to the physical arrangement of words in a poem—the length and placement of the lines and the grouping of lines into stanzas. The term can also be used to refer to other types 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”; it creates a story within a story. This storytelling method has been used for over one thousand years and was employed in famous works such as *One Thousand and One Arabian Nights* and Geoffrey Chaucer’s *The Canterbury Tales*. “The Notorious Jumping Frog of Calaveras County” by Mark Twain is also a frame story.

See page 667.

**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. Walt Whitman is generally credited with bringing free verse to American poetry.

And you O my soul where you stand,  
Surrounded, detached, in measureless oceans of space,  
Ceaselessly musing, venturing, throwing, seeking  
the spheres to connect them,  
Till the bridge you will need be form’d, till the  
ductile<sup>2</sup> anchor hold,  
Till the gossamer<sup>3</sup> thread you fling catch  
somewhere, O my soul.  
—Walt Whitman, “The Noiseless Patient Spider”

See pages 509, 913.

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. Originating in Europe, gothic literature was a popular form of writing in the United States during the 19th century, especially in the hands of such notables as Edgar Allan Poe and Nathaniel Hawthorne. Interest in gothic revived in the 20th century among southern writers such as William Faulkner and Flannery O’Connor.

See pages 403, 428, 1020.

**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** See **Cultural Hero**; **Tragic Hero**.

**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 particular events in history. For example, to understand fully Lincoln’s “Gettysburg Address,” the reader must imaginatively re-create the scene—Lincoln addressing a war-weary crowd on the very site where a horrific battle had recently been fought.

**Example:** Patrick Henry’s “Speech in the Virginia Convention” was inspired by the British military buildup in the American colonies prior to the American Revolution; Martin Luther King’s *Stride Toward Freedom* was inspired by the civil rights struggle of the 1950s to overturn segregation laws in the South.

See pages 69, 212, 226, 1161.

**Historical Narratives** Historical narratives are accounts of real-life historical experiences, given either by a person who experienced those events or by someone who has studied or observed them. Cabeza de Vaca’s *La Relación*, William Bradford’s *Of Plymouth Plantation*, and *The Interesting Narrative of the Life of Olaudah Equiano* all are historical narratives.

See pages 66, 70, 79, 89, 100.

See also **Primary Sources**; **Secondary Sources**.

**Horror Fiction** Horror fiction contains strange, mysterious, violent, and often supernatural events that create suspense and terror in the reader. Edgar Allan Poe is an author famous for his horror fiction.

**Humor** is a term applied to a literary work whose purpose is to entertain and to evoke laughter—for example, Twain’s “The Celebrated Jumping Frog of Calaveras County.” In literature there are three basic types of humor, all of which may involve exaggeration or irony. **Humor of situation**, which is derived from the plot of a work, usually involves exaggerated events or situational irony. **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.

See pages 635, 1060, 1067.

See also **Comedy**; **Farce**; **Irony**.



**Hyperbole** Hyperbole is a figure of speech in which the truth is exaggerated for emphasis or for humorous effect. The expression “I’m so hungry I could eat a horse” is a hyperbole. In the following passage, Dorothy Parker uses hyperbole to describe literary critics’ love for a Hemingway novel:

Ernest Hemingway wrote a novel called *The Sun Also Rises*. Promptly upon its publication, Ernest Hemingway was discovered, the Stars and Stripes were reverentially raised over him, eight hundred and forty-seven book reviewers formed themselves into the word “welcome,” and the band played “Hail to the Chief” in three concurrent keys.  
—Dorothy Parker, “A Book of Great Short Stories”

See also **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 lines are examples of iambic pentameter:

So live, | that when | thy sum | mons comes | to join  
The innu | mera | ble car | avan, | which moves  
To that | myste | rious realm, | where each | shall take  
His cham | ber in | the si | lent halls | of death . . .  
—William Cullen Bryant, “Thanatopsis”

See pages 329, 903.

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 descriptive words and phrases that a writer uses to re-create sensory experiences are called imagery. By appealing to the five senses, imagery helps a reader imagine exactly what the characters and experiences being described are like. In the following passage, the imagery lets

the reader experience the miserliness of the main character and his wife:

They lived in a forlorn-looking house that stood alone and had an air of starvation. A few straggling savin trees, emblems of sterility, grew near it; no smoke ever curled from its chimney . . . A miserable horse, whose ribs were as articulate as the bars of a gridiron, stalked about a field, where a thin carpet of moss . . . tantalized and balked his hunger.  
—Washington Irving, “The Devil and Tom Walker”

The term *synesthesia* refers to imagery that appeals to one sense when another is being stimulated; for example, description of sounds in terms of colors, as in this passage:

Music. The great blobs of purple and red emotion have not touched him.  
—Zora Neale Hurston, “How It Feels to Be Colored Me”

See page 860.

See also **Description; Kinesthetic Imagery**.

**Imagists** See **Experimental Poetry; Style**.

**Interior Monologue** See **Monologue; Stream of Consciousness**.

**Internal Conflict** See **Conflict**.

**Inverted Syntax** Inverted syntax is a reversal in the expected order of words.

**Example:** In the first line of “Upon the Burning of Our House,” Anne Bradstreet writes “when rest I took” rather than “when I took rest.”

**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 refers to a contrast between appearance and reality. **Situational irony** is a contrast between what is expected to happen and what actually does happen, as in the poem “Richard Cory,” when a gentleman who is admired and envied commits suicide. **Dramatic irony** occurs when readers know more about a situation or a character in a story than the characters do. In Flannery O’Connor’s “The Life You Save May Be Your Own,” for example, readers find out that Mr. Shiftlet is a scoundrel before the other characters

do. **Verbal irony** occurs when someone states one thing and means another, as in the following passage, when the narrator refers to honesty as an “incumbrance,” or burden:

Hicks was born honest, I without that incumbrance—so some people said.

—Mark Twain, *The Autobiography of Mark Twain*

See pages 635, 882, 1033.

**Kinesthetic Imagery** Kinesthetic imagery re-creates the tension felt through muscles, tendons, or joints in the body. In the following passage, John Steinbeck uses kinesthetic imagery to describe a soldier’s experience:

This is how you feel after a few days of constant firing. Your skin feels thick and insensitive. There is a salty taste in your mouth. A hard, painful knot is in your stomach where the food is undigested. Your eyes do not pick up much detail and the sharp outlines of objects are slightly blurred. Everything looks a little unreal.

—John Steinbeck, “Why Soldiers Don’t Talk”

See page 1166.

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.

**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 pauses or emphasis. Poets use a variety of line breaks to play with meaning, thus creating a wide range of effects.

**Literary Criticism** Literary criticism refers to a piece of writing that focuses on a literary work or a genre, describing some aspect of it, such as its origin, its characteristics, or its effects. Toni Morrison’s “Thoughts on the African-American Novel” is an example of literary criticism.

See page 869.

**Literary Letter** A literary letter is a letter that has been published and read by a wider audience because it was written by a well-known public figure or provides information about the period in which it was written. Abigail Adams’s “Letter to John Adams” is an example of a literary letter.

See pages 258, 1146, 1194.

**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.

**Local Color Realism** Local color realism, especially popular in the late 18th century, is a style of writing that truthfully imitates ordinary life and brings a particular region alive by portraying the dialects, dress, mannerisms, customs, character types, and landscapes of that region. Mark Twain frequently uses local color realism in his writing for humorous effect.

See pages 660, 674.

See also **Dialect**.

**Lyric Poem** A lyric poem is a short poem in which a single speaker expresses thoughts and feelings. In a love lyric, a speaker expresses romantic love. In other lyrics, a speaker may meditate on nature or seek to resolve an emotional crisis. Anne Bradstreet’s poem “To My Dear and Loving Husband” is a love lyric.

**Magical Realism** Magical realism is a style of writing that often includes exaggeration, unusual humor, magical and bizarre events, dreams that come true, and superstitions that prove warranted. Magical realism differs from pure fantasy in combining fantastic elements with realistic elements such as recognizable characters, believable dialogue, a true-to-life setting, a matter-of-fact tone, and a plot that sometimes contains historic events. This style characterizes some of the fiction of such influential South American writers as the late Jorge Luis Borges of Argentina and Gabriel Garcia Márquez of Colombia.

**Main Character** See **Character**.

**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. N. Scott Momaday's *The Way to Rainy Mountain* is a memoir.

**Metaphor** A metaphor is a figure of speech that compares two things that have something in common. Unlike similes, metaphors do not use the word like or as, but make comparisons directly.

**Example:** Abigail Adams's statement "our country is . . . the first and greatest parent" is a metaphor.

See pages 111, 853, 918.

See also **Extended Metaphor**; **Figurative Language**; **Simile**.

**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 ). 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.

**Examples:** In "To My Dear and Loving Husband," the meter is iambic pentameter, the most common form of meter in English poetry.

Íf év | ər mán | wère lóved | bý wíf | thén thee.

In the following lines from Henry Wadsworth Longfellow's "A Psalm of Life," the meter is trochaic tetrameter:

Tell me | not, in | mournful | numbers,  
Life is | but an | empty | dream!—

See pages 335, 341, 847, 881.

See also **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.

**Modernism** Modernism was a literary movement that roughly spanned the time period between the two world wars, 1914–1945. Modernist works are characterized by a high degree of experimentation and spare, elliptical prose. Modernist characters are most often alienated people searching unsuccessfully for meaning and love in their lives. Katherine Ann Porter's "The Jilting of Granny Weatherall" is an example of modernist writing.

See page 894, 930, 990.

**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 pages 111, 132.

See also **Stream of Consciousness**.

**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. These elements help create a creepy, threatening mood in the following passage:

The swamp was thickly grown with great gloomy pines and hemlocks, . . . It was full of pits and quagmires, partly covered with weeds and mosses, where the green surface often betrayed the traveler into a gulf of black, smothering mud; . . .

—Washington Irving, "The Devil and Tom Walker"

See pages 897.

See also **Connotation**; **Description**; **Diction**; **Figurative Language**; **Imagery**; **Style**.

**Moral** See *Fable*.

**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 pages 403, 936, 1019.

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. A **creation myth** is a particular kind of myth that explains how the universe, the earth, and life on earth began. "The World on the Turtle's Back" is an Iroquois creation myth.

See page 33.

**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. Edgar Allan Poe's "The Raven" is a narrative poem, as is Dudley Randall's "Ballad of Birmingham."

See pages 438, 903, 1156.

See also **Ballad**.

**Narrator** The narrator of a story is the character or voice that relates the story's events to the reader.

**Example:** The narrator of William Faulkner's "A Rose for Emily" is an unidentified citizen of Jefferson, Mississippi, Emily Grierson's hometown.

See pages 660, 1018.

**Naturalism** An offshoot of realism, naturalism was a literary movement that originated in France in the late 1800s. Like the realists, the naturalists sought to render common people and ordinary life accurately. However, the naturalists emphasized how instinct and environment affect human behavior. Strongly influenced by Charles Darwin's ideas, the naturalists believed that the fate of humans is determined by forces beyond individual control. Stephen Crane's story "The Open Boat" is an example of naturalism.

See pages 711, 745.

**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; Essay**.

**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.

**Novella** A novella is a work of fiction that is longer than a short story but shorter than a novel. A novella differs from a novel in that it concentrates on a limited cast of characters, a relatively short time span, and a single chain of events. The novella is an attempt to combine the compression of the short story with the development of a novel.

**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.

**Off Rhyme** See **Slant Rhyme**.

**Omniscient Point of View** See **Point of View**.

**Onomatopoeia** The word *onomatopoeia* literally means "name-making." It is the process of creating or using words that imitate sounds. The *buzz* of the bee, the *honk* of the car horn, the *peep* of the chick are all onomatopoeic, or echoic, words.

Onomatopoeia as a literary technique goes beyond the use of simple echoic words. Writers, particularly poets, choose words whose sounds suggest their denotative and connotative meanings: for example, *whisper*, *kick*, *gargle*, *gnash*, and *clatter*.

**Open Letter** An open letter is addressed to a specific person but published for a wider readership.

**Example:** James Baldwin's "My Dungeon Shook" is an open letter addressed to his nephew but intended for the general public, particularly white Americans.

See pages 1146, 1194.



**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 pages 34, 44.

See also **Fable**; **Folk Tale**; **Legend**; **Myth**.

**Oxymoron** An oxymoron is a special kind of concise paradox that brings together two contradictory terms, such as “venomous love” or “sweet bitterness.”

**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. In *Walden*, Thoreau’s parable of the strong and beautiful bug that emerges from an old table is meant to show that, similarly, new life can awaken in human beings despite the deadness of society.

**Paradox** A paradox is a statement that seems to contradict itself but may nevertheless suggest an important truth.

**Example:** In *Walden*, Henry David Thoreau writes the paradox “I am not as wise as the day I was born.” The statement suggests that civilization erases a child’s innate wisdom and spiritual awareness.

A special kind of paradox is the oxymoron, which brings together two contradictory terms, as in the phrases “wise fool” and “feather of lead.”

See pages 372, 1192.

**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. Note that in the following passage, Whitman begins the last four lines with the name of a type of tradesman, each followed by infinitive phrases beginning with *singing*:

I hear America singing, the varied carols I hear,  
Those of mechanics, each one singing his as it should be  
— blithe and strong,  
The carpenter singing his as he measures his plank or  
— beam,  
The mason singing his as he makes ready for work, or  
— leaves off work,  
The boatman singing what belongs to him in his boat,  
— the deckhand singing on the  
— steamboat deck,  
The shoemaker singing as he sits on his bench, the  
— hatter singing as he stands,  
—Walt Whitman, “I Hear America Singing”

This parallel construction creates a rolling rhythm and emphasizes the different types of people that comprise America

See page 509.

**Parody** Parody is writing that imitates either the style or the subject matter of a literary work for the purpose of criticism or humorous effect or for flattering tribute.

See page 445.

**Persona** See **Speaker**.

**Personal Essay** See **Essay**.

**Personification** Personification is a figure of speech in which an object, animal, or idea is given human characteristics.

**Example:** In Emily Dickinson’s poem “Because I could not stop for Death,” death is personified as a gentleman of kindness and civility.

See pages 525, 712.

**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. Patrick Henry, Jonathan Edwards, Martin Luther King Jr., and Malcolm X all use persuasion in their writing.

See pages 226, 245, 1157, 1193.

**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** occurs and 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**, which often blends with the falling action, reveals the final outcome of events and ties up loose ends.

See pages 759, 1020.

See also **Climax; Conflict; Exposition; Falling Action; Rising Action.**

**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 pages 506, 839, 897, 1237.

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 told. 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, 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. Flannery O'Connor's "The Life You Save May Be Your Own" is told from the third-person omniscient point of view. In the **third-person limited point of view**, the narrator stands outside the action and focuses on one character's thoughts, observations, and

feelings. Kate Chopin's "The Story of an Hour" is told from primarily the third-person limited point of view.

In the **second-person point of view**, rarely used, the narrator addresses the reader intimately as you. Much of John Steinbeck's essay "Why Soldiers Don't Talk" is narrated from the second-person point of view.

See pages 760, 1034, 1116.

**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.

**Example:** In Arthur Miller's *The Crucible*, an important prop is the small rag doll that Mary Warren brings from the court and gives to Elizabeth Proctor.

**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 Kurt Vonnegut's story "Adam," Heinz Knechtmann is the protagonist.

See page 1124.

See also **Antagonist; Character; Tragic Hero.**

**Purpose** See **Author's Purpose.**

**Quatrain** A quatrain is a four-line stanza, as in the following example:

The snow had begun in the gloaming,  
And busily all the night  
Had been heaping field and highway  
With a silence deep and white.  
—James Russell Lowell, "The First Snowfall"

See page 348.

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 contemporary 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. Willa Cather, Kate Chopin, and Mark Twain are all considered realists.

*See pages 660, 692, 760.*

*See also* **Local Color Realism**; **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. For example, in “The Raven,” the line “Quoth the Raven, ‘Nevermore’” is a refrain. Refrains are often found in ballads.

**Regionalism** Regionalism is a literary movement that arose from an effort to accurately represent the speech, manners, habits, history, folklore, and beliefs of people in specific geographic areas. Bret Harte’s “The Outcasts of Poker Flat” is a famous example of American regionalist writing.

**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 pages 225, 509, 839, 1193.*

*See also* **Alliteration**; **Parallelism**; **Sound Devices**.

**Resolution** *See* **Falling Action**.

**Rhetorical Devices** *See* **Analogy**; **Repetition**; **Rhetorical Questions**, *Glossary of Reading and Informational Terms*, page xxxx.

**Rhyme** Rhyme is the occurrence of similar or identical sounds at the end of two or more words, such as *suite*, *heat*, and *complete*. Rhyme that occurs within a single line of poetry, as in the following example, is called **internal rhyme**.

Ah, distinctly I remember it was in the bleak December;  
—Edgar Allan Poe, “The Raven”

When rhyme comes at the end of a line of poetry, it is called **end rhyme**. The pattern of end rhyme in a poem is

called the **rhyme scheme** and is charted by assigning a letter, beginning with the letter *a*, to each line. Lines that rhyme are given the same letter. The rhyme scheme of the following stanza is *aabbcc*:

In silent night when rest I took a  
For sorrow near I did not look a  
I wakened was with thund’ring noise b  
And piteous shrieks of dreadful voice. b  
That fearful sound of “Fire!” and “Fire!” c  
Let no man know is my desire. c  
—Anne Bradstreet, “Upon the Burning of Our House”

*See pages 335, 438, 847.*

*See also* **Slant Rhyme**.

**Rhyme Scheme** *See* **Rhyme**.

**Rhythm** Rhythm refers to the pattern or flow of sound created by the arrangement of stressed and unstressed syllables in a line of poetry. Some poems follow a regular pattern, or **meter**, of accented and unaccented syllables. Poets use rhythm to bring out the musical quality of language, to emphasize ideas, to create mood, and to reinforce subject matter.

*See pages 839, 509.*

*See also* **Meter**.

**Rising Action** Rising action is the stage of a plot in which the conflict develops and story events build toward a climax. During this stage, complications arise that make the conflict more intense. Tension grows as the characters struggle to resolve the conflict.

*See page 712, 759, 768.*

*See also* **Plot**.

**Romanticism** Romanticism was a movement in the arts that flourished in Europe and America throughout much of the 19th century. Romantic writers glorified nature and celebrated individuality. Their treatment of subject was emotional rather than rational, intuitive rather than analytic. Washington Irving and Henry Wadsworth Longfellow were popular American romantic writers.

*See pages 292, 312, 334, 342.*

**Sarcasm** Sarcasm, a type of verbal irony, refers to a critical remark expressed in a statement in which literal meaning is the opposite of actual meaning. Sarcasm is mocking, and its intention is to hurt.

*See also* **Irony**.

**Satire** Satire is a literary technique in which foolish ideas or customs are ridiculed for the purpose of improving society. Satire may be gently witty, mildly abrasive, or bitterly critical. Short stories, poems, novels, essays, and plays all may be vehicles for satire.

**Example:** In “The Devil and Tom Walker,” Irving satirizes various aspects of 18th-century New England life, including religious hypocrisy and the institution of marriage.

**Scansion** The process of determining meter is known as scansion. When you scan a line of poetry, you mark its stressed (add stress mark ) and unstressed syllables (add unstress mark ) 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.

**Science Fiction** Science fiction is prose writing that presents the possibilities of the past or the future, using known scientific data and theories as well as the creative imagination of the writer. Most science fiction comments on present-day society through the writer’s fictional conception of a past or future society. Ray Bradbury and Kurt Vonnegut Jr., are two popular writers of science fiction.

**Screenplay** A screenplay is a play written for film.

**Script** The text of a play, film, or broadcast is called a script.

**Secondary Sources** Accounts written by people 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**.

**Sermon** A sermon is a form of religious persuasion in which a speaker exhorts the audience to behave in a more spiritual and moral fashion. “Sinners in the Hands of an Angry God” is a sermon.

**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 New York City or Tombstone, Arizona. 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.

**Example:** Willa Cather’s story “A Wagner Matinee” is set in Boston around the turn of the 20th century.

See pages 131, 660, 693, 1034.

**Sestet** 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.

**Examples:** Abigail Adams’s statement “power and liberty are like heat and moisture” and Thoreau’s statement “we live meanly, like ants” contain similes.

See pages 258, 372, 525.

See also **Figurative Language; Metaphor**.

**Situational Irony** See **Irony**.

**Slant Rhyme** Rhyme that is not exact but only approximate is known as slant rhyme, or **off rhyme**, as in the second and fourth lines below:

I heard a Fly buzz—when I died—  
The Stillness in the Room  
Was like the Stillness in the Air—  
Between the Heaves of Storm—  
—Emily Dickinson, “I heard a Fly buzz—  
when I died—”

See page 525.

See also **Rhyme**.

**Slave Narrative** A slave narrative is an autobiographical account written by someone who endured the miseries of slavery. Olaudah Equiano’s and Frederick Douglass’s autobiographies are examples of slave narratives. These writers often use sensory details to re-create their



experiences. For example, to re-create the horror of confinement in the hold of a slave ship, Equiano gives the reader such details as “the galling of the chains” and “the groans of the dying.”

*See pages 79, 537, 552.*

*See also* **Autobiography**.

**Soliloquy** *See* **Monologue**.

**Sonnet** A sonnet is a 14-line lyric poem, commonly written in iambic pentameter. The **Petrarchan sonnet** consists of two parts. The first eight lines, called the octave, usually have the rhyme scheme *abbaabba*. In the last six lines, called the sestet, the rhyme scheme may be *cdecde*, *cdcdcd*, or another variation. The **octave** generally presents a problem or raises a question, and the **sestet** resolves or comments on the problem. James Weldon Johnson’s “My City” is a Petrarchan sonnet. A **Shakespearean sonnet** is divided into three **quatrains** (groups of four lines) and a **couplet** (two rhyming lines). Its rhyme scheme is *abab cdcd efef gg*. The couplet usually expresses a response to the important issue developed in the three quatrains. Claude McKay’s “If We Must Die” is a Shakespearean sonnet.

*See page 847.*

*See also* **Meter**; **Quatrain**; **Rhyme**.

**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 881, 839, 930.*

**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.

**Stage Directions** Stage directions are the playwright’s instructions for the director, performers, and stage crew. Usually set in italics, they are located at the beginning of and throughout a script. Stage directions usually tell the time and place of the action and explain how characters move and speak. They also describe scenery, props, lighting, costumes, music, or sound effects.

*See pages 128, 132.*

*See also* **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. Longfellow’s “A Psalm of Life” is written in four-line stanzas. During the 20th century, poets experimented more freely with stanza form than did earlier poets, sometimes writing poems without any stanza breaks.

*See page 335.*

**Static Character** *See* **Character**.

**Stereotype** A stereotype is an over-simplified image of a person, group, or institution. Sweeping generalizations about “all Southerners” 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.

**Example:** In Washington Irving’s “The Devil and Tom Walker,” Tom Walker’s wife is a stereotype of a greedy and shrewish wife.

**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. The term was coined by American psychologist William James to characterize the unbroken flow of thought that occurs in the waking mind.

**Example:** In “The Love Song of J. Alfred Prufrock,” T. S. Eliot uses this technique to reveal the jumble of thoughts that flow through Prufrock’s mind.

*See pages 929, 989.*

*See also* **Modernism**.

**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 235, 329, 581.*

*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; for example, the Imagists of the early 20th

century wrote in a style that employs compression and rich sensory images.

**Example:** E. E. Cummings's style is decidedly unconventional, breaking rules of capitalization, punctuation, diction, and syntax.

See pages 525, 537, 897, 969.

**Surprise Ending** A surprise ending is an unexpected plot twist at the end of a story.

**Example:** "Story of an Hour" ends with a surprise when Mrs. Mallard drops dead after her husband, presumed to be dead, reappears.

See page 759.

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:** In Ambrose Bierce's "An Occurrence at Owl Creek Bridge," the suspense builds as the reader awaits the outcome of Peyton Farquhar's attempted escape from hanging at the hands of Union troops.

See page 582.

See also **Rising Action**.

**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.

**Example:** In Gilman's "The Yellow Wallpaper," the wallpaper in the narrator's bedroom comes to symbolize her growing madness.

See pages 457, 768.

**Synesthesia** See **Imagery**.

**Tall Tale** A tall tale is a distinctively American type of humorous story characterized by exaggeration. Tall tales and practical jokes have similar kinds of humor. In both, someone gets fooled, to the amusement of the person or persons who know the truth, as in Twain's "The Notorious Jumping Frog of Calaveras County."

See page 659.

See also **Humor**; **Hyperbole**.

**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.

**Example:** One theme of "The Masque of the Red Death" could be stated, "No one, not even the wealthiest person, has the power to escape death."

**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 429, 745, 756, 1002.

**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. Often, a poet uses the title to provide information necessary for understanding a poem.

**Example:** "A Worn Path," the title of Eudora Welty's short story, suggests the main character, Phoenix, herself: the path of her life is worn with age and struggle, and her life has centered on a single routine motivated by love.

See pages 760, 1004, 1232.

**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.

**Example:** Claude McKay's tone in "If We Must Die" is proud, defiant, and urgent.

See pages 509, 791, 850, 1060.

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. Arthur Miller's *The Crucible* could be classified as a tragedy.

**Tragic Flaw** See **Tragedy**.

**Tragic Hero** The ancient Greek philosopher Aristotle defined a tragic hero as a character whose basic goodness and superiority are marred by a tragic flaw that brings about or contributes to his or her downfall. The flaw may be poor judgment, pride, weakness, or an excess of an admirable quality. The tragic hero recognizes his or her own flaw and its consequences, but only after it is too late to change the course of events.

See also **Character**.

**Traits** See **Character**.

**Transcendentalism** The philosophy of transcendentalism, an American offshoot of German romanticism, was based on a belief that “transcendent forms” of truth exist beyond reason and experience. Ralph Waldo Emerson, the leader of the movement, asserted that every individual is capable of discovering this higher truth through intuition. Henry David Thoreau is another well-known transcendentalist writers.

See pages 361, 372, 382.

See also **Romanticism**.

**Trickster Tale** A trickster tale is a folk tale about an animal or person who engages in trickery, violence, and magic. Neither all good nor all bad, a trickster may be foolish yet clever, greedy yet helpful, immoral yet moral. “Coyote and the Buffalo” is a trickster tale.

See page 43.

See also **Folk Tale**.

**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 **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.

**Example:** In “Letter to John Adams,” Abigail Adams points out the tyranny of male power by gently saying, “I cannot say that I think you very generous to the ladies.”

See also **Hyperbole**; **Irony**.

**Unity of Effect** When all elements of a story—plot, character, setting, imagery, and other literary devices—work together to create a single effect, it is known as unity of effect. Edgar Allan Poe’s “The Fall of the House of Usher” demonstrates the unity of effect.

See page 403.

**Universal Theme** See **Theme**.

**Verbal Irony** See **Irony**.

**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 like *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 can be applied to the narrator of a selection, as well as the writer.

See pages 649, 1059.

See also **Diction**; **Tone**.

**Word Choice** See **Diction**.

## Glossary of Reading & Informational Terms

**Almanac** See **Reference Works**.

**Analogy** See *Glossary of Literary Terms*, page R102.

**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*, pages Roo–Roo.

**Appeal to Authority** An appeal to authority calls upon experts or others who warrant respect.

See also **Recognizing Persuasive Techniques**, *Reading Handbook*, pages Roo–Roo.

**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 R114.

**Author's Perspective** See *Glossary of Literary Terms*, page R102.

**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 R102.

**Autobiography** See *Glossary of Literary Terms*, page R102.

**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 R103.

**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 R24.

**Chronological Order** Chronological order is the arrangement of events in their order of occurrence. This type of organization is used in both 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.*

**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 R22–R23.*

**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 R24.*

**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, pages R21–R22.*

**Encyclopedia** *See Reference Works.*

**Essay** See *Glossary of Literary Terms*, page R105.

**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*, pages R00–R00.

**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 R105.

**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 R24.

**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 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. **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.

See also **Graphic Aids**, *Reading Handbook*, pages R5–R7.

**Graphic Organizer** A graphic organizer is a “word picture”—that 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. For example, a table in a science article will not be constructed differently from a table that is a graphic organizer. 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 R22–R23.

**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 R000.

**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 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**.

**Narrative Nonfiction** See *Glossary of Literary Terms*, page R109.

**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 R109.

**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 R24.

**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**; **Analyzing Patterns of Organization**, *Reading Handbook*, pages R14–R20.

**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 R105.

**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*, pages R21–R22.

**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 Devices** See *Glossary of Literary Terms*, page R111.

**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 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 R113.

**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**.

**abdicate** (ăb'dī-kāt') *v.* to give up responsibility for  
**abdicar** *v.* renunciar a una responsabilidad

**aberration** (ăb'ə-rā'shən) *n.* a disorder of the mind  
**aberración** *s.* desorden mental

**abhor** (ăb-hôr') *v.* to regard with disgust  
**aborrecer** *v.* detestar

**object** (ăb'jĕkt') *adj.* low; contemptible; wretched  
**abyecto** *adj.* vil; despreciable; desgraciado

**abominable** (ə-bŏm'ə-nə-bəl) *adj.* thoroughly detestable  
**abominable** *adj.* totalmente detestable

**acquiesce** (ăk'wē-ēs') *v.* to comply or give in  
**consentir** *v.* aceptar o ceder

**adamant** (ăd'ə-mənt) *adj.* immovable, especially in opposing something  
**inflexible** *adj.* inquebrantable, especialmente en oposición a algo

**admonitory** (ăd-mŏn'ī-tŏr'ē) *adj.* warning  
**admonitorio** *adj.* que da una advertencia

**affiliated** (ə-fīl'ē-āt-ĭd) *adj.* joined in close association  
**affiliate** *v.*  
**afiliado** *adj.* asociado **afiliar** *v.*

**affinity** (ə-fīn'ī-tē) *n.* a kinship or likeness  
**afinidad** *s.* cercanía o semejanza

**affluence** (ăf'lŏo-əns) *n.* wealth  
**opulencia** *s.* riqueza

**alleviation** (ə-lē'vē-ā'shən) *n.* relief  
**alivio** *s.* desahogo

**ambiguity** (ăm'bī-gyŏŏ'ī-tē) *n.* unclearness; uncertainty  
**ambigüedad** *s.* vaguedad; incertidumbre

**ameliorate** (əməl'yə-rāt') *v.* to improve  
**mejorar** *v.* aliviar

**amethyst** (ăm'ə-thĭst) *n.* purple or violet form of transparent quartz used as a gemstone  
**amatista** *s.* cuarzo transparente púrpura o violeta usado como piedra preciosa

**amicable** (ăm'ī-kə-bəl) *adj.* characterized by friendly goodwill  
**amigable** *adj.* caracterizado por buena voluntad

**anarchy** (ăn'ər-kē) *n.* condition of lawlessness and disorder, often due to lack of governmental authority  
**anarquía** *s.* desorden y confusión por falta de gobierno

**anathema** (ə-năth'ə-mə) *n.* a strong denunciation; a curse  
**anatema** *s.* fuerte rechazo; maldición

**anomaly** (ə-nŏm'ə-lē) *n.* departure from the normal rules  
**anomalía** *s.* desviación de las reglas normales

**apathy** (ăp'ə-thē) *n.* lack of feeling or interest  
**apatía** *s.* falta de sentimiento o de interés

**appease** (ə-pēz') *v.* to bring peace, quiet, or calm to; to soothe  
**apaciar** *v.* apaciguar; calmar; aquietar

**arbitrary** (ăr'bĭ-trēr'ē) *adj.* based on unpredictable decisions rather than law  
**arbitrario** *adj.* que actúa basándose sólo en la voluntad o en el capricho y no sigue las leyes

**ardor** (ăr'dər) *n.* intense enthusiasm; passion  
**ardor** *s.* fuerte entusiasmo; pasión

**artifice** (ăr'tē-fĭs) *n.* a clever means to an end  
**artificio** *s.* estratagema; ardid

**ascribe** (ə-skrĭb') *v.* to attribute to a specified cause or source  
**adscribir** *v.* atribuir a una causa o a una fuente

**assign** (ə-sĭn') *n.* person to whom property is transferred in a will or other legal document  
**beneficiario** *s.* persona a la que transfiere propiedades un testamento u otro documento jurídico

**attest** (ə-tĕst') *v.* to affirm to be true; to be proof of  
**atestiguar** *v.* dar testimonio; certificar

**avarice** (ăv'ə-rĭs) *n.* immoderate desire for wealth; greed  
**avaricia** *s.* deseo desmedido de riqueza; codicia

**aversion** (ə-vŭr'zhən) *n.* a strong dislike  
**aversión** *s.* fuerte desagrado

**blasphemous** (blăs'fə-məs) *adj.* disrespectful or offensive  
**blasfemo** *adj.* irrespetuoso u ofensivo

**blatantly** (blăt'nt-lē) *adv.* in an extremely obvious way; conspicuously  
**descaradamente** *adv.* abiertamente; patentemente

**cabal** (kə-bāl') *n.* a group united in a secret plot  
**cábala** *s.* grupo unido en un complot secreto

**callow** (kăl'ō) *adj.* lacking adult experience; immature  
**inmaduro** *adj.* sin experiencia; inexperto

**camaraderie** (kā'mə-rā'də-rē) *n.* a spirit of friendly good-fellowship  
**camaradería** *s.* espíritu de amistad y compañerismo

**cauterize** (kô'tə-rīz') *v.* to burn or sear to destroy diseased tissue  
**cauterizar** *v.* quemar o chamuscar para destruir tejido dañado

**cavorting** (kə-vôr'tĭng) *adj.* prancing about in a playful manner **cavort** *v.*  
**retozón** *adj.* que hace cabriolas de modo juguetón  
retozar *v.*

**celestial** (sə-lēs'chəl) *adj.* heavenly  
**celestial** *adj.* del cielo

**censurer** (sĕn'shər-ər) *n.* one who expresses strong disapproval or harsh criticism  
**censor** *s.* persona que expresa una fuerte desaprobación o crítica

**cessation** (sĕ-sā'shən) *n.* a coming to an end; a stopping  
**cesación** *s.* fin; terminación

**circumvent** (sûr'kəm-vĕnt') *v.* to avoid or get around by clever maneuvering  
**circunvenir** *v.* evitar o evadir con maniobras

**citation** (sī-tā'shən) *n.* formal statement of a soldier's achievements  
**menCIÓN honorífica** *s.* reconocimiento de los éxitos de un militar

**coerce** (kō-ûrs') *v.* to force  
**coaccionar** *v.* obligar

**cognizant** (kŏg'nĭ-zĕnt) *adj.* aware  
**enterado** *adj.* informado

**commiseration** (kə-mĭz'ə-rā'shən) *n.* a feeling of sympathy or pity  
**conmiseración** *s.* sentimiento de compasión

**comport** (kəm-pôrt') *v.* to agree  
**concordar** *v.* estar de acuerdo

**conciliatory** (kən-sĭl'ē-ə-tôr'ē) *adj.* showing goodwill to end an argument  
**conciliador** *adj.* que busca un acuerdo

**congenial** (kən-jĕn'yəl) *adj.* suited to one's needs or nature; agreeable  
**compatible** *adj.* que concuerda con las necesidades o la naturaleza de uno; concorde

**conjecture** (kən-jĕk'chər) *v.* to guess  
**conjeturar** *v.* suponer

**consternation** (kŏn'stər-nā'shən) *n.* a state of paralyzing dismay; fear  
**consternación** *s.* estado de gran intranquilidad; temor

**constitute** (kŏn'stĭ-tōt') *v.* to amount to; equal  
**constituir** *v.* equivaler; formar

**contentious** (kən-tĕn'shəs) *adj.* quarrelsome  
**discutidor** *adj.* pendenciero

**contrive** (kən-trĭv') *v.* to plan skillfully; to design  
**ingeniarse** *v.* maquinare; inventar

**convolution** (kŏn'və-lōō'shən) *n.* a form or shape that is folded into curved, complicated windings  
**circunvolución** *s.* repliegue; enroscadura; enrollamiento

**copious** (kō'pē-əs) *adj.* in large amounts; abundant  
**copioso** *adj.* en gran cantidad; abundante

**corroborate** (kə-rŏb'ə-rāt') *v.* to support with evidence  
**corroborar** *v.* comprobar con evidencia

**cosmic** (kŏz'mĭk) *adj.* of, or belonging to, the universe  
**cósmico** *adj.* relativo al universo

**countenance** (koun'tə-nəns) *n.* appearance, especially the expression of the face  
**semblante** *s.* apariencia, especialmente la expresión de la cara

**credulity** (krĭ-dŏō'lĭ-tē) *n.* an inclination to believe too readily  
**credulidad** *s.* facilidad para creer

**dastardly** (dās'tərd-lē) *adj.* characterized by underhandedness or treachery  
**miserable** *adj.* solapado o traidor

**dearth** (dŭrth) *n.* lack  
**escasez** *s.* carencia

**decorum** (dĭ-kôr'əm) *n.* good taste in conduct or appearance

**decoro** *s.* buen gusto en la conducta y la apariencia

**deference** (dĕf'ər-əns) *n.* respect and honor due to a superior or elder

**deferencia** *s.* respeto y honor que se debe a un superior o mayor

**deliberately** (dĭ-lĭb'ər-ĭt-lē) *adv.* in an unhurried and thoughtful manner

**deliberadamente** *adv.* pausadamente

**deliverance** (dĭ-lĭv'ər-əns) *n.* rescue from danger

**salvación** *s.* rescate de un peligro

**demeanor** (dĭ-mē'nər) *n.* behavior

**comportamiento** *s.* conducta

**depose** (dĭ-pōz') *v.* to remove from rule

**deponer** *v.* destituir del gobierno

**deposition** (dĕp'ə-zĭsh'ən) *n.* a written statement by a witness

**deposición** *s.* testimonio escrito de un testigo

**derision** (dĭ-rĭzh'ən) *n.* harsh ridicule or mockery; scorn

**irrisión** *s.* mofa o ridículo; escarnio

**despotism** (dĕs'pə-tĭz'əm) *n.* government by a ruler with unlimited power

**despotismo** *s.* gobierno de poder ilimitado

**detached** (dĭ-tächt') *adj.* reserved; aloof **detach** *v.*

**alejado** *adj.* reservado; distante **alejarse** *v.*

**dilapidated** (dĭ-lăp'ĭ-dă'tĭd) *adj.* in a state of disrepair; rundown **dilapidate** *v.*

**dilapidado** *adj.* en ruinas; desmantelado **dilapidar** *v.*

**disapprobation** (dĭs-ăp'rə-bă'shən) *n.* disapproval

**desaprobación** *s.* censura

**discern** (dĭ-sŭrn') *v.* to perceive or recognize something

**discernir** *v.* percibir o reconocer algo

**dissembling** (dĭ-sĕm'blĭng) *n.* disguising the truth about something **dissemble** *v.*

**disimulación** *s.* encubrimiento de la verdad **disimular** *v.*

**dominion** (də-mĭn'yən) *n.* control; authority over

**dominio** *s.* control; soberanía

**dwindle** (dwĭn'dl) *v.* to become steadily less; to shrink

**menguar** *v.* disminuirse poco a poco; encogerse

**effrontery** (ĭ-frŭn'tə-rē) *n.* disrespectful and insulting boldness

**insolencia** *s.* desvergüenza y descaro

**embody** (ĕm-bŏd'ē) *v.* to represent in human form

**encarnar** *v.* representar en forma humana

**embroidered** (ĕm'broi'derd) *adj.* decorated with stitched designs **embroider** *v.*

**bordado** *adj.* decorado con cosidos en relieve **bordar** *v.*

**encroach** (ĕn-krŏch') *v.* to take over the possessions or rights of another

**invadir** *v.* usurpar las posesiones o los derechos de otro

**enmity** (ĕn'mĭ-tē) *n.* hostility; hatred

**enemistad** *s.* hostilidad; odio

**enterprising** (ĕn'tər-prĭ'zĭng) *adj.* possessing imagination and initiative

**emprendedor** *adj.* que demuestra imaginación e iniciativa

**entreaty** (ĕn-trē'tē) *n.* plea

**súplica** *s.* petición

**epithet** (ĕp'ə-thĕt') *n.* an abusive word or phrase

**epíteto** *s.* palabra o frase insultante

**equanimity** (ĕ'kwə-nĭm'ĭ-tē) *n.* evenness of temper, especially under stress

**ecuanimidad** *s.* serenidad y equilibrio, especialmente bajo presión

**equivocal** (ĭ-kwĭv'ə-kəl) *adj.* ambiguous

**equivoco** *adj.* ambiguo

**eradicate** (ĭ-răd'ĭ-kăt') *v.* to destroy completely

**erradicar** *v.* destruir por completo

**esteem** (ĭ-stēm') *v.* to set a high value on

**estimar** *v.* dar mucho valor

**estrangement** (ĭ-strănj'-mənt) *n.* separation; alienation

**extrañamiento** *s.* separación; desavenencia

**excruciatingly** (ĭk-skrŏō'shē-ă'tĭng-lē) *adv.* in a way that causes great pain or distress

**dolorosamente** *adv.* de modo que causa mucho dolor o angustia

**exhilaration** (ĭg-zĭl'ə-ră'shən) *n.* a feeling of high spirits or lively joy

**regocijo** *s.* alborozo y gran alegría



**expatriated** (ĕk-spā'trē-ā'tīd) *adj.* sent out of a country or area; banished **expatriate** *v.*

**expatriado** *adj.* exiliado; desterrado **expatriar** *v.*

**extenuate** (ĭk-stĕn'yōō-āt') *v.* to lessen the seriousness of, especially by providing partial excuses

**atenuar** *v.* reducir la gravedad, especialmente dando excusas parciales

**extenuating** (ĭk-stĕn'yōō-āt'ĭng) *adj.* lessening the severity of **extenuate** *v.*

**atenuante** *adj.* que reduce la gravedad **atenuar** *v.*

**exultingly** (ĭg-zult'ĭng-lē) *n.* joyfully

**jubilosamente** *adv.* con júbilo

**fatuity** (fə-tōō'ĭ-tē) *n.* something foolish or stupid

**fatuidad** *s.* simpleza o estupidez

**feigned** (fānd) *adj.* not real; pretended **feign** *v.*

**fingido** *adj.* irrea; ficticio **fingir** *v.*

**felicity** (fĭ-lĭs'ĭ-tē) *n.* great happiness

**felicidad** *s.* dicha

**flamboyant** (flām-boi'ənt) *adj.* marked by strikingly elaborate or colorful display

**flameante** *adj.* llamativo; ostentoso; extravagante

**flux:** (flŭks) *n.* change

**flujo** *s.* fluctuación; cambio

**garrulous** (gār'ə-ləs) *adj.* extremely talkative

**locuaz** *adj.* que habla mucho

**glib** (glĭb) *adj.* showing little thought, preparation, or concern

**simplista** *adj.* que demuestra poca reflexión, preparación o interés

**gullible** (gŭl'ə-bəl) *adj.* easily deceived or tricked

**crédulo** *adj.* que se deja engañar

**harassing** (hə-rās'ĭng) *adj.* persistently annoying **harass** *v.*

**molesto** *adj.* que fastidia todo el tiempo **molestar** *v.*

**harry** (hār'ē) *v.* to torment, often by constant attack

**hostilizar** *v.* acosar con ataques constantes

**imbued** (ĭm-byōōd') *adj.* deeply influenced by **imbue** *v.*

**imbuido** *adj.* profundamente influenciado **imbuir** *v.*

**immaculate** (ĭ-māk'yə-lĭt) *adj.* without stain; pure

**immaculado** *adj.* sin mancha; puro

**impede** (ĭm-pēd') *v.* to interfere with or slow the progress of

**impedir** *v.* obstruir; dificultar

**impel** (ĭm-pĕl') *v.* to drive forward; force

**impeler** *v.* impulsar; obligar

**impending** (ĭm-pĕn'dĭng) *adj.* to be about to occur **impend** *v.*

**amenazante** *adj.* a punto de ocurrir **amenazar** *v.*

**imperceptible** (ĭm'pĕr-sĕp'tĕ-bəl) *adj.* extremely slight; barely noticeable

**imperceptible** *adj.* tenue; que casi no se nota

**impertinent** (ĭm-pŭr'tn-ənt) *adj.* rude; ill-mannered

**impertinente** *adj.* grosero; mal educado

**imperviousness** (ĭm-pŭr'vĕ-əs-nəs) *n.* condition of not being able to be affected or disturbed

**imperturbabilidad** *s.* imposibilidad de ser afectado o perturbado

**impetuous** (ĭm-pĕch'ōō-əs) *adj.* acting with sudden or rash energy; hasty

**impetuoso** *adj.* que actúa de forma precipitada o irreflexiva; impulsivo

**implacable** (ĭm-plāk'ə-bəl) *adj.* impossible to satisfy

**implacable** *adj.* que no se puede aplacar

**importune** (ĭm'pŏr-tōōn') *v.* to ask urgently or repeatedly; to annoy or trouble

**importunar** *v.* preguntar con urgencia e insistencia; molestar

**incense** (ĭn-sĕns') *v.* to cause to be extremely angry

**exasperar** *v.* encolerizar; enfurecer

**incorrigible** (ĭn-kŏr'ĭ-jə-bəl) *adj.* incapable of being reformed or corrected

**incorregible** *adj.* que no se puede reformar o corregir

**indifferent** (ĭn-dĭf'ər-ənt) *adj.* having no particular interest

**indiferente** *adj.* sin interés

**induce** (ĭn-dōōs') *v.* to succeed in persuading someone to do something

**inducir** *v.* persuadir; causar; producir

**industry** (ĭn'də-strē) *n.* hard work; diligence

**aplicación** *s.* diligencia; laboriosidad

**ineffable** (ĭn-ĕf'ə-bəl) *adj.* beyond description; inexpressible

**inefable** *adj.* que no se puede describir; inexpressable

**inexorable** (ĩn-ěk'sə-rə-bəl) *adj.* relentless  
**inexorable** *adj.* implacable

**inextricable** (ĩn-ěk'strĩ-kə-bəl) *adj.* incapable of being disentangled or untied  
**inextricable** *adj.* que no se puede descifrar o desenmarañar

**infamous** (ĩn'fə-məs) *adj.* having a very bad reputation; disgraceful  
**infame** *adj.* de mala reputación; vergonzoso

**infidel** (ĩn'fĩ-dəl) *n.* a person with no religious beliefs  
**infiel** *s.* el que no tiene creencias religiosas

**ingenuously** (ĩn-jěn'γōō-əs-lē) *adv.* in a manner showing childlike innocence or simplicity  
**ingenuamente** *adv.* con candidez infantil

**ingratiate** (ĩn-grā'shē-āt') *v.* to gain another's favor by deliberate effort  
**congraciar** *v.* conseguir aprobación o afecto con un esfuerzo deliberado

**inherently** (ĩn-hĩr'ənt-lē') *adv.* related to part of something's inmost nature  
**inherentemente** *adv.* intrínsecamente

**iniquity** (ĩ-nĩk'wĩ-tē) *n.* wickedness  
**iniquidad** *s.* maldad

**inordinate** (ĩn-ōr'dn-ĩt) *adj.* exceeding reasonable limits; excessive  
**excesivo** *adj.* que sobrepasa los límites razonables; inmoderado

**insidious** (ĩn-sĩd'ē-əs) *adj.* treacherous  
**insidioso** *adj.* traidor

**insipid** (ĩn-sĩp'ĩd) *adj.* lacking in flavor; bland  
**insípido** *adj.* sin sabor; desabrido

**interim** (ĩn'tər-ĩm) *n.* period in between; interval  
**ínterin** *s.* intermedio; intervalo

**interminable** (ĩn-tũr'mə-nə-bol) *adj.* endless  
**interminable** *adj.* sin fin

**interrogation** (ĩn-těr'ə-gā'shən) *n.* a questioning  
**interrogación** *s.* averiguación

**inundate** (ĩn'ũn-dāt') *v.* to cover with water; to overwhelm  
**inundar** *v.* cubrir de agua; anegar

**invincible** (ĩn-vĩn'sə-bəl) *adj.* unbeatable  
**invencible** *adj.* inconquistable

**inviolate** (ĩn-vĩ'ə-lĩt) *adj.* not violated; intact  
**inviolado** *adj.* íntegro; intacto

**jocular** (jők'yə-lər) *adj.* humorous  
**jocoso** *adj.* chistoso

**latent** (lāt'nt) *adj.* existing in a hidden form  
**latente** *adj.* que existe en forma oculta

**limber** (lĩm'bər) *adj.* bending or moving easily; supple  
**flexible** *adj.* que se dobla o se mueve con facilidad; ágil

**locomotion** (lō'kə-mō'shən) *n.* the power to move from place to place  
**locomoción** *s.* movimiento de un lugar a otro

**ludicrous** (lōō'dĩ-krəs) *adj.* laughably absurd; ridiculous  
**absurdo** *adj.* risible; ridículo

**lurch** (lũrch) *v.* to lean or roll suddenly to one side; to stagger  
**bambolearse** *v.* dar banzados; tambalearse

**lurid** (lōōr'ĩd) *adj.* shocking; gruesome  
**escabroso** *adj.* chocante; espeluznante

**luxuriant** (lũg-zhōōr'ē-ənt) *adj.* characterized by abundant growth  
**frondoso** *adj.* que tiene mucha vegetación

**malign** (mə-lĩn') *adj.* evil; harmful  
**maligno** *adj.* malo; dañino

**martial** (mār'shəl) *adj.* warlike  
**marcial** *adj.* bélico

**maudlin** (mōd'lĩn) *adj.* excessively sentimental  
**sensiblero** *adj.* sentimental en exceso

**mediocrity** (mē'dē-ōk'rĩ-tē) *n.* lack of quality or excellence  
**mediocridad** *s.* poca calidad o mérito

**meditative** (mēd'i-tā'tĩv) *adj.* engaged in serious thought or reflection  
**meditabundo** *adj.* que medita o reflexiona en silencio

**melancholy** (mēl'ən-kōl'ē) *adj.* gloomy; sad  
**melancólico** *adj.* triste; lúgubre

**mercenary** (mũr'sə-něr'ē) *n.* a professional soldier hired to fight in a foreign army  
**mercenario** *s.* soldado profesional contratado para pelear en un ejército extranjero

**militant** (mīl'i-tənt) *adj.* aggressively active, especially for a cause

**militante** *adj.* que apoya enérgicamente una causa

**minutest** (mī-nōō'tīst) *adj.* smallest; most precise

**el más diminuto** *adj.* el más pequeño; minucioso

**miscellany** (mī's-ə-lā'nē) *n.* a mixture of various things

**miscelánea** *s.* mezcla de cosas

**misconstrued** (mī's-kən-strōōd') *adj.* misunderstood; misinterpreted **misconstrue** *v.*

**malinterpretado** *adj.* mal entendido **malinterpretar** *v.*

**misgiving** (mī's-gīv'īng) *n.* a feeling of doubt, mistrust, or uncertainty

**recelo** *s.* sentimiento de duda, desconfianza o temor

**mitigation** (mīt-ī-gā'shən) *n.* lessening of something that causes suffering

**mitigación** *s.* moderación de algo que causa sufrimiento

**mollify** (mōl'ə-fī') *v.* to soothe; to reduce in intensity

**apacar** *v.* calmar; apaciguar

**moratorium** (mōr'a-tōr'ē-əm) *n.* temporary stoppage or waiting period

**moratoria** *s.* aplazamiento; período de espera

**motley** (mōt'lē) *adj.* composed of diverse, often mismatched elements

**abigarrado** *adj.* formado por elementos diversos y dispares

**multifariously** (mūl'tə-fār'ē-es-lē) *adv.* in many and various ways

**variadamente** *adv.* de modos muy variados

**mundane** (mūn-dān') *adj.* characteristic of or concerned with the ordinary

**mundano** *adj.* que se preocupa de lo ordinario

**myriad** (mīr'ē-əd) *adj.* exceedingly numerous

**innumerable** *adj.* en excesiva cantidad

**nettled** (nēt'əld) *adj.* irritated; annoyed **nettle** *v.*

**irritado** *adj.* molesto; picado **irritar** *v.*

**nocturnal** (nōk-tūr'nəl) *adj.* occurring at night

**nocturno** *adj.* que ocurre por la noche

**nominal** (nōm'ə-nəl) *adj.* in name but not in reality

**nominal** *adj.* de palabra pero no de hecho

**nonconformist** (nōn'kən-fōr'mīst) *n.* one who does not follow generally accepted beliefs, customs, or practices

**inconformista** *s.* el que no sigue las creencias, costumbres y prácticas acostumbradas

**obstinate** (ob'stə-nīt) *adj.* hard to control or treat

**obstinado** *adj.* terco; porfiado

**obstreperous** (ōb-strēp'ər-əs) *adj.* very noisy and unruly

**estrepitoso** *adj.* ruidoso y revoltoso

**occult** (ə-kūlt') *adj.* secret or hidden from view

**oculto** *adj.* secreto o escondido

**opaque** (ō-pāk') *adj.* not allowing light to pass through

**opaco** *adj.* que no deja pasar la luz

**opprobrious** (ə-prō'brē-əs) *adj.* scornful; derogatory

**oprobioso** *adj.* despectivo; derogatorio

**oscillation** (ōs'ə-lā'shən) *n.* the action of swinging back and forth

**oscilación** *s.* movimiento alternativo de un lado hacia otro

**ostentation** (ōs'tēn-tā'shən) *n.* display meant to impress others; boastful showiness

**ostentación** *s.* exhibición que se hace para impresionar; alarde

**ostentatious** (ōs'tēn-tā'shəs) *adj.* loud; overdone

**ostentoso** *adj.* pretencioso; aparatoso

**overture** (ō'vər-chōōr') *n.* the orchestral introduction to a musical dramatic work

**obertura** *s.* pieza instrumental con que empieza una obra musical extensa

**paradoxical** (pār'ə-dōks'-ī-kəl) *adj.* self-contradictory

**paradójico** *adj.* que encierra una contradicción

**pariah** (pə-rī'ə) *n.* an outcast, someone or something looked down on by others

**paria** *s.* persona a la que se considera inferior

**patent** (pāt'nt) *adj.* obvious; apparent

**patente** *adj.* obvio; aparente

**patrimony** (pāt'rə-mō'nē) *n.* estate or money inherited from ancestors

**patrimonio** *s.* propiedades o dinero heredados de los antepasados

**perfidy** (pûr'fī-dē) *n.* treachery

**perfidia** *s.* traición

**persecution** (pûr'sŭ-kyôô'shən) *n.* the act or practice of oppressing or harassing with ill-treatment, especially because of race, religion, gender, or beliefs

**persecución** *s.* acoso con malos tratos, castigos y penas, especialmente por motivo de raza, religión, género o creencias

**pertinacity** (pûr'tn-ăs'ŭ-tē) *n.* stubbornness; persistence

**pertinacia** *s.* terquedad; persistencia

**perturbation** (pûr'ter-bā'shən) *n.* disturbance of the emotions; agitation; uneasiness

**perturbación** *s.* alteración de las emociones; agitación; inquietud

**pervade** (pær-vād') *v.* to spread through every part of

**penetrar** *v.* infiltrarse en todas las partes

**pestilential** (pēs'tē-lēn'shəl) *adj.* deadly; poisonous

**pestilente** *adj.* mortal; venenoso

**petulance** (pēch'ē-lənsə) *n.* ill temper; annoyance

**malhumor** *s.* mal genio; disgusto

**pigmentation** (pŭg'mən-tā'shən) *n.* coloring

**pigmentación** *s.* coloración

**pillage** (pŭl'ŭj) *n.* the act of looting or plundering by force

**pillaje** *s.* saqueo o rapiña a la fuerza

**plague** (plāg) *v.* to annoy; harass

**fastidiar** *v.* molestar; acosar

**poignant** (poin'yənt) *adj.* physically or mentally painful

**punzante** *adj.* que causa dolor físico o mental

**portend** (pôr-tēnd') *v.* to serve as an omen of; to signify

**augurar** *v.* presagiar; significar

**precarious** (prŭ-kâr'ē-əs) *adj.* risky; uncertain

**precario** *adj.* arriesgado; inseguro

**precipitate** (prŭ-sŭp'ŭ-tāt') *v.* to bring about, especially abruptly

**precipitar** *v.* causar, especialmente de repente

**predecessor** (prēd'ŭ-sēs'ər) *n.* person who precedes or comes before

**predecesor** *s.* persona que precede o viene antes

**preeminently** (prē-ēm'ə-nənt-lē) *adv.* above all; most importantly

**preeminentemente** *adv.* por encima de todo; sobre todo

**presaging** (prēs'ŭj-ŭng) *adj.* predicting **presage** *v.*

**presagioso** *adj.* que anuncia o presagia **presagiar** *v.*

**prescience** (prēsh'əns) *n.* knowledge of events before they occur

**presciencia** *s.* conocimiento de un suceso antes de que ocurra

**preternatural** (prē'ter-năch'ər-əl) *adj.* supernatural

**preternatural** *adj.* sobrenatural

**procure** (prō-kyŭŕ') *v.* to get by special effort; to obtain

**adquirir** *v.* conseguir con un esfuerzo especial; obtener

**profusion** (prə-fyŭŕ'zhən) *n.* abundance; lavishness

**profusión** *s.* abundancia; esplendidez

**propitious** (prə-pŭsh'əs) *adj.* helpful or advantageous; favorable

**propicio** *adj.* benéfico; favorable

**propriety** (prə-prŭ'ŭ-tē) *n.* the quality of being proper; appropriateness

**corrección** *s.* decoro; idoneidad

**providence** (prŭv'ŭ-dəns) *n.* an instance of divine care

**providencia** *s.* ayuda divina

**prudent** (prŭd'nt) *adj.* showing caution or good judgment

**prudente** *adj.* que actúa con moderación y cautela

**querulous** (kwēr'ə-ləs) *adj.* complaining

**quejumbroso** *adj.* quejicoso

**rabid** (răb'ŭd) *adj.* unreasonably extreme; fanatical

**rabioso** *adj.* inmoderadamente extremo; fanático

**radiation** (ră'dē-ă'shən) *n.* movement of lines or rays from a center point

**radiación** *s.* movimiento de líneas o rayos desde un punto central

**raiment** (ră'ment) *n.* clothing; garments

**vestimenta** *s.* ropa; indumentaria

**rapt** (răpt) *adj.* deeply moved, delighted, or absorbed

**arrebataado** *adj.* profundamente conmovido, extasiado o absorto

**rectitude** (rĕk'tŭ-tŭd') *n.* morally correct behavior or thinking

**rectitud** *s.* conducta o pensamiento justo en el sentido moral



**recurrent** (rĭ-kûr'ənt) *adj.* occurring time after time  
**recurrente** *adj.* que se repite una y otra vez

**redress** (rĭ-drēs') *n.* the correction of a wrong; compensation  
**remedio** *s.* reparación de un daño; compensación

**relinquish** (rĭ-lĭng'kwĭsh) *v.* to withdraw from; to give up  
**abandonar** *v.* renunciar a; ceder

**remonstrate** (rĭ-mŏn'strāt') *v.* to object; to protest strongly  
**protestar** *v.* reclamar; oponerse fuertemente

**rendezvous** (răn'dā-vōō) *n.* a gathering place  
**lugar de reunión** *s.* punto de encuentro

**replenish** (rĭ-plĕn'ĭsh) *v.* to fill up again  
**reabastecer** *v.* volver a llenar

**repudiate** (rĭ-pyōō'dē-āt') *v.* to reject or renounce  
**repudiar** *v.* rechazar o renunciar

**repulse** (rĭ-pŭls') *v.* to drive back by force  
**rechazar** *v.* hacer retroceder a la fuerza

**resign** (rĭ-zĭn') *v.* to submit or adapt oneself quietly without complaint  
**resignarse** *v.* someterse o adaptarse sin queja

**respite** (rĕs'pĭt) *n.* a period of rest or relief  
**respiro** *s.* período de descanso o de alivio

**retaliating** (rĭ-tāl'ē-āt'ing) *n.* taking revenge **retaliate** *v.*  
**vengador** *s.* el que toma venganza **vengarse** *v.*

**retinue** (rĕt'n-ōō') *n.* a group of attendants or followers  
**séquito** *s.* grupo de ayudantes o seguidores

**retrospective** (rĕt'rə-spĕk'tĭv) *adj.* looking back into the past  
**retrospectivo** *adj.* que mira al pasado

**reverie** (rĕv'ə-rē) *n.* daydream  
**ensueño** *s.* arrobamiento

**scintillating** (sĭn'tl-āt'ĭng) *adj.* sparkling **scintillate** *v.*  
**centelleante** *adj.* chispeante **centellear** *v.*

**scruple** (skrōō'pəl) *n.* feeling of uneasiness or guilt that keeps a person from doing something  
**escrúpulo** *s.* sentimiento de duda o de culpa que impide hacer algo

**slovenly** (slŭv'ən-lē) *adj.* untidy in personal appearance  
**desaliñado** *adj.* descuidado en la apariencia personal

**solace** (sŏl'ĭs) *n.* comfort in sorrow or distress  
**solaz** *s.* consuelo en el dolor o angustia

**solstice** (sŏl'stĭs) *n.* either of two days of the year when the sun is farthest from the celestial equator; the summer solstice is the longest day of the year, and the winter solstice is the shortest.

**solsticio** *s.* uno de los dos días en que el Sol está más lejos del ecuador; el solsticio de verano es el día más largo del año y el solsticio de invierno es el más corto.

**somnambulant** (sŏm-nām'byə-lənt') *adj.* sleepwalking  
**sonámbulo** *adj.* que camina dormido

**sordid** (sŏr'dĭd) *adj.* wretched; dirty; morally degraded  
**sórdido** *adj.* vil; sucio; indecente

**speculating** (spĕk'yə-lā'tĭng) *n.* engaging in risky business transactions on the chance of a quick or considerable profit  
**especulación** *s.* operaciones comerciales arriesgadas con la esperanza de obtener una ganancia rápida o considerable

**subjugation** (sŭb'jə-gā'shən) *n.* control by conquering  
**subyugación** *s.* sometimiento por la fuerza

**subservient** (səb-sŭr'vĕ-ənt) *adj.* acting like a servant  
**servil** *adj.* que actúa como un sirviente

**substantive** (sŭb'stən-tĭv) *adj.* significant; with a strong basis  
**sustantivo** *adj.* importante, fundamental o esencial

**succumb** (sə-kŭm') *v.* to give in, especially to overpowering force or strength  
**sucumbir** *v.* rendirse, especialmente a una fuerza mayor

**summarily** (sə-mĕr'ə-lē) *adv.* quickly and without ceremony  
**sumariamente** *adv.* rápidamente y sin ceremonia

**supinely** (sōō-pĭn'lē) *adv.* in a manner with the face upward  
**en posición supina** *adv.* boca arriba

**surfeit** (sŭr'fĭt) *n.* a fullness beyond the point of satisfaction  
**hartura** *s.* saciedad más allá del punto de satisfacción

**synthesis** (sĭn'thĭ-sĭs) *n.* union of parts or elements into a whole  
**síntesis** *s.* composición de un todo por la unión de sus partes

**tableau** (täb'lo') *n.* dramatic scene or picture  
**cuadro** *s.* escena dramática

**tacitly** (tăs'ıt-lē) *adj.* silently

**tácitamente** *adv.* silenciosamente

**tarry** (tăr'ē) *v.* to delay

**demorar** *v.* tardar

**temerity** (tə-mər'ı-tē) *n.* foolish boldness

**temeridad** *s.* imprudencia

**temperament** (tēm'prə-mənt) *n.* characteristic mode of emotional response

**temperamento** *s.* modo característico de respuesta emocional

**tender** (tēn'dər) *v.* to offer formally

**ofrecer** *v.* presentar de modo formal

**tentatively** (tēn'tə-tıv-lē) *adv.* in a hesitant or uncertain manner

**tentativamente** *adv.* de modo provisional o cauteloso

**tenuous** (tēn'yōō-əs) *adj.* having little substance or strength; flimsy

**tenue** *adj.* débil o delicado; endeble

**tranquil** (träng'kwəl) *adj.* undisturbed; peaceful

**tranquilo** *adj.* quieto; sereno

**transgress** (träns-grēs') *v.* to violate a command or law

**transgredir** *v.* quebrantar una orden o una ley

**tremulous** (trēm'yə-ləs) *adj.* trembling; quivering

**trémulo** *adj.* tembloroso

**trepidation** (trēp'ı-dā'shən) *n.* alarm or dread

**inquietud** *s.* alarma o miedo

**truculent** (trūk'yə-lənt) *adj.* eager for a fight; fierce

**belicoso** *adj.* agresivo; feroz

**tyranny** (tır'ə-nē) *n.* cruel and oppressive government or rule

**tiranía** *s.* gobierno cruel y opresivo

**unalienable** (ün-āl'yə-nə-bəl) *adj.* not to be taken away (Today the usual form is *inalienable*.)

**inalienable** *adj.* que no se puede quitar

**unassailable** (ün'ə-sā'lə-bəl) *adj.* impossible to dispute or disprove

**inexpugnable** *adj.* que no se puede refutar

**undeniable** (ün'ə-sā'lə-bəl) *adj.* undeniable

**inexpugnable** *adj.* innegable

**undulating** (ün'jə-lā'tıng) *adj.* appearing to move in waves

**undulate** *v.*

**ondulado** *adj.* con movimiento de olas **ondular** *v.*

**unremitting** (ün'rı-mıt'ıng) *adj.* constant; never stopping

**perseverante** *adj.* constante; incansable

**usurer** (yōō'zhər-ər) *n.* one who lends money, at interest, especially at an unusually or unlawfully high rate of interest

**usurero** *s.* persona que presta dinero al interés, especialmente a una tasa muy alta o ilegal

**usurpation** (yōō'sər-pā'shən) *n.* the act of wrongfully taking over a right or power that belongs to someone else

**usurpación** *s.* apropiación indebida de un derecho o poder que pertenece a otro

**vagary** (vā'gə-rē) *n.* strange idea

**capricho** *s.* rareza

**veritable** (vēr'ı-tə-bəl) *adj.* true; not unreal or imaginary

**verdadero** *adj.* real; auténtico

**vigilant** (vıj'ə-lənt) *adj.* alert; watchful

**vigilante** *adj.* alerta; atento

**virulent** (vır'yə-lənt) *adj.* extremely poisonous or harmful

**virulento** *adj.* sumamente venenoso o dañino

**vituperative** (vı-tōō'pər-ə-tıv) *adj.* abusively critical

**injurioso** *adj.* que critica de modo ofensivo

**whet** (hwět) *adj.* sharpened **whet** *v.*

**afilado** *adj.* agudo **afilar** *v.*

**wrangling** (räng'glıng) *adj.* arguing noisily **wrangle** *v.*

**discutidor** *adj.* que disputa en voz alta **discutir** *v.*

**zealous** (zēl'əs) *adj.* eager and enthusiastic

**fervoroso** *adj.* dedicado y entusiasta

# Pronunciation Key

Symbol	Examples
ă	<b>at</b> , gas
ā	<b>ape</b> , <b>day</b>
ä	<b>father</b> , <b>barn</b>
âr	<b>fair</b> , <b>dare</b>
b	<b>bell</b> , <b>table</b>
ch	<b>chin</b> , <b>lunch</b>
d	<b>dig</b> , <b>bored</b>
ě	<b>egg</b> , <b>ten</b>
ê	<b>evil</b> , <b>see</b> , <b>meal</b>
f	<b>fall</b> , <b>laugh</b> , <b>phrase</b>
g	<b>gold</b> , <b>big</b>
h	<b>hit</b> , <b>inhale</b>
hw	<b>white</b> , <b>everywhere</b>
ĭ	<b>inch</b> , <b>fit</b>
ī	<b>idle</b> , <b>my</b> , <b>tried</b>
îr	<b>dear</b> , <b>here</b>
j	<b>jar</b> , <b>gem</b> , <b>badge</b>
k	<b>keep</b> , <b>cat</b> , <b>luck</b>
l	<b>load</b> , <b>rattle</b>

Symbol	Examples
m	<b>man</b> , <b>seem</b>
n	<b>night</b> , <b>mitten</b>
ng	<b>sing</b> , <b>hanger</b>
ō	<b>odd</b> , <b>not</b>
ō	<b>open</b> , <b>road</b> , <b>grow</b>
ô	<b>awful</b> , <b>bought</b> , <b>horse</b>
oi	<b>coin</b> , <b>boy</b>
ōō	<b>look</b> , <b>full</b>
ōō	<b>root</b> , <b>glue</b> , <b>through</b>
ou	<b>out</b> , <b>cow</b>
p	<b>pig</b> , <b>cap</b>
r	<b>rose</b> , <b>star</b>
s	<b>sit</b> , <b>face</b>
sh	<b>she</b> , <b>mash</b>
t	<b>tap</b> , <b>hopped</b>
th	<b>thing</b> , <b>with</b>
th	<b>then</b> , <b>other</b>
ŭ	<b>up</b> , <b>nut</b>
ûr	<b>fur</b> , <b>earn</b> , <b>bird</b> , <b>worm</b>

Symbol	Examples
v	<b>van</b> , <b>save</b>
w	<b>web</b> , <b>twice</b>
y	<b>yard</b> , <b>lawyer</b>
z	<b>zoo</b> , <b>reason</b>
zh	<b>treasure</b> , <b>garage</b>
ə	<b>awake</b> , <b>even</b> , <b>pencil</b> , <b>pilot</b> , <b>focus</b>
ər	<b>perform</b> , <b>letter</b>

## Sounds in Foreign Words

KH	<i>German</i> <b>ich</b> , <b>auch</b> ; <i>Scottish</i> <b>loch</b>
N	<i>French</i> <b>entre</b> , <b>bon</b> , <b>fin</b>
œ	<i>French</i> <b>feu</b> , <b>cœur</b> ; <i>German</i> <b>schön</b>
ü	<i>French</i> <b>utile</b> , <b>rue</b> ; <i>German</i> <b>grün</b>

## 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: lĭt'ər-ə-chōōr'.

Adapted from *The American Heritage Dictionary of the English Language*, fourth edition. Copyright © 2000 by Houghton Mifflin Company. Used with the permission of Houghton Mifflin Company.

# INDEX OF FINE ART

Cover, Title page	<i>La Maison Noire, East Hampton. New York</i> (1964), Jeanloup Sieff.	239	<i>Declaration of Independence in Congress, at the Independence Hall, Philadelphia, July 4, 1776</i> (1819), John Trumbull.
xxiii, 6, 953	<i>Autoportrait</i> (1925), Tamara De Lempicka.		<i>Minute Man: Liberty or Death</i> . Private collection. Photo © Scala/Art Resource, New York.
1 top left, 295, 300	<i>Kindred Spirits</i> (1849), Asher Brown Durand.	247	<i>Washington Crossing the Delaware</i> (1851), Eastman Johnson.
2, 18	<i>The Mayflower in Plymouth Harbor</i> (1882), William Formby Halsall.	251	<i>Abigail Smith Adams</i> (about 1766), Benjamin Blyth.
4	<i>The Bloody Massacre perpetrated in... Boston on March 5th, 1770</i> (1770), Paul Revere.	259	<i>John Adams</i> (1766), Benjamin Blyth.
4, 363	<i>Wanderer Above a Sea of Fog</i> (1817), Casper David Friedrich.	259	<i>Portrait of Benjamin Franklin</i> (about 1785), Joseph Siffred Duplessis.
5	<i>Street Shadows</i> (1959), Jacob Lawrence.	262	<i>Benjamin Franklin</i> (1767), David Martin.
5, 1139	<i>The Green Machine</i> (1977), Frank Dahmer.	264	<i>The Notch of the White Mountains</i> (1839), Thomas Cole.
16 right	<i>Arrival of the English in Virginia</i> (1585-1588), Theodore de Bry.	293, 299	<i>Lackawanna Valley</i> (1855), George Inness.
16 left, 57	<i>Mandan Offering the Buffalo Skull</i> . Edward S. Curtis Collection.	294	<i>Summer Afternoon On the Hudson</i> (1852), Jasper Francis Cropsey.
17 left, 121	<i>Fire, allegory</i> (1566), Giuseppe Arcimboldo.	296	<i>Like an Open-Doored Marble Tomb</i> , George Klauha.
22	<i>Raven and the First Man</i> (1980), Bill Reid.	305	<i>Map of the United States of America</i> (1816), John Melish.
26	<i>Soldier of the Revolution</i> (1876), George Willoughby Maynard.	306	<i>The Money Diggers</i> (1832), John Quidor.
27	<i>George Washington (Vaughn Portrait)</i> (1795), Gilbert Stuart.	313	<i>Forest Landscape</i> (1800s), Asher Brown Durand.
28 center left	<i>Whaler off the Vineyard-Outward Bound</i> (1859), William Bradford.	318, 333	<i>Tom Walker's Flight</i> (about 1856), John Quidor.
35, 39	<i>Sky Woman</i> (1936), Ernest Smith.	323	<i>The Calm After the Storm</i> (1866), Edward Moran.
45	<i>Coyote Survivor</i> , John Nieto.	337	<i>Singing Beach, Manchester</i> (1863), Martin Johnson Heade.
47	<i>Buffalo</i> , John Nieto.	338	<i>Ben Lomond</i> (1829-1830), Thomas Doughty.
53	<i>A Kato Woman</i> . Edward S. Curtis.	366	<i>Portrait of Nathaniel Hawthorne</i> (about 1862), Emanuel Gottlieb Leutze.
66	<i>Indian Summer</i> (1855), Regis Francois Gignoux.	454	<i>Church at Head Tide #2</i> (1938-1940), Marsden Hartley.
81	<i>The Slave Ship</i> (1956), Robert Riggs.	459	<i>The Last Halt: Stop of Hooker's Band in East Hartford before Crossing River</i> (1939), Alton S. Tobey.
91	<i>Arrival of the English in Virginia</i> (1585-1588), Theodore de Bry.	462	<i>Portrait of Alice Irene Harvey</i> (1912), Mark Gertler.
101	<i>The Landing of the Pilgrims</i> (1803-1806), Michel Felice Corne.	466	<i>The Laughing Philosopher</i> (1887), George C. Cox.
105	<i>The Pageant of a Nation</i> , after Jean Leon Gerome Ferris.	498 top	<i>Prisoners from the Front</i> (1866), Winslow Homer.
113	<i>Sampler</i> (1796), Abigail Gould.	501	<i>The Gettysburg Address, 1863</i> , Jean Leon Jerome Ferris.
114	<i>Silk-On-Linen Needlework Sampler</i> (1822). Relief Shumway.	503 top left	<i>Walt Whitman inciting the bird of freedom to soar</i> (1904), Max Beerbohm.
116	<i>Needlework Sampler</i> (1774), Alice Mather.	506	
123	<i>Babylon Burning</i> . From the <i>Apocalypse of Saint John</i> (Rev. 18). Luther Bible.		
124	<i>Hell</i> , Hendrik met de Bles.		
227	<i>Patrick Henry Before the Virginia House of Burgesses</i> (1851), Peter F. Rothermel.		
229	<i>The Bloody Massacre perpetrated in... Boston on March 5th, 1770</i> (1770), Paul Revere.		
234	<i>Thomas Jefferson</i> (1805), Gilbert Stuart.		



511	<i>The Reaper</i> (1878), Winslow Homer.	841	<i>Street Shadows</i> (1959), Jacob Lawrence.
513	<i>Boys in Pasture</i> , Winslow Homer.	842	<i>The Negro Speaks of Rivers</i> (1998), Phoebe Beasley.
515	<i>Return From The Farm</i> (1915-1920), Elliott Daingerfield.	855	<i>Field and Storm</i> (2003), April Gornik.
516	<i>Crossing the Spider Web</i> , Victor Hugo.	856	<i>Sunflowers</i> , Charly Palmer.
539	Panel 30 from <i>The Frederick Douglass Series</i> (1938-1939), Jacob Lawrence.	861	<i>Girl in a Red Dress</i> (1934), Charles Alston.
540	<i>The Life of Harriet Tubman</i> , #9 (1940), Jacob Lawrence.	863	<i>Bal Jeunesse</i> (about 1927), Palmer Hayden.
545	Panel #10 from <i>The Frederick Douglass Series of 1938-1940</i> , Jacob Lawrence.	871	<i>Family</i> (1955), Charles H. Alston.
551	<i>The Ride for Freedom, The Fugitive Slaves</i> (1862), Eastman Johnson.	878 <i>top left</i>	<i>Church-goers, Eatonville</i> (1940), Jules André Smith.
573	<i>Mary Boykin Chesnut</i> (1856), Samuel S. Osgood.	883	<i>Sir Philip Sassoon</i> (1923), John Singer Sargent.
595	<i>Lincoln at Gettysburg II</i> (1939-1942), William H. Johnson.	886	<i>Cowboy Dance</i> (mural study, Anson, Texas Post Office) (1941), Jenne Magafan.
615 <i>bottom</i>	<i>The Jolly Flatboatmen</i> (1877-1878), George Caleb Bingham.	891	<i>South of the Loop</i> (1936), Charles Turzak.
615 <i>top</i>	<i>Willa Cather</i> (1923-1924), Nicholai Fechin.	892	<i>Le Plateau de Bolante</i> (1917), Félix Vallotton.
618	<i>Country Fair</i> , New England (1890), Childe Hassam.	895	<i>The Red Room</i> (1908), Henri Matisse.
620	<i>The Hatch Family</i> (1871), Eastman Johnson.	898	<i>The Flatiron Building, Evening</i> (1906), Edward Steichen.
695	<i>Old Souvenirs</i> (about 1881-1901), John F. Peto.	900	<i>Haystacks and Barn</i> (1909), George Wesley Bellows.
708 <i>top left</i>	<i>Castle Geyser and Firehole Basin</i> (1871), William Henry Jackson.	905	<i>Island Hay</i> (1945), Thomas Hart Benton.
708 <i>bottom left</i>	<i>The Castle Geyser, Firehole Basin</i> (1872), Thomas Moran.	923	<i>Couple Above St. Paul</i> , Marc Chagall.
718-719	<i>The Much Resounding Sea</i> (1884), Thomas Moran.	925	<i>Rising Moon</i> (1965), Hans Hofmann.
724	<i>The Escape of Henri de Rochefort, March 20, 1874</i> (1880-1881), Edouard Manet.	926	<i>Port Scene</i> , Paul Klee.
731	<i>Moonlit Shipwreck at Sea</i> (1901), Thomas Moran.	939	<i>Homme au Chapeau</i> (1900s), Jean Berque.
761	<i>A Sketch of a Faraway Look</i> , Herman Jean Joseph Richir.	943	<i>Portrait of Marquess Sommi</i> (1925), Tamara De Lempicka.
769	<i>Geraniums</i> (1888), Childe Hassam.	949	<i>Young Woman in Green</i> (1927), Tamara de Lempicka.
772	<i>A Woman Seated at a Table by a Window</i> , Carl Holsoe.	1005	<i>Brooding Silence</i> (unknown), John Fabian Carlson.
776	<i>Portrait of Dr. Washington Epps, My Doctor</i> (1885), Sir Lawrence Alma-Tadema.	1008	<i>Snowy Woods at Dusk</i> (unknown), Dennis Sheehan.
778	<i>In Bed</i> (1878), Federico Zandomeneghi.	1011	<i>Mammy</i> (1924), Archibald J. Motley, Jr.
793	<i>Girl Reading</i> (1909), Edmund Charles Tarbell.	1034	<i>Light of Lagrange</i> (1997), Billy Morrow Jackson.
798	<i>In the Station Waiting Room</i> , Boston (1915), Edmund Charles Tarbell.	1039	<i>The Interloper</i> (1958), Billy Morrow Jackson.
821 <i>bottom</i>	<i>The Bicycle Race</i> (1912), Lyonel Feininger.	1101	<i>White Cloud Over Purple</i> (1957), Mark Rothko.
822 <i>left, 958</i>	<i>The Shelton with Sunspots</i> (1926), Georgia O'Keeffe.	1141	<i>Come a Little Closer</i> (1997), Michael Brostowitz.
823 <i>right, 871</i>	<i>Family</i> (1955), Charles H. Alston.	1189	<i>Love Letter I</i> (1971), Charles Wilbert White.
824	<i>The City from Greenwich Village</i> (1922), John Sloan.	1195	<i>Father</i> , Charly Palmer.
		1198	<i>Thinking</i> (1990), Carlton Murrell.
		1207	<i>Apple</i> (1983), Andy Warhol.
		1214 <i>bottom</i>	<i>Crazy Patchwork Quilt</i> (1875).
		1217	<i>Washerwoman</i> , James Amos Porter.
		1233	<i>Everyman</i> , Brenda Joysmith.
		1239	<i>Evening Thoughts</i> (2002), Ernest Crichlow.
		1240	<i>Discovery I</i> , Alfred Gockel.

# Index of Skills

## A

Academic vocabulary, 14, 292, 490, 614, 820, 1088, 1264, 1270, 1271. *See also* Specialized vocabulary.

Active listening, R86  
critical listening, R87  
verbal feedback, R87

Active voice, 763, 765, 812, 1255, R60

Adjective clauses and phrases, 364, 369, 482, R65, R67. *See also* Participles and participial phrases.

Adjectives, R51, R61–R63  
versus adverbs, R61  
comparative, R61  
irregular comparisons, R62  
predicate, R61  
regular comparisons, R62  
superlative, R61  
vivid, 554, 559, 919, 1080

Adverb clauses and phrases, 83, 87, 284, R65, R67

Adverbs, R51, R61–R63  
versus adjectives, R61  
comparative, R61  
conjunctive, R64  
irregular comparisons, R62  
regular comparisons, R62  
superlative, R61

Advertising, 964–967, R88, R93–R94  
billboard, R93  
celebrities in, R94  
flyer, R93  
infomercial, R93  
marketing, R93  
mass media and, 827  
persuasive techniques in, 964–967, R94  
photography in, 706  
political, R93  
print, 827, 964–967, R93  
product comparisons, R94  
product placement, R94  
public service announcement, R93  
sponsors, R94  
trailer, R93  
types of, R93

Affixes. *See* Prefixes; Suffixes.

Agreement. *See* Prefixes; Suffixes.

Agreement. *See* Pronoun-antecedent agreement; Subject-verb agreement.

Allegory, R104  
analysis of, 427–435

Alliteration, 437, 482, 1237–1241, R104

Allusions, 1256, R104  
analysis of, 918, 1145–1157, 1246  
interpreting, 231, 902, 1229

Almanacs, R44. *See also* References.

Ambiguity, 471, 897–902, 1015, R104

Ambiguous pronoun references, R58

Analogies, R75, R104. *See also* Rhetorical devices.  
evaluating, 252  
interpreting, 272, 865, 900  
understanding, 1157

Analysis, writing, 211, 221, 333, 473, 875, 1045  
key traits, 804  
options for organization, 808, R38  
options for organizing, 478  
rubric for, 480  
rubric for, 810, R37

Anaphora, 509, 1231, R104

Anecdotes, 371, 1223, R104

Antagonist, 129, 735, 937, R104

Antecedent-pronoun agreement, R56

Antithesis, 223, 225

Antonyms, R75

Aphorisms, 271, 361–367, 646, R104

Apostrophes, R54

Appeals. *See also* Persuasive techniques.  
by association, 245, R20, R122  
to authority, 245, R122  
bandwagon, R20, R94  
emotional, 119–126, 223, 245, R20, R94, R124  
ethical, 223, 245, R125  
evaluating, 231  
logical, 222, R94, R126  
to loyalty, R20  
to pity, fear, or vanity, 119, R20  
snob appeal, R20  
testimonials, R20  
transfer, R20

Appositives, and appositive phrases, R65, R66, R67  
essential, R65  
nonessential, R65

Approaches to literature. *See* Literary criticism.

Archaic language, 89, 111–117

Archetypal characters, 43, R105

Arguments, 222–223, 234, 284, 1145–1157, 1172–1175, R19, R123. *See also* Appeals; Persuasive techniques.  
analysis of, 235–241, 261, 1172–1175, R19, R24  
claims, 223, 235–241, 276, 279, 1145–1157, 1172–1175, R19, R123

conclusion, 223  
 counterarguments, 223, 235–241, 1145–1157, 1172–1175, R19, R124  
 deductive, R21  
 developing, 427  
 elements of, 235–241, 1145–1157, 1172–1175, R19  
 evidence, 223, 235–241, 1145–1157, 1172–1175, R19, R23, R39  
 inductive, R20  
 logic, 223, R20–R21  
 support, 223, 235–241, 1145–1157, 1172–1175, R19, R39  
 Art. *See* Visuals.  
     elements, 447  
 Articles (written). *See* Magazine articles; News articles.  
 Articulation. *See* Speaking strategies.  
 Artistic effects. *See* Media presentation.  
 Aside, 129, R105  
 Assessment practice, 284–289, 482–487, 606–611, 812–817, 1080–1085, 1256–1261  
     reading comprehension, 284–287, 482–485, 606–609, 812–815, 1080–1083, 1256–1259  
     vocabulary, 288, 610, 816, 1084, 1260  
     writing and grammar, 289, 486–487, 611, 817, 1085, 1261  
 Assonance, 1237–1241, R105  
 Atlases, R44. *See also* References.  
 Audience, 69, 119, R105  
     analysis, 563–568, 1199  
     making inferences about, 851  
     speaking and listening, R80  
 Authority. *See* Arguments; Sources.  
 Author's background, 42, 50, 68, 78, 98, 110, 118, 130, 224, 234, 254, 262, 310, 328, 334, 340, 346, 360, 376, 394, 402, 452, 456, 508, 536, 552, 562, 578, 580, 634, 670, 672, 688 692, 744, 758, 766, 788, 790, 838, 847, 852, 858, 868, 880, 888, 896, 912, 928, 936, 962, 968, 978, 988, 1002, 1018, 1032, 1048, 1058, 1066, 1107, 1108, 1112, 1114, 1116, 1122, 1132, 1136, 1144, 1192, 1204, 1214, 1222, 1230, 1236, 1242, 1244  
 Author's beliefs  
     analysis of, 563–568  
     comparing and contrasting, 1161–1169  
     identifying, 159  
 Author's intent. *See* Author's purpose.  
 Author's message, 339, 1067–1070, 1215–1221, R122. *See also* Main ideas; Theme.  
 Author's perspective, 67, 118, 395–400, 568, 575, 647, 685, 745–753, 845, 869–874, 1190, 1212, R105  
     comparing and contrasting, 865  
 Author's point of view. *See* Author's perspective.  
 Author's position, R122. *See also* Author's perspective; Author's purpose; Claims.  
 Author's purpose, 79, 371, R105

analysis of, 537–548, 575  
 examining, 851, 874, 1120, 1235  
 Author's style. *See also* Style.  
     analysis of, 400, 424, 525–534, 537–548  
     examining, 59  
     imagery and, 525  
 Author's viewpoint. *See* Author's perspective.  
 Autobiographical essay, 867  
 Autobiography, 50, 216, 262, 550, 634, 648, 1014, 1132, 1180, 1180, R105. *See also* Memoirs.  
     characteristics of, 263–272  
     narrative elements in, 551–558

## B

Ballad, 1156, R105  
 Bandwagon appeal, R20, R94  
 Base words, R73  
 Bias, R122  
     recognizing, 1282–1283, R23  
     in reporting, R93  
 Bibliography, R44, R123. *See also* Works cited.  
     MLA citation guidelines, 1290, 1299–1300  
 Biographical narrative  
     analysis of, 599–600  
     key traits, 598  
     options for organizing, 602  
     rubric for, 604  
 Biographical references, R44. *See also* References.  
 Blank verse, 329–332, 903, R106  
 Boldface type, as text feature, R3, R14, R128  
 Book reviews, 1058  
     strategies for reading, 1059–1064  
 Books  
     nonfiction, as source, 1277  
     parts of, R45  
 Boolean searches, R46  
 Brainstorming, 65, 89, 309, 601, 759, 835, 921, 1105, 1123, 1145, 1231, 1251, 1255, R26  
 Business writing, R40–R43, R123. *See also* Workplace and technical writing.  
     formats for, R41  
 Bylines, R13

## C

Camera shots in film and video, 63, 64, 596, 877, R90. *See also* Editing, of film and video; Media elements and techniques.  
     camera movement, 877, R90  
     close-up, 63, 605, 877, R90  
     establishing, 605, R90  
     high-angle, 63, 64, R90  
     long, 877, R90

- low-angle, 63, 64, R90
- medium, 605, R90
- point-of-view, 596, R90
- tracking, 877, R90
- wide-angle, 605
- Capitalization, R55
  - irregular, as stylistic element, 525, 529, 534, 606, 921, 1231, 1235
  - proofreading symbols for, R27
- Career-related writing. *See* Business writing.
- Case, pronoun, R56, R57
  - nominative, R56, R57
  - objective, R56, R57
  - possessive, R56, R57
- Cast of characters, 129, 133, R106
- Cataloging, 509, 606, R106
- Cause-and-effect organization, R10–R11, R36, R123. *See also*
  - Patterns of organization.
  - cause-effect chain, R10, R36
  - cause-to-effect, R10, R36
  - effect-to-cause, R10, R36
  - signal words for, R11
- Cause-effect writing, R36
- Chain of events, R36. *See also* Cause-and-effect organization.
- Characterization, R106–R107
  - analysis of, 1029, 1123–1131
  - in autobiography, 551–558
  - dialect and, 667
  - dialogue and, 63, 667, 903–910, 1123
  - on film, 63–64
  - imagery and, 311, 325
  - methods of, 1029, 1123, R106–R107
  - in poetry, 881–887, 903–910, 1029
  - stereotypes and, 63–64, R22
- Characters, 812, R106. *See also* Characterization; Character traits;
  - Character types.
  - actions of, 435, 1142
  - cast of, 129, 133, R106
  - change within, 785
  - comparing and contrasting, 647, 764
  - drawing conclusions about, 131–159, 195, 209, 693–703
  - making inferences about, 667, 791–801, 999
  - motivation of, 159, 195, 471, 937–959, 1080
  - in regional literature, 673
  - setting and, 632
  - traits. *See* Character traits.
- Character traits
- Character types, 129, 131, 195, R106
  - antagonist, 129, 195, 937, R104
  - archetypal, 43, R105
  - dynamic, R106
  - foil, 129, 131, 195, 1034, R110
  - main, 129, 195, 685, 894, 937, 977, R106, R117
  - minor, R106
  - protagonist, 129, 195, 894, 937, 977, R117
  - static, R106
- Charts. *See* Graphic aids; Graphic organizers.
- Choice of words. *See* Diction; Word choice.
- Chronicles, 98
- Chronological order, R9. *See also* Patterns of organization.
  - in narrative writing, R34
- Citation of sources. *See* MLA citation guidelines; Works cited.
- Claims, 223, 235–241, 276, 279, 1145–1157, 1172–1175, R19, R123
- Clarifying, 59, 75, 96, 107, 111, 126, 159, 175, 195, 209, 231, 241, 252, 261, 272, 332, 356, 367, 389, 400, 424, 443, 515, 534, 548, 558, 568, 593, 647, 735, 743, 753, 764, 785, 801, 840, 845, 851, 857, 874, 887, 893, 902, 900, 910, 1135, 1142, 1157, 1175, 1190, 1235. *See also*
  - Monitoring.
  - as reading strategy, 111–117, 427–435, 673–685
  - sequence, 989–999
- Clauses, R66–R67
  - adjective, 364, 369, 482, R67
  - adverb, 83, 87, 284, R67
  - essential, R67
  - independent (main), 240, 243, R66
  - nonessential, R67
  - noun, R67
  - punctuation with, R30, R53, R67, R68, R69, R102
  - subordinate (dependent), 87, 240, 243, 369, R67
- Climax, 128, 759, R2, R107. *See also* Plot.
- Colons, R54
- Combining sentences. *See* Conjunctions, coordinating.
- Comedy, 129, R107
- Commas
  - in addresses, R53
  - adjectives and, R53
  - appositives and, R65
  - to avoid confusion, R53
  - comma splice, R69
  - in compound sentences, R53
  - with clauses, R30, R53, R67, R68, R69, R102
  - in dates, R53
  - in direct address, R53
  - in letters, R53
  - with parenthetical expressions, R53
  - with phrases, R53
  - quick reference chart, R53
  - run-on sentences and, R69, R102
  - in series, R53
- Commonly confused words, R79
- Comparative form of modifiers, R61
- Compare and contrast, reading and thinking, R123



- audience, 568
- authors' beliefs, 1161–1170
- authors' perspectives, 865
- characters, 175, 261, 325, 647, 764, 887
- diction, 893, 918
- expressions of naturalism, 753
- forms, 568, 743
- imagery, 443
- literary works, 41, 85, 117, 126, 658
- mood, 1241
- poetry, 339, 1231–1235
- roles, 1212
- style, 1199
- texts, 241, 380, 393, 400, 451, 523, 534, 558, 691, 885, 1070, 1120, 1135, 1142, 1157, 1190
- tone, 893
- voice, 1229
- writers, 893
- Comparison-and-contrast organization, 1076, R11–R12, R35–R36. *See also* Analogies; Arguments.
  - point-by-point, 1076, R11, R35
  - signal words for, R11
  - subject-by-subject, 1076, R11, R36
- Comparison-contrast essay, 1072–1079
  - key traits, 1072
  - options for organization, 1076
  - rubric for, 1078, R35
- Complements, R65
- Complex sentences, 243, 284, R68
  - understanding, 403–424
- Compound-complex sentences, 240, 243, 284, R68
- Compound sentences, R68
- Comprehension. *See* Assessment; Reading skills and strategies.
- Conclusions
  - of an argument, 223, 235
  - about characters, 131–159, 195
  - deductive, R21
  - drawing, 49, 59, 117, 126, 241, 272, 443, 530, 548, 558, 658, 910, 1131, 1221, 1229, R124
  - inductive, R20
  - kinds of, R31
    - about poetry, 339
    - about point of view, 424
    - about tone, 332
- Conflict, 44, R107
  - analysis of, 548, 735, 1137–1142
  - external, 551, 759, 1137
  - internal, 551, 759
  - in narrative writing, 551
  - plot and, 759–764, 812
  - resolution of, 759
  - suspense and, 551
- Conjunctions
  - coordinating, 666, 669, 951, 961, 994, 1001, R51, R63
  - correlative, R51, R63
  - run-on sentences and, R69
  - subordinating, R51, R63
- Connecting, 212–217, 220, 271, 381, 445, 518, 533, 560, 570, 646, 738–743, 784, 980, 1014, 1156, 1189
  - literature, history, and culture, 28–29, 306–307, 502–503, 628–629, 834–835, 1102–1103
- Connotation, 754, 812, R75, R107. *See also* Denotation.
- Consonance, 1237–1241, R107
- Consumer documents, R15, R124. *See also* Business writing; Workplace and technical writing; Workplace documents.
- Content-area vocabulary. *See* Academic vocabulary; Specialized vocabulary.
- Context clues, 427, 606, R124. *See also* Vocabulary, in context.
  - general, R72
  - specific, R72
  - word roots and, R73
- Contractions, 1213
- Conventions
  - dramatic, 128–129, 131, 159, 160, 175, 176, 195, 197, 209
  - grammatical. *See* Grammar.
- Copyright page, R44
- Counterarguments, 223, 235–241, 1145–1157, 1172–1175, R19, R124
- Creation myths, 33–41, 323, R115
- Credibility, 1281, R124
- Crisis. *See* Climax.
- Critical analysis
  - analyzing author's perspective, 575
  - analyzing author's purpose, 575
  - analyzing essays, 389
  - analyzing photographs, 987
  - analyzing primary sources, 575, 743
  - analyzing tone, 987
  - argument in, 1175
  - deductive reasoning, R21
  - evaluation, 217, 389, 987
  - examining general principles, 1175
  - interpreting paradox, 389
  - making judgments, 389
  - text features, 743
- Critical listening, R87
- Critical reading. *See* Reading skills and strategies; Test-taking strategies.
- Critical thinking. *See* Critical analysis; Reading skills and strategies.
- Criticism. *See* Literary criticism.
- Cultural characteristics
  - analysis of, 99–108, 457–471
- Cultural context
  - analysis of, 85, 753, 1215–1221

## D

- Dashes, 444, 666, 669, 951, 961, 1063, 1065, R54
- Databases, 1272–1273, R46, R124. *See also* References; Sources.
- Debates, R82–R83, R124
  - brief, R82
  - evaluating, R83
  - planning, R82
  - presenting, 109, 673
  - proposition, R83
  - rebuttal, R83
- Declarative sentences, 228, 233, 974, 977, 1191, R64
- Deductive reasoning, R20–R21, R124
- Delivery. *See* Speaking strategies.
- Demonstrative pronouns, R57
- Denotation, 754, 812, R75, R107. *See also* Connotation.
- Denouement. *See* Resolution.
- Derivations of words. *See* Word parts.
- Descriptive language, R108. *See also* Details.
  - analysis of, 711–735
  - evaluating, 117
- Descriptive writing, 61, 426, 595, 687, 977, 1213. *See also*
  - Writing skills and strategies.
  - key techniques, R32
  - options for organization, R33
  - rubric for, R32
- Details
  - descriptive, 79–85, 284, 426, 435, 593, 687, 874, 889–893, 1007, 1017, 1033–1043, 1049–1056
  - necessary, 77
  - sensory, 593, 1007, 1017, R119
  - supportive, 77, 245–252, 568, 1190
  - synthesizing, 568, 889–893, 1190
- Dewey decimal system, R45
- Diagrams. *See also* Graphic aids; Graphic organizers.
  - elements of design, R94
  - Venn, 41, 339, 753, 764
- Dialect, 633, 653, 659–667, 673, 1034, R108. *See also* Standard English.
- Dialogue, R108. *See also* Monologue.
  - in drama, 129, 131, 219
  - as element of style, 537
  - in fiction, 396–400, 577, 653, 791, 946, 1045, 1049–1056
  - in films, 219–220
  - in poetry, 903–910, 929
  - punctuation with, 480
  - realistic, 211, 577, 653, 669
  - writing, 211, 474, 480, 598, 604, 669, 1243, R34
- Diary, 573
- Diction, 649, 711, 974, 977, R108. *See also* Word choice.
  - analysis of, 241, 255–261, 918, 1067–1070
  - tone and, 889–893
- Dictionaries, R44, R76. *See also* References.
- Directions
  - stage, 129, 131
- Direct objects, R65
- Directories, R44, R46. *See also* References.
- Discovery drafting, R26
- Discussion
  - group, 16, 30, 31, 69, 99, 225, 255, 294, 308, 311, 473, 492, 504, 509, 551, 581, 616, 635, 659, 693, 711, 839, 881, 969, 1003, 1019, 1049, 1067, 1091, 1105, 1123, 1145, 1181, 1215, R85
  - role of leader, R85
  - role of participants, R85
  - role of recorder, R85
- Documentaries, 605, 876–879, 1269. *See also* Camera shots in
  - film and video; Films; Sources.
  - camera movement, 605, 877
  - footage, 605, 877
  - producing, 605, 879, 1302
  - script, 605
  - sound effects, 877
  - storyboard, 605
  - voice-over narration, 605, 877
- Documenting sources. *See* Works cited.
- Documents
  - consumer, R15, R124
  - electronic, R45
  - historical, 234, 284, 566, R125
  - public, 118, 222, 234, 284, 392, 542, 566, 574, 812, 1166, 1257, R127
  - workplace, R17, R129
- Double negatives, R62
- Drafting, 280, 478, 602, 808, 1075, 1252, 1294–1296, R26
- Drama, 131, 160, 176, 196, 1106, 1108, 1110, 1112, R108
  - act, R104
  - analysis of, 128–129, 159, 175, 195, 209
  - antagonist, 129
  - aside, 129, R105
  - cast of characters, 129, R106
  - comedy, 128, R107
  - conventions of, 128–129, 131, 159, 160, 175, 176, 195, 197, 209
  - dialogue, 129, 131, 219, R108
  - dramatic irony, 175, 635, 735, 759, 1033, 1044, R112–R113
  - modern, 1097–1098
  - monologue, 129, R114
  - plot, 128, 131
  - protagonist, 129
  - scene, 128, R119
  - soliloquy, 129. *See also* Monologue.
  - stage directions, 129, 131, R120
  - strategies for reading, R2

tragedy, 128  
 types of characters, 131. *See also* Character types.  
 verbal irony, 635  
 Dramatic irony, 175, 635, 735, 759, 1033, 1044, R112–R113  
 Dramatic monologue, 929, R108  
 Drawing conclusions. *See* Conclusions.

## E

Editing, of film and video, 605, 1177, R91. *See also* Camera shots  
     in film and video; Media elements and techniques.  
     cut, R91  
     dissolve, R91  
     fade-in, R91  
     fade-out, R91  
     jump cut, R91  
     montage, 597  
     pace, R91  
     parallel editing, R91  
 Editing, of writing. *See* Revising and editing.  
 Effect. *See also* Cause-and-effect organization.  
     unity of, 403–424  
 Either/or fallacy, R22, R124  
 Elaboration, R31  
 Electronic media. *See also* Multimedia presentations; References;  
     Research.  
     Internet, 1271–1275  
 Electronic sources. *See* References; Sources.  
 Electronic texts, strategies for reading, R18  
 Elements of design, R94  
 Ellipses, 1078, R54  
 Emotional appeals, 119–126, 223, 245, R20, R94, R124  
 Encyclopedia, 1269, R44, R124. *See also* References.  
 End marks, 480, R53  
 English sonnet. *See* Shakespearean sonnet.  
 Enjambment, 329, 330, 507  
 Essay questions in assessment. *See* Assessment; Writing for  
     assessment.  
 Essays, literary, 244, 360, 365, 370, 382, 394, 450, 518, 784,  
     858, 868, 1066, 1114, 1172, 1192, 1204, 1214, 1222,  
     R109  
     analysis of, 358–359, 371–380, 389  
     personal, 1204, 1214, 1222  
     persuasive, 244  
     reflective, 360, 372, 1045  
 Essays, writing  
     analytical, 109, 333, 535, 755, 804, 911, R37–R38  
     autobiographical, 867, R109  
     cause-effect, R36  
     comparison-contrast, 65, 1072, R35–R36  
     descriptive, 61, 595, 1213, R32–R33  
     expository, 211, 217, 221, 473, 803, 875, 987, R35

    interpretive, 755  
     persuasive, 275, 276–282, R38  
     problem-solution, 1248–1254, R37  
     reflective, 474–480  
 Etymologies, 76, 1030, 1080, R74. *See also* Word origins.  
 Evaluation  
     of ideas, 371–380  
 Everyday texts. *See* Consumer documents; Workplace documents.  
 Evidence, 223, 235–241, 1145–1157, 1172–1175, R19, R23,  
     R39. *See also* Arguments; Support.  
     bias in, R23  
     deductive reasoning and, R21  
     evaluating, R23  
     inductive reasoning and, R20  
 Exclamation points, R53  
 Exclamatory sentences, 233, R64  
 Experimental poetry, 921, R109  
 Explanatory writing. *See* Expository writing.  
 Exposition. *See* Plot.  
 Expository essay, 211, 221, 473, 803, 875, 987, R35  
 Expository texts. *See* Nonfiction.  
 Expository writing, 987, R35–R38  
     analysis, 109, 211, 221, 473, 804–810, 875, R37–R38  
     book review, 1065  
     cause-effect, R36  
     comparison-contrast, 65, 803, 987, 1072–1079, R35–R36  
     eyewitness report, 1191  
     options for organization, R35–R38  
     problem-solution, 1248–1254, R37  
     research papers, 1284–1301  
 Expressive writing. *See* Narrative writing.  
 Extended metaphors, 111, 857, R109  
 Eye contact, in speeches, 283, R81  
 Eyewitness account, 1181–1190, R109

## F

Facial expression, in speeches, 283, R81  
 Facts, versus opinions, R125  
 Fallacies, 282, R22–R23, R125  
     circular reasoning, 282, R22  
     either/or fallacy, 282, R22, R124  
     evading the issue, R22  
     false analogy, R22  
     false cause, 282, R22  
     hasty generalization, R22  
     name-calling, R22  
     non-sequitur, R22  
     overgeneralization, 282, R22  
     oversimplification, R22  
     stereotyping, 62–64, R22, R128  
 Falling action. *See* Plot.

Faulty reasoning. *See* Fallacies.

Fear, appeals to. *See* Emotional appeals.

Feedback. *See* Peer response.

Fiction, types of, R110. *See also* Folk literature.

- horror fiction, R111
- novellas, 788, R115
- novels, 452, 454, 578, 580, 688, 670, 812, 962, 978, R115
- science fiction, 1093, R119
- short stories, 310, 402, 427, 456, 580, 596, 658, 692, 710, 744, 758, 766, 790, 936, 968, 988, 1002, 1018, 1080, 1032, 1112, 1134, R119

Figurative language, 347, 371, 525, 606, 711, 1065, R72, R110

- analysis of, 111–117, 356, 1015
- distinguishing from literal meaning, 853–857
- extended metaphor, 111, 857, R109
- hyperbole, 111, 649, 659, 667, R112
- metaphor, 111, 853, R114
- onomatopoeia, 437
- paradox, 389, 534, 1193
- personification, 111, 427, 679, 687, R116
- in poetry, 347, 525

Figures of speech. *See* Figurative language.

Film reviews, 220

Films, 63, 218, 596, R90–R91. *See also* Camera shots in film and video; Editing, of film and video; Media elements and techniques.

- documentaries, 876–877
- editing. *See* Editing, of film and video.
- film clips, 63, 218, 596
- point of view in, 596–597
- script and written elements, 605, R90
- sound elements, R90
- special effects, R91
- storyboard, 605, R90
- visual elements in, R90. *See also* Camera shots in film and video; Media elements and techniques.

Firsthand and expressive writing. *See* Narrative writing.

First-person point of view. *See* Point of view.

Flashbacks, 596, 989, 1019–1029, 1106, 1137, R34, R110

Foils (character), 129, 131, 195, 1034, R110

Folk literature, 32, 42

- strategies for reading, 33–41

Foreign words in English, R75

Foreshadowing, 759–769, 1019–1029, R110

Form, in poetry, 329–332, 506–507, 509–519, 525, 847–851, 903–934, R2, R111. *See also* Poetic forms; Stanza.

Formatting

- research paper, 1301
- workplace documents, R40–R43
- works cited, 1298–1299

Forms of writing. *See* Writing skills and strategies.

Fragments. *See* Sentence fragments.

Frame story, 667, 1137, R111

Free verse, 507, 509–519, 606, 913, R111

Freewriting. *See* Quickwriting.

## G

Generalizations, R125

- deductive reasoning, R21
- hasty, R22
- inductive reasoning, R20
- making, 548, 1221
- overgeneralization, R22

General principle, in argument, 1172–1175, R20–R21, R24, R125

Genre, R111. *See also* Drama; Fiction, types of; Informational texts; Media genres and types; Nonfiction, types of; Poetic forms.

Gerunds and gerund phrases, 727, 737, 812, R66

Gestures, in speeches, 283, R81

Glittering generality, R20

Glossaries, R14, R44, R76

Gothic literature, 403, 428, 1020, R111

Grammar, R50–R69. *See also* specific grammar concepts.

- assessment practice, 289, 486–487, 611, 817, 1085, 1261
- style and, 77, 87, 211, 233, 243, 327, 369, 391, 426, 444, 549, 559, 569, 669, 687, 737, 765, 787, 867, 911, 919, 961, 977, 1001, 1017, 1031, 1057, 1065, 1121, 1159, 1191, 1213

Graphic aids, R5–R7, R125

- charts, R6
- diagrams, R6
- graphs, R5
- maps, R6
- tables, R6

Graphic organizers, R125

- charts, 33, 43, 51, 75, 79, 119, 131, 212, 225, 235, 245, 252, 255, 263, 272, 311, 329, 332, 341, 345, 347, 361, 367, 380, 389, 395, 435, 509, 525, 534, 537, 548, 563, 570, 581, 635, 658, 693, 705, 745, 839, 853, 857, 859, 869, 903, 913, 929, 937, 975, 999, 1019, 1033, 1059, 1067, 1181, 1193, 1142, 1223, 1237, 1241, 1243
- compare and contrast, 117, 126, 325, 443, 519, 568, 647, 743, 865, 1142, 1161, 1229, 1231
- concept maps, 457
- diagrams, 534
- story maps or story graphs, 1255
- timelines, 989
- Venn diagrams, 41, 339, 753, 764
- webs, 159, 551, 736, 802

Greek word parts, R74. *See also* Word roots.

Group discussion, 16, 30, 31, 69, 30, 69, 99, 225, 255, 294, 308, 311, 473, 492, 504, 509, 551, 581, 616, 635, 659, 693, 711, 839, 881, 969, 1003, 1019, 1049, 1067, 1091, 1105, 1123 1145, 1181, 1215, R85



## H

Hasty generalizations, R22  
Headlines, 738–743, 811, 1177–1178, R3–R4, R88, R92, R94  
Hierarchical organization. *See* Order of importance.  
Historical context of literature, R111  
    analysis of, 69–75, 96, 284, 568, 1123–1131, 1161–1169, 1256  
    influence of, 32, 44, 52, 70, 80, 90, 118, 120, 224, 226, 234, 244, 246, 254, 262, 312, 382, 392, 396, 564, 578, 650, 674, 694, 760, 846, 860, 888, 1050, 1138, 1144, 1216  
    recognizing, 52, 894–895  
    understanding, 68, 80, 90, 133, 212–217, 226, 246, 256, 566, 636, 670, 688, 712, 746, 792, 978, 1004, 1068, 1214  
Historical documents, 234, 284, 566, R125  
Historical narratives, 66–67, 68, 78, 88, 98, 100, 284, 536, 550, R111  
Homographs, 648  
Homonyms, R75–R76  
Homophones, R76  
Humor, 635, 1060, 1067, R111. *See also* Comedy; Parody; Understatement.  
    analysis of, 658  
Hyperbole, 111, 649, 659, R112  
    analysis of, 667  
Hyphens, R54

## I

Iamb, 341. *See also* Blank verse; Iambic pentameter; Sonnet.  
Iambic pentameter, 329, 903, R112. *See also* Blank verse; Sonnet.  
Ideas. *See also* Main ideas.  
    evaluating, 332, 356, 367, 371–380, 389, 927, 1256  
    identifying, 859–865, 1193–1199, 1256  
    tracing the development of, 1243–1246  
    for writing, R26  
Idioms, 1256, R72, R112  
Illustrations  
    analysis of, 447  
Imagery, 860, R112  
    analysis of, 311–325, 443, 711–735, 764, 857, 959, 1080, 1115–1121, 1131, 1166, 1241, 1243–1246  
    kinesthetic, 1166  
    in literary journalism, 1046  
    in poetry, 347, 519, 525  
Imagism, 913–918  
Imperative sentences, 228, 233, 444  
Indefinite pronouns, R58  
Independent (main) clauses, R66  
Independent observation, R47  
Independent reading  
    ideas for, 290–291, 488–489, 612–613, 818–819, 1086–1087, 1262–1263

Indexes, 1269, 1270, 1274, 1277, R44, R125. *See also* References.  
Indirect objects, R65  
Inductive reasoning, R20–R21, R125  
Inferences, making, 195, 241, 380, 435, 534, 593, 703, 812, 840, 865, 910, 913–918, 1080, 1131, 1221, 1229, R125  
    about authors, 263–272  
    about characters, 667, 969–975  
    about historical context, 96  
    about poetry, 341–345, 356, 437–443  
Infinitives and infinitive phrases, 911, 1080, R65  
Informal language 859, 1208, 1213, R72, R80. *See also* Slang.  
Informal speech, 221  
Information. *See* Electronic media; Informational texts; Reading for information; References; Sources.  
Informational texts, 212, 214, 274, 381, 738, 740, 741, 1256, R3–R18, R126. *See also* Nonfiction; Public documents; Reading for information.  
    forms, R13–R18  
    patterns of organization, R8–R12  
    text features, R3–R7  
Informative articles. *See* News articles; Reading for information.  
Interjections, R51, R64  
Internal conflict, 551, 759, 1137  
Internal rhyme, 437, 482  
Internet, 1271–1275, R46. *See also* Electronic media; References; Web sites.  
Interrogative sentences, 228, 233, 391, R64  
Interviews, R112  
    conducting, 51, 481, R47, R86  
    evaluating, R86  
    following up on, R86  
    oral histories, R47  
    preparing for, 481  
    as research source, 1269, R47  
    responding to, R86  
Intransitive verbs, R51  
Introductions, R28  
Inverted sentences, 211, R71  
Inverted syntax, 111–117, R112  
Irony, 175, 325, 471, 635–647, 882, 1033–1044, 1080, R112–R113  
    dramatic, 175, 635, 735, 759, 1033, 1044, R112–R113  
    situational, 635, 759, 1033, R112, R119  
    verbal, 195, 471, 635, 719, R111, R113, R118  
Issues  
    evading, as logical fallacy, R22  
Italics, R54.

**J**

- Journalism as literature, 868, 1046–1047, 1066
  - book review, 1058
  - news dispatch, 1048
- Judgments, 49, 107, 126, 195, 389, 443, 471, 703, 1199, 1212
  - about character, 175

**K**

- Key traits of effective writing, 276, 474, 598, 737, 804, 1001, 1031, 1072, R32, R34, R39, R40
- Keyword searches
  - Boolean, R46
  - database, 1271
  - Internet, 1271–1275, R46
  - library catalog, 1272
- Kinesthetic imagery, 1166

**L**

- Language. *See also* Diction; Literary elements; Word choice.
  - archaic, 89, 111–117, 427
  - figurative, 111–117, 347, 356, 371, 389, 427, 437, 525, 534, 606, 649, 659, 679, 687, 711, 853–857, 1015, 1065, R72, R110, R114, R116
  - informal, 859, 1208, 1213, R72, R80. *See also* Slang.
  - loaded, 122, 246, 250, 1282, R23, R126, R127
  - persuasive, 222–223. *See also* Appeals; Persuasive techniques.
  - precise, 357, 549, 563, 598, 804, 1248, 1284, R26, R80
- Latin word parts. *See also* Word parts.
  - word roots, 86, 273, 326, 472, 594, 606, 1080, R73, R74
- Layout. *See* Formatting.
- Letters
  - business, R41
  - as primary sources, 570–575, 1144, 1192
  - writing, 391, 569, 961, R40
- Library
  - catalog, 1272
- Library of Congress system, R45
- Limited point of view, 581, 597
- Line, in poetry, 506–507, R113
  - breaks, 903, 918
  - enjambment, 329, 330, 507
- Listening skills, R86. *See also* Speaking.
- Literary analysis, 33, 41, 43, 49, 51, 59, 69, 75, 79, 85, 96, 99, 107, 111, 117, 119, 126, 131, 159, 175, 195, 209, 231, 241, 252, 261, 263, 272, 311, 325, 332, 335, 339, 341, 345, 347, 356, 361, 371, 393, 395, 400, 403, 424, 427, 435, 437, 443, 451, 457, 471, 510, 515, 519, 523, 525, 528, 530, 534, 537, 558, 563, 568, 581, 593, 635, 647, 649, 658, 659, 667, 673, 685, 691, 693, 703, 711, 735, 745, 753, 759, 764, 767, 785, 791, 801, 839, 840, 845, 847, 851, 853, 857, 859, 865, 869, 874, 881, 885, 887, 889, 893, 897, 902, 903, 910, 913, 918, 927, 929, 934, 937, 959, 969, 975, 989, 999, 1003, 1015, 1019, 1029, 1033, 1049, 1056, 1059, 1064, 1067, 1070
- Literary analysis, writing, 804–810
  - key traits, 804
  - options for organizing, 808
  - rubric for, 810
- Literary criticism, R113
  - analysis of, 869–874
  - author's perspective, 647
  - author's style, 159, 345, 443, 519, 558, 593, 658, 735, 918, 1235
  - biographical context, 75, 85, 471, 703, 857, 910
  - critical interpretations, 41, 49, 59, 209, 252, 325, 339, 367, 380, 389, 424, 435, 568, 667, 685, 753, 845, 851, 865, 874, 887, 893, 902, 927, 934, 959, 999, 1015, 1056, 1064, 1120, 1199, 1221, 1229, 1246
  - cultural context, 1241
  - different perspectives, 96, 107, 195, 231, 332, 534, 548, 785, 1190, 1212
  - historical context, 126, 175, 241, 261, 272, 356, 400, 801, 975, 1029, 1070
  - social context, 117, 764, 1131
- Literary elements and devices. *See also* Characters; Conflict; Plot; Point of view; Settings; Theme.
  - allegories, 427–435, R104
  - allusions, 918, 1145–1157, 1246, 1256, R104
  - blank verse, 329–332, 903, R106
  - characterization, 551–558, 881–887, 1123–1131, R106–R107. *See also* Characterization.
  - character motivation, 159, 195, 471, 937–959, 1080
  - character traits, 75, 325, 937–959, 1080
  - conflict, 548, 735, 759–764, 812, 1137–1142
  - conventions of drama, 128–129, 131, 159, 160, 175, 176, 195, 197, 209
  - cultural characteristics, 99–107, 457–471
  - dialect, 633, 653, 659–667, 673, 1034, R108
  - diction, 255–261, 649, 711, 889–893, 918, 974, 977, 1067–1070, R108
  - figurative language, 111–117, 347, 356, 371, 389, 427, 437, 525, 534, 606, 649, 659, 667, 679, 687, 711, 853–857, 1015, 1065, 1193, R72, R110
  - foreshadowing, 759–769, 1019–1029, R110
  - hyperbole, 111, 649, 659, 667, R112
  - imagery, 311–325, 347, 443, 519, 525, 711–735, 764, 857, 860, 959, 1080, 1115–1121, 1131, 1166, 1241, 1243–1246
  - irony, 175, 325, 471, 635–647, 882, 1033–1044, 1080, R112–R113
  - irony, dramatic, 175, 635, 735, 759, 1033, 1044, R112–R113

irony, situational, 635, 759, 1033, R112, R119  
 irony, verbal, 195, 471, 635, 719, R111, R113, R118  
 metaphors, extended, 111, 857, R109  
 meter, 329, 335, 341–345, 347, 482, 847, 881, R114  
 mood, 347–356, 482, 711, 897, 1019–1029, 1186, 1191, 1256, 1241, R114  
 narrative elements, 551–558  
 narrator, first-person, 581, 767–785  
 personification, 111, 427, 679, 687, 893, 1246, R116  
 plot, 128, 759–764, 812, 903, R116  
 point of view, 424, 581–593, 753, 1029, R117  
 repetition (as rhetorical device), 223, 225, 437, 509, 564, 569, 1231–1235, R118  
 repetition (as sound device), 339, 437, 482, 509, 606, 711, 839–845, 994, 1001, R118  
 rhetorical devices, 225–232, 548, 1193–1199  
 rhyme, 335–339, 347, 437, 847, 902, R118  
 rhyme scheme, 335–339  
 rhythm, 525, 839–845, R118  
 satire, 311–325  
 setting, 632–633, 693–703  
 slant rhyme, 525, 606  
 slave narratives, 79–85, 500, 551–558  
 soliloquy, 129  
 sound devices, 437–443, 482, 1237–1241  
 speakers (in poetry), 839–845, 881–887, 1237–1241, R120  
 stanzas, 335–339, 482, 929–934  
 stream of consciousness, 929–934, 989–999, R120  
 style, 525–534, 537–548, 897–902, 969–975, 1067–1070, 1142, 1157  
 suspense, 551, 580, R121  
 symbols, 209, 345, 457–471, 482, 785, 959, 999, 1015, R121  
 theme, 209, 593, 685, 745–753, 812, 853–857, 893, 902, 959, 999, 1142, 1235, R121  
 theme, universal, 1003–1015  
 tone, 332, 345, 443, 509–519, 711, 735, 791–802, 846, 857, 859–865, 889–893, 606, 1058, 1064, 1115–1121, 1135, R121  
 unity of effect, 403–424, R122  
 voice, 649–658, 1059–1064, 1223–1229  
 Literary letters, 254, 258, 533, 570, 572, 1144, 1192, R113  
 Literary movements and periods, 4–5  
     American gothic, 4, 304–305, 402–473, 482, R111  
     contemporary, 5, 128–130, 131, 1097–1101, 1106–1247  
     Civil War, 536, 550–574  
     exploration and early settlers, 4, 23–24, 66–98  
     Fireside Poets, 302, 334–357, 482  
     Harlem Renaissance, 5, 831–832, 838–875  
     imagism, 829, 913–918, R109  
     modernism, 5, 828–831, 894–895, 930, 990, R114  
     Native American, 4, 22–23, 32–50, 624

naturalism, 5, 624–625, 710–755, 812, R115  
 objectivism, 829, 916, 917  
 Puritan/colonial period, 4, 24–25, 110, 114, 116, 118,  
 realism, 5, 576–595, R117–R118  
 regionalism/local color, 623–624, 632–705, R113, R118  
 Revolutionary period, 4, 26–27, 222–284  
 romanticism, 4, 300–301, 310–333, R118  
 transcendentalism, 4, 303, 358–359, 361–401, R122  
 Literary nonfiction, 50, 216, 244, 262, 271, 360, 365, 370, 382, 394, 450, 518, 634, 646, 648, 784, 858, 868, 1014, 1048, 1058, 1066, 1132, 1144, 1172, 1180, 1192, 1204, 1214, 1222, R113. *See also* Narrative nonfiction.  
 strategies for reading, R2  
 Literary techniques. *See* Literary elements and devices.  
 Loaded language, 122, 246, 250, 1282, R23, R126, R127  
 Local color writing, 633, 659, 691, R113  
 Logic. *See* Arguments; Fallacies; Reasoning.  
 Logical appeals, R94, R126  
 Logical fallacies. *See* Fallacies.

## M

Magazine articles, 214, 274, 738, 1269  
     analysis of, 1176–1179  
     identifying, 859–865, 1205–1212  
 Main characters. *See* Characters.  
 Main ideas, R126  
     paraphrasing, 395–400  
     as research sources, 1269  
     strategies for reading, R13  
     and supporting details, 245–252, 1205–1212. *See also* Patterns of organization.  
     text features in, 1177  
 Making inferences. *See* Inferences, making.  
 Media. *See also* Films; Media elements and techniques; Media genres and types; Viewing skills and strategies.  
     audience of, R88  
     core concepts in media literacy, R88  
     influence of, 62–64, 706, 827, 830, R89  
     laws governing, R89  
     message in, 62–64, 964–967, R88  
     persuasion in, 964–967, 1080  
     producers and creators of, R89  
     purpose of, R89  
     types and genres, R89  
 Media elements and techniques. *See also* Camera shots in film and video; Editing, or film and video; Persuasive techniques; Visual design, elements of.  
     animation, R91  
     art elements in illustrations, 446, R94–R95  
     camera movement, 877, R90  
     camera shot/angle, 63, 64, 597, 877, R90

- composition, 707, R91
- depth of field, 707
- dialogue, 219
- flashbacks, 596
- footage, 605, 877, 1177
- framing, R91
- images in mass media, 62, 827
- lighting, 63
- mise en scène, R91
- montage, 597
- music, 63, R91
- persuasive techniques, 964–967, 1080
- point of view, 596–597, R90
- screenplays, 218–219
- script, 605, R90
- sound bite, 1177–1178
- sound effects, 877, R91
- sound elements, R91
- special effects, R91
- split screen, R91
- stereotypes, 63
- storyboard, 605, 1255, R90
- voice-over narration, 596, 605, 877–879, 1177–1178, R91
- Media genres and types
  - advertising, 964–967, R93–R94
  - documentaries, 605, 876–879
  - films, 63–64, 218, 596, R90–R91
  - illustrations, 447–448
  - magazines, 1176–1179
  - news, 1176–1179, R91–R93
  - photographs and paintings, 706–709
  - television, 1176–1179, R90–R91
  - Western, 63
- Media literacy, 64, 219, 447, 706, 878, 966, 1178, R88
- Media messages, 62–64, 964–967, R88, R95
- Media presentations, 65, 449, 605, 705, 709, 811, 879, 967, 1179, 1255, 1302
- Memoirs, 50, 216, 648, 1132, R114
  - analysis of, 51–59
- Metaphors, 111, 339, 451, 853, 918, R114
  - extended, 111, 857, R109
- Metasearch engines, R46
- Meter, 335, 341–345, 347, 482, 506–507, 847, 881, R114
  - anapest, R114
  - dactyl, R114
  - dimeter, 341, R114
  - foot, 341, R114
  - hexameter, 341, R114
  - iamb, 341, R112, R114
  - iambic pentameter, 329, 847, 906, R106, R112, R114, R120.
    - See also Blank verse.
  - monometer, 341, R114
  - pentameter, 341, 847, R114
  - scansion, 507, R119
  - tetrameter, 341, 507, R114
  - trimeter, 341, R114
  - trochaic tetrameter, 507, R114
  - trochee, 341, 507, R114
- MLA citation guidelines, 1299
- Modernism, 894–895, 930, 990, R114
- Modifiers, R61–R63. *See also* Adjectives; Adverbs; Commonly confused words.
  - clauses, 87
  - comparative, positive, and superlative forms, R61–R62
  - dangling, R63
  - double negatives, R62
  - irregular comparisons, R62
  - misplaced, 810, R63
  - problems with, R62–R63
  - regular comparisons, R62
- Monitoring, R126
  - as a reading strategy, 1003–1015
- Monologue, 129, 132, 688, R114
  - dramatic, 929, R108
  - interior, 478, R114
- Mood, 347–356, 482, 897, 1019–1029, 1241, R114
  - creating, 347, 711, 1186, 1191, 1256
  - in descriptive writing, 711
  - figurative language and, 347
  - sound devices and, 347
- Motivation, 403, R115
  - of characters, 159, 195, 471, 937–959, 1080
  - evaluating, 107
- Motives. *See* Motivation.
- Movies. *See* Films.
- Multimedia presentations. *See* Media presentations and products; Oral presentations.
- Multiple-meaning words, 97, 284, R76
- Mythology, words from classical, R74
- Myths, 32, R115
  - creation myths, 33–41, 323, R115

## N

- Name-calling, as logical fallacy, R22
- Narrative and expressive writing
  - autobiographical essay, 867
  - biographical narrative, 598
  - character profile, 977
  - character sketch, 737
  - imagist poetry, 919
  - journals, 77, 765
  - key traits, 737, R34
  - options for organization, R34



- poetry, 935, 1143
- responses, 559, 575, 787
- rubric for, R34
- short stories, 327, 1017
- stream of consciousness, 1001
- Narrative devices
  - evaluating, 593
- Narrative elements. *See* Character; Conflict; Plot; Point of view;
  - Setting; Theme.
- analysis of, 551–558
- in journalism, 1047
- Narrative essays. *See* Essays.
- Narrative nonfiction, 68, 78, 88, 98, 100, 536, 550, R111. *See also* Literary nonfiction.
- Narrative poetry, 438, 1156, R115
  - analysis of, 903–910
  - characterization in, 881–887
- Narrative speeches, R83. *See also* Oral presentations.
- Narrators, 660, 1018, R115. *See also* Point of view.
  - evaluating, 96
  - first-person, 581, 767–785
  - point of view of, 581–593
  - third-person limited, 581, 597
  - third-person omniscient, 581
- Naturalism, 5, 624–625, 710–755, 812, R115
- Negatives, double, R62
- News, 1176–1178, R91–R93. *See also* Media genres and types.
  - anchorperson, 1177
  - balance in reporting, 1049–1076, R93
  - bias in reporting, R93
  - choosing, R92
  - five W's and H, R92
  - footage, 1177
  - headlines, 738–743, 811, 1177–1178, R3–R4, R88, R92, R94
  - inverted pyramid, R92
  - lead-in, 1177
  - reporting, R92–R93
  - sound bites, 1177
  - sources for, R93
  - standards for reporting, R92
  - voice-over, 1177
- News articles, 214, 381, 738, 740, 741, 1048, 1176–1179, R126
  - analysis of, 738–743
  - writing, 1071
- Newspapers, R45
  - evaluating, 1276
  - as research source, 1269
- Nominative pronoun case, R56
- Nonfiction, R115. *See also* Informational texts; Persuasive techniques.
  - author's purpose, 537–548
- Nonfiction, types of, R115
  - autobiographies, 50, 216, 262, 634, 648, 1014, 1132, 1180, 1180, R105
  - book review, 1058
  - chronicle, 98
  - diary, 573
  - editorials, 31, R24, R91, R124
  - essays, literary, 244, 360, 365, 370, 382, 394, 450, 518, 784, 858, 868, 1066, 1114, 1172, 1192, 1204, 1214, 1222, R109
  - eyewitness account, 1180, R109
  - historical documents, 234, 284, 566, R125
  - informational texts, 212, 214, 274, 381, 738, 740, 741, 1256, R3–R18, R126
  - literary criticism, 868
  - literary letters, 254, 258, 533, 570, 572, 1144, 1192, R113
  - memoirs, 50, 216, 648, 1132, R114
  - movie reviews, 220
  - narrative nonfiction, 68, 78, 88, 98, 100, 536, 550, R111
  - news articles, 214, 381, 738, 740, 741, 1048, 1176–1179, R126
  - op-ed, R126
  - personal essays, 1205–1212
  - proclamations, 562
  - public documents, 118, 222, 234, 284, 392, 542, 566, 574, 812, 1166, 1257, R127
  - reports, 68, 1048
  - sermons, 118, 574, R120
  - slave narratives, 78, 500, 550
  - speeches, 225, 562
  - textbooks, R14
  - Web pages, 212
  - workplace documents, R17
- Non sequitur, R22
- Note cards, 1278, R48
- Notes, taking, 1278–1280, 1293, R48
  - outlining, 19, 297, 495, 619, 825, 1093, 1293, R49
  - source cards, 1278, 1292, R48
- Nouns
  - abstract, R50
  - capitalization of, R55
  - collective, R50, R56, R71
  - common, R50, R56
  - compound, R50, R56
  - concrete, R50
  - plural, R50, R56
  - possessive, R50, R56
  - predicate, R65
  - proper, R50, R54
  - singular, R50, R56

## O

- Objective pronoun case, R56
- Objects
  - direct, R65
  - indirect, R65
- Observations, R47
- Online catalogs, R46
- Online information. *See* Internet; Web sites.
- Onomatopoeia, 437, 482, R115
- Open letter, 1146, 1194, R115
- Opinions
  - versus facts, R24, R87, R125
  - support for, 1175, 1251, R2, R23, R38, R39, R80
- Oral critique, 595
- Oral histories, 1269, R47
- Oral interpretation, 357, 1079, R84
- Oral literature, 32, 42, R116
  - creation myths, 33–41, 323, R115
  - fables, 32, R104, R110
  - folk tales, 32, 42, 43–49, R107, R110, R122
  - myths, 33–41, R115
  - tall tales, 659–667, R121
  - trickster tales, 43–49, R122
- Oral presentations. *See also* Speaking strategies.
  - audience feedback, 1303, R82, R87
  - critique, 595
  - debate, 109, 673, R82
  - delivery of, 1303, R81
  - descriptive speech, R84
  - dramatic reading, R84
  - evaluating, R82, R83, R84, R85
  - informal, 221
  - informative, R82
  - narrative speech, R83
  - oral interpretations, 357, 1079, R84
  - oral reading, 875
  - oral response to literature, R85
  - persuasive speech, 283, R82
  - poetry, 935, 1079, 1143
  - reflective speech, R84
- Oral tradition. *See* Oral literature.
- Order of importance, R8, R33
- Organizational patterns. *See* Patterns of organization.
- Organizing. *See* Graphic organizers; Patterns of organization.
- Origin of words, 76, 1030, 1080, R74. *See also* Word roots.
- Outlines
  - for taking notes, 19, 297, 495, 619, R49
- Overgeneralization, R22, R126
- Oversimplification, R22

## P

- Pacing, in speech, 283, 1079, R84. *See also* Speaking strategies.
- Paradox, 372, 1193, R116
  - evaluating, 534
  - interpreting, 389
- Paragraphs, writing
  - coherence of, R29
  - conclusions in, R31
  - descriptive, 426, 549, 705
  - elaboration, R31
  - reflective, 401
  - transitions in, R29
  - unity of, R29
- Parallelism
  - as a rhetorical device, 319, 327, 482, 509, 606, 1150, 1159, R116
- Parallel structure, 223, 282, R68
- Paraphrasing, 231, 339, 347–356, 427, 482, 519, 528, 530, 649–658, 851, 865
  - main ideas, 395–400
- Parentheses, R54
- Parenthetical documentation, 1298. *See also* Works cited.
- Parodies, 445, R116
- Participles and participial phrases, 407, 426, 482, 1017, R66
  - dangling, R66
  - misplaced, R66
- Parts of speech, R50, R56–R64. *See also* specific parts of speech.
- Passive voice, 763, 765, 1255, R60
- Patterns of organization, R8–R12, R126
  - cause-effect chain, R10, R35
  - cause-to-effect, R10–R11, R36, R123
  - chronological order, R9, R34
  - comparison-and-contrast, 1076, R11–R12, R35–R36
  - deciding between solutions, R37
  - deductive, R21, R124
  - definition analysis, R38
  - effect-to-cause, R10, R36
  - flashback, R34
  - focus on conflict, R35
  - hierarchical, R8, R33
  - inductive, R20–R21, R125
  - main idea and details, R126
  - order of importance, R8, R33
  - order of impression, R33
  - parts analysis, R38
  - point-by-point, R35, R39
  - problem-solution, 1248, R37
  - process analysis, R38
  - reasons for opinion, R39
  - sequential, R127
  - spatial order, R33
  - subject-by-subject, R36

- Peer response, 282, 480, 604, 810, 1077, 1303, R28
- Performing arts. *See* Drama.
- Periodicals, R45
  - evaluating, as source, 1276
- Periods (punctuation), R53
- Personal essay, 1205–1212
- Personification, 111, 427, 679, 687, 893, 1246, R116
- Perspective. *See also* Point of view.
  - author's, 67, 118, 395–400, 568, 575, 647, 685, 745–753, 845, 869–874, 1190, 1212, R105
  - in autobiography, 263
  - in journalism, 1047
  - in painting, 707
- Persuasion. *See* Persuasive techniques.
- Persuasive speeches
  - reading, 225–231
- Persuasive techniques, 222–223, 231, 245–252, 284, 965–967, 1157, R20, R23. *See also* Appeals; Arguments.
  - in advertising, 964–967, R94
  - appeals by association, 245, 964–966, R20
  - appeals to authority, 245
  - appeals to loyalty, R20
  - appeals to pity, fear, or vanity, 119, R20
  - bandwagon appeals, R20, R94
  - celebrity ads, R94
  - emotional appeals, 223, 245, R20, R94
  - ethical appeals, 223, 245
  - evidence, R23
  - glittering generalities, R20
  - loaded language, R23
  - logical appeal, 222, R94
  - product comparisons, R94
  - propaganda, R23
  - purr words, 965
  - slogans, 965, R94
  - snob appeal, R20
  - testimonial, R20
  - transfer, 965, R20
- Persuasive texts, 224, 244, 1192, R116.
  - strategies for reading, R19–R24
- Persuasive writing, R38–R39. *See also* Arguments.
  - arguments, 1031, 1159
  - editorial, 1201
  - essays, 276–282, 1121
  - key techniques, R39
  - key traits, 276, 1031
  - letter, 275
  - options for organization, 280, R39
  - rhetorical devices for, 233
  - rubric for, 282, R38
  - speeches, 233
- Photographs
  - analysis of, 707, 709, 980–987
  - as primary sources, 980–987
- Phrases
  - adjective, 482, R65
  - adverb, 83, 87, R65
  - appositive, R65
  - gerund, 727, 737, 812, R66
  - infinitive, 911, R65
  - participial, 407, 426, 482, 1017, R66
  - prepositional, 74, 77, 284, 1078, R65
  - verbal, 407, 426, 482, 727, 737, 812, 911, 1017, R65, R66
- Plagiarism, 1279–1280. *See also* Works cited.
- Planned drafting, R26
- Plays. *See* Drama.
- Plot, 759–764, R116–R117
  - climax of, 128, 759, R2, R107
  - conflict and, 759–764, 812
  - in drama, 128
  - exposition, 128, R2, R109
  - falling action, 128, R2, R110
  - foreshadowing and, 759
  - in narrative poetry, 903
  - resolution, 128, 759, R2, R110
  - rising action, 128, R2, R118
  - stages of, 128, R2, R116–R117
- Poetic devices and elements. *See also* Poetic forms.
  - alliteration, 437, 482, 1237–1241, R104
  - assonance, 1237–1241, R105
  - couplet, 847, R120
  - enjambment, 329, 330, 507
  - extended metaphor, 111, 857, R109
  - figurative language, 347, 371, 525, 606, 711, 1065, R72, R110
  - form, 329–332, 506–507, 509–519, 525, 847–851, 903–934, R2, R111
  - hyperbole, 111, 649, 659, R112
  - imagery, 347, 519, 525
  - internal rhyme, 437, 482
  - line breaks, 903, 918
  - lines, 506–507, R113
  - metaphor, 111, 339, 451, 853, 918, R114
  - meter, 335, 341–345, 347, 482, 506–507, 847, 881, R114
  - mood, 347–356
  - onomatopoeia, 437, 482, R115
  - personification, 111, 427, 679, 687, 893, 1246, R116
  - quatrain, 348, 525, R117
  - refrain, 839, R118
  - repetition, 339, 437, 482, 509, 606, 711, 839–845, 994, 1001
  - rhyme, 335–339, 347, 437, 847, 902, R118
  - rhyme scheme, 335–339

- rhythm, 525, 839–845, R118. *See also* Meter.
- slant rhyme, 525
- sound devices, 437–443, 482, 1237–1241
- speaker, 839–845, 881–887, 1237–1241, R120
- stanzas, 335–339, 348, 482, 525, 839, 847, 929–934, R117, R118, R120
- structure, 329–332
- Poetic forms, 506–507
  - ballad, 506, 1156, R105
  - blank verse, 329–332
  - dramatic monologue, 929, R108
  - elegy, 506, R108
  - epic, 506, R108
  - free verse, 507, 509–519, 606, 913, R111
  - lyric, 506, R113, R115
  - narrative poetry, 438, 881–887, 903–910, 1156, R115
  - ode, 506, 520, R115
  - organic, 506–507, 913–918
  - Petrarchan sonnet, 847
  - Shakespearean sonnet, 847
  - sonnet, 506, 847–851, R120
  - traditional, 506–507
  - villanelle, 506
- Poetry, 110, 114, 116, 328, 334, 338, 340, 344, 346, 354, 445, 437, 482, 510, 512, 516, 517, 524, 528, 529, 530, 531, 532, 560, 561, 606, 838, 842, 843, 844, 846, 850, 852, 855, 856, 880, 884, 886, 888, 892, 896, 900, 901, 903, 912, 914, 916, 917, 920, 924, 926, 928, 1080, 1119, 1156, 1189, 1230, 1232, 1236, 1240, 1242, 1244, R117. *See also* Poetic devices and elements; Poetic forms.
- analysis of, 111–117, 534, 927, 1120, 1231–1235
- content and form, 329–332, 506–507, 509–519, 525, 847–851, 903–934, R2, R111
- strategies for reading, 335–339, 525–534, R2
- types of. *See* Poetic forms.
- writing, 935, 1143
- Point-by-point organization, R35
- Point of view, R117. *See also* Narrators.
  - analysis of, 424, 581–593, 753, 1029
  - first-person, 263, 511, 1031, 1024, 1031, 1049, 1065
  - objective versus subjective, 596, 1049
  - in poetry, 903
  - second-person, 1049, 1052, 1057
  - third-person limited, 581, 597
  - third-person omniscient, 581
- Positions. *See* Author's position; Claims; Thesis statements.
- Possessive case, R56
- Posture, R81
- Predicate adjectives, R61
- Predicate nominative, R65, R71
- Predicate nouns, R65
- Predicate pronouns, R65
- Predicting, 159
  - events, 703
  - as a reading strategy, 43–49, 635–647, 759–764
  - story development, 937–959
- Predictions
  - examining, 647
- Preface, R44
- Prefixes, 390, 736, 1256, R76. *See also* Word parts.
- Prejudice. *See* Bias.
- Prepositional phrases, 74, 77, 284, 1078, R65
- Prepositions, R51, R63
- Presentations. *See also* Oral presentations.
- Present tense of verbs, 771, 787, R59
- Prewriting, 279, 477, 601, 807, 1075, 1291, R26
- Primary sources, 69–75, 255–261, 1181–1190, 1270, R117
  - analysis of, 284, 570–575, 738–743
  - drawing conclusions from, 1190
- Problem-solution order, R127
  - simple-problem solution, R37
  - deciding between solutions, R37
- Problem-solution writing, 1248
  - analysis of, 1249–1250
  - key traits, 1248
  - options for organization, 1252, R37
  - rubric for, 1254, R37
- Proclamation, 562
- Progressive forms of verb tenses, R60
- Prompts, responding to. *See* Reading-Writing Connection; Writing for Assessment.
- Pronoun-antecedent agreement, R27, R56
- Pronouns
  - agreement with antecedent, R56
  - case of, R57
  - demonstrative, R50, R57
  - first-person, 1024, 1031, 1063, 1065, R56
  - indefinite, R50, R58
  - intensive, R50, R57
  - interrogative, R50, R58
  - nominative, R56
  - objective, R56
  - personal, R50, R56
  - plural, R56
  - possessive, R56
  - predicate, R65
  - reference problems, R58
  - reflexive, R50, R57
  - relative, R50, R58, R71
  - second-person, 1052, 1057, 1063, R56
  - singular, R56
  - third-person, R56
- Proofreading, 282, 480, 604, 810, 1077, 1298, R27. *See also* Revising and editing.



Protagonist, 129, 1124, R117

Public documents, 118, 222, 234, 284, 392, 542, 566, 574, 812, 1166, 1257, R127

    strategies for reading, R16

Publishing, 282, 480, 604, 810, 1077, 1302–1303, R26

Pull quotes, R13

Punctuation

- apostrophes, R54
- colons, R54
- commas, R53
- dashes, 444, 525, 666, 669, 951, 961, 1065, R54
- with dialogue, 480
- ellipses, 1078, R54
- end marks, 480, R53
- exclamation points, R53
- hyphens, R54
- inventive, 525, 606
- italics, R54
- parentheses, R54
- periods, R53
- question marks, R53
- quick reference chart, R53
- quotation marks, 480, R54
- semicolons, R53

Purpose

- for listening, R86
- for reading, 89, R14, R25
- for speaking, R80
- for writing, R26, R28, R36, R49

## Q

Qualities of a character. *See* Character traits.

Quatrain, 525, 348, R117

Question marks, R53

Questions. *See also* Interviews; Research; Sentences.

- 5Ws and H, R92
- rhetorical, 223, 225, 385, 391, R127
- research, 169, 1269

Questioning, 1003, 1015. *See also* Monitoring.

Quickwriting, 43, 111, 245, 263, 309, 335, 361, 457, 505, 537, 630, 745, 767, 837, 853, 869, 889, 897, 903, 913, 929, 937, 989, 1033, 1059, 1105, 1115, 1137, 1193, 1205, 1223, 1231, 1236. *See also* Freewriting.

Quotation marks

- to indicate speaker's exact words, 480, R54
- in poetry, 903
- with question marks, R54
- with titles, R54

Quotations

- capitalization in, R55
- and ellipses, R54
- pull quotes, R13

## R

Reading comprehension

- assessment, practice, 284, 482, 606, 812, 1080, 1256

Reading for information. *See also* Informational texts; Reading skills and strategies.

- analyzing an argument, 1172–1175
- analyzing photographs, 980–987
- comparing forms, 743
- diaries, 573
- essays, 518, 1172
- journal articles, 784
- letters, 533, 570, 572
- magazine articles, 274, 381
- memoirs, 216, 1014
- movie reviews, 220
- newspaper articles, 214, 381, 738, 740, 741
- photo essays, 980
- primary sources, 570–575
- speeches, 574
- synthesizing, 217, 575
- understanding historical context, 212
- Web pages, 212

Reading rate, R25

Reading skills and strategies, R2–R25

- adjusting reading strategies, 1115–1121
- analyzing author's beliefs, 563–568
- analyzing author's purpose, 537–548
- analyzing details, 79–85, 1033–1043, 1049–1056
- analyzing descriptive language, 711–735
- analyzing emotional appeals, 119–126
- analyzing historical context, 1123–1131
- analyzing main ideas and support, 245–252
- analyzing rhythm and repetition, 839–845
- analyzing sequence, 1019–1029
- analyzing speaker's attitude, 881–887
- analyzing structure, 51–59, 581–593, 1137–1142, 1223–1229
- analyzing text structure, 235–241
- analyzing tone, 509–519
- clarifying meaning, 111–117, 427–435, 673–685
- clarifying sequence, 989–999
- comparing and contrasting authors' beliefs, 1161–1169
- dialect, 659–667
- distinguishing figurative from literal meaning, 853–857
- drawing conclusions about characters, 131–159
- evaluating ideas, 371–380
- identifying aphorisms, 361–367
- identifying author's position, 869–874
- identifying cultural characteristics, 457–471
- identifying ideas, 1193–1199
- identifying main idea, 859–865

- interpreting author's message, 1067–1070
- interpreting imagery, 311–325
- making inferences, 263–272, 341–345, 437–443, 791–802, 969–975, 1237–1241
- monitoring, 1003–1015
- paraphrasing, 347–356, 395–400, 649–658
- predicting, 43–49, 635–647, 759–764, 937–959
- reading a book review, 1059–1064
- reading a narrative, 551–558
- reading drama, R2
- reading folk literature, 33–41
- reading informational texts, R3–R18
- reading literary nonfiction, R2
- reading persuasive texts, 225–231, R19–R24
- reading poetry, 335–339, 525–534, R2
- reading primary sources, 69–75, 255–261, 570–575
- reading short stories, R2
- recognizing ambiguity, 897–902
- summarizing, 99–107, 929–934
- synthesizing details, 889–893
- tracing the development of an idea, 1243–1246
- understanding complex sentences, 403–424
- understanding cultural context, 1215–1221
- understanding form and meaning in poetry, 847–851, 903–910
- understanding social context, 767–785
- understanding structure, 329–332
- understanding text features, R3–R7
- Reading-writing connection, 77, 87, 211, 233, 243, 327, 369, 391, 426, 444, 549, 559, 569, 669, 687, 737, 765, 787, 867, 911, 919, 961, 977, 1001, 1017, 1031, 1057, 1065, 1121, 1159, 1191, 1213
- Realism, 576–577, 568, 592, 711, 758, R117
- Reasoning. *See also* Arguments; Fallacies.
  - circular, R22
  - deductive, R21
  - inductive, R20
  - test-taking strategy, R96
- Recalling, 41, 49, 59, 75, 96, 107, 117, 126, 159, 175, 195, 209, 231, 241, 252, 261, 272, 325, 332, 339, 345, 356, 367, 380, 389, 400, 424, 435, 443, 471, 519, 534, 548, 558, 568, 575, 593, 647, 658, 667, 685, 703, 735, 753, 764, 785, 801, 845, 851, 865, 874, 885, 887, 893, 910, 1120, 1131, 1142, 1157, 1190, 1199, 1212, 1221, 1229, 1235, 1241, 1246
- Reference lists. *See* Works cited.
- Reference problems, pronoun
  - ambiguous, R59
  - general, R58
  - indefinite, R58
- References, R127
  - almanacs, R44
  - atlases, R44
  - biographical, R44
  - databases, R46
  - dictionaries, R44
  - directories, R44, R46, R76
  - documentaries, 1269
  - electronic card catalog, R46
  - encyclopedias, 1269, R44, R124
  - glossaries, R14, R44, R76
  - indexes, R44
  - Internet, 1271–1275, R46
  - Interviews, 1269
  - magazines, 1269
  - newspapers, 1269
  - online catalogs, R46
  - oral histories, 1269
  - original research, 1269
  - search tools, 1271–1275, R46
  - specialized, 1269
  - synonym finders, R76
  - thesauri, R44, R76
  - Web sources, R46. *See* Internet.
  - yearbooks, R44
- Refining. *See* Revising and editing.
- Reflective essays
  - analysis of, 475–474, 1247
  - key traits, 474
  - options for organizing, 478
  - rubric for, 480
- Refrains, 839
- Regionalism, 673–685
- Reliability of sources. *See* Sources, evaluating.
- Repetition, R118
  - as rhetorical device, 223, 225, 437, 509, 564, 569, 1231–1235
  - as sound device, 339, 437, 482, 509, 606, 711, 839–845, 994, 1001
- Reports, 68, 1048. *See also* Research; Research papers.
  - subjective, 1057
- Research. *See also* References; Sources.
  - collecting data, 61, 631, 1201, 1270–1273
  - determining purpose of, 1270
  - electronic resources, 1271–1275, R45
  - evaluating information, R49
  - gathering information for, 401, 837
  - Internet, 1271–1275, R46
  - interviews, R47
  - note-taking for, 1293
  - planning, 1268–1269
  - questions for, 169, 1269
  - search engines, R46, 1271
  - sharing, R49
  - surveys, R47

Research papers  
 analysis of, 1285–1290  
 citing sources, 1290, 1299–1300. *See also* MLA citation guidelines; Works cited.  
 key traits, 1284  
 options for organizing, 1294  
 rubric for, 1301  
 writing process, 1291–1301

Research questions, 169, 1269

Resolution, plot. *See* Plot.

Resources. *See* References; Sources.

Reviews, R124  
 book, 1058  
 movie, 220

Rhetorical devices, 225–232, 548, 1193–1199  
 alliteration, 437  
 allusion, 1145–1157  
 antithesis, 223, 225  
 parallelism, 319, 327, 482, 509, 606, 1150, 1159, R116  
 repetition, 223, 225, 437, 509, 564, 569, 1231–1235  
 rhetorical questions, 223, 225, 385, 391, R127

Rhyme, 335–339, 347, 437, 506–507, 847, 902, R118  
 in blank verse, 329  
 internal, 437, 482  
 in quatrains, 525  
 slant, 525, 606

Rhyme schemes, 335–339, 482. *See also* Poetic forms; Sound devices.

Rhythm, 525, 839–845, R118. *See also* Meter; Poetic devices and elements.

Rising action. *See* Plot.

Role-playing, 119, 803, 1243

Romance hero, 496

Romanticism, 312, 334, 342, R118  
 characteristics of, 332

Root words. *See* Word roots.

Rubrics  
 analysis writing, R37  
 biographical narrative, 604  
 descriptive writing, R32  
 expository writing, R35  
 narrative writing, R34  
 oral presentations, R82–R87  
 persuasive essay, 282  
 persuasive writing, R38  
 problem-solution writing, R37  
 reflective essay, 480  
 workplace and technical writing, R40

## S

Satire, 311–325

Scansion. *See* Meter.

Script, 605, 1302, R90

Search engines, R46, 1271

Secondary sources, 66, 1270

Semicolons, R53

Sensory details, 711, 845, 1007, 1017

Sentence fragments, 864, 867  
 correcting, R69

Sentences, R52, R67–R71  
 complements in, R65  
 complex, 243, 403–424, R68  
 compound, R68  
 compound-complex, 240, 243, R68  
 declarative, 228, 233, 974, 977, R64  
 exclamatory, 233, R64  
 fragments, 864, 867, R69  
 imperative, 228, 233, 444, R64  
 interrogative, 228, 233, R64  
 inverted, 211, R71  
 parallel structure, 282, 1150, 1159, R68  
 parts of (diagram), R52  
 run-on, R69  
 simple, R67  
 structure, 233, 1121, R52, R67  
 variety in, 233

Sequence  
 analysis of, 1019–1029  
 clarifying, 989–999  
 flashbacks, 1019  
 foreshadowing, 1019

Sermons, 118, 574, R119  
 analysis, 119–126

Setting, 632–633, R119  
 analysis of, 693–703, 812, 893  
 mood and, 159  
 in narrative poetry, 903  
 in regional literature, 632–633, 673  
 Shakespearean sonnet, 847

Short stories, 310, 402, 427, 456, 580, 596, 658, 692, 710, 744, 758, 766, 790, 936, 968, 988, 1002, 1018, 1080, 1032, 1112, 1134, R119  
 analysis of, 311–325  
 strategies for reading, R2  
 writing, 327, 1017

Simile, 258, 372, 525, R119

Slang, R72. *See also* Informal language.

Slant rhyme, 525, 606

Slave narratives, 67, 78, 536, R119  
 analysis of, 79–85, 551–558

- Slogans, 965, R94
- Snob appeal, R20
- Social context, 767–785
- Social themes, 756–757
- Software
  - reading electronic text, R18
- Soliloquy, 129
- Sonnets, R120
  - form and meaning, 847–851
  - Petrarchan, 847
- Shakespearean, 847
- Sound devices, 437–443, 482, 1237–1241
  - alliteration, 437, 482, 1237–1241, R104
  - assonance, 1237–1241, R105
  - consonance, 1237–1241, R107
  - meter, 335, 341–345, 347, 482, 847, 881, R114
  - onomatopoeia, 437, 482, R115
  - repetition, 339, 437, 482, 509, 606, 711, 839–845, 994, 1001, R118
  - rhyme, 335–339, 347, 437, 847, 902, R118
  - rhyme scheme, 335–339
  - rhythm, 525, 839–845, R118
- Sound elements. *See* Media elements and techniques.
- Source cards, R48
- Sources
  - accuracy, 1281
  - authority or authorship, 1282
  - bias, 1282, R93
  - citing, 1290
  - copyright date, 1277
  - credibility, 1281
  - evaluating, 1274–1275, R49
- Sources, documenting. *See also* Parenthetical documentation; Works cited.
- Sources, types of. *See also* References.
  - databases, 1272–1273
  - documentaries, 1269
  - encyclopedia articles, 1269
  - Internet, 1271–1275, R46
  - interviews, 1269, R93
  - magazines, 1269
  - newspapers, 1269
  - nonfiction books, 1277
  - observations, R47
  - oral histories, 1269
  - original research, 1269
  - primary, 66, 69, 255, 570–575, 1270
  - secondary, 66, 1270
  - specialized reference works, 1269
  - surveys, R47
- Speaker (in poetry), 839–845, 881–887, 1237–1241, R120
- Speaking, R80–R84. *See also* Oral presentations; Speaking strategies.
  - to describe, R84
  - to entertain, R83
  - to inform, R82
  - listening and, R87
  - to persuade, R82
- Speaking strategies, R80–R81
  - body language, 283, R81
  - criticism, 1079
  - diction, R84
  - emphasis, R84
  - eye contact, 283, R81
  - facial expression, 283
  - gestures, 283
  - nonverbal, R81
  - pace, 283, 1079, R84
  - pitch, R84
  - posture, R81
  - practice, R81
  - stress, R84
  - tone, 283, 1079
  - voice, R84
  - volume, 283, R84
- Special effects. *See* Media elements and techniques.
- Specialized vocabulary, 284, R76. *See also* Academic vocabulary.
- Speeches, 118, 574, R120. *See also* Nonfiction, types of; Oral presentations; Speaking strategies.
- Spelling
  - commonly confused words, R79
  - handbook, R76–R78
  - homonyms, R75
  - plural nouns, R78
  - possessives, R78
  - prefixes, R77
  - special problems, 78
  - suffixes, R77
  - words ending in consonant, R77
  - words ending in silent *e*, R76
  - words ending in *y*, R77
- Stage directions, 129, R120
- Standard English. *See also* Dialect.
  - capitalization, R55
  - grammar, R50–R69
  - punctuation, R53
- Standards for writing. *See* Rubric.
- Stanzas, 335–339, 482, 929–934, R120
  - couplet, 847, R120
  - quatrain, 348, 525, R117
  - refrain, 839, R118
- Stereotyping, 62–64, R22, R128



Storyboard, R90  
 video documentary, 605  
 Web site, 1255

Stream of consciousness, 929–934, 989–999, R120

Stress. *See* Speaking strategies.

Structure, R120. *See* Patterns of organization.  
 analysis of, 51–59, 235–241, 581–593, 1137–1142, 1223–1229  
 understanding in poetry, 329–332

Style, 537–548, 845, 851, 887, 893, 969–975, 1067–1070, 1142, 1157, 1235, R120  
 author's, 59, 400, 424, 525–534, 606, 1059–1064  
 grammar and, 77, 87, 211, 233, 243, 327, 369, 391, 426, 444, 549, 559, 569, 669, 687, 737, 765, 787, 867, 911, 919, 961, 977, 1001, 1017, 1031, 1057, 1065, 1121, 1159, 1191, 1213  
 in journalism, 1047  
 voice and, 649–658, 1065, 1118, 1121, 1223–1229

Subheadings, 1177, R14

Subject-by-subject organization, R36

Subjects  
 compound, R70  
 indefinite pronouns as, R70  
 personal pronouns as, R70

Subject-verb agreement, R27, R69–R71, R102  
 with be, R69  
 with compound subjects, R70  
 collective nouns as subject, R71  
*don't* and *doesn't* as auxiliary verbs, R71  
 indefinite pronouns as subjects, R70  
 inverted sentences, 211, R71  
 personal pronouns as subjects, R70  
 relative pronouns as subjects, R71  
 sentences with predicate nominative, R71  
 with words between subject and verb, R69

Subordinate (dependent) clauses, 87, R67

Suffixes, R73

Summarizing, 41, 49, 59, 75, 96, 126, 159, 175, 209, 252, 272, 325, 345, 356, 367, 371, 380, 389, 393, 400, 435, 451, 471, 510, 515, 519, 530, 534, 548, 558, 568, 575, 593, 647, 658, 667, 685, 703, 743, 753, 764, 785, 801, 845, 857, 900, 902, 1120, 1131, 1142, 1157, 1212, 1221, 1229, 1241, 1246, R128  
 as a reading strategy, 99–107

Superlative form of modifiers, R61

Support, 223, 235, R39, R128

Supporting details. *See also* Evidence.  
 main idea and, 1205–1212

Surveys, 329, 395, 859, R47

Suspense, 551, 580, R121

Symbols, 209, 345, 457–471, 482, 785, 959, 999, 1015, R121  
 as elements of design, R94

Synonym finders, R76

Synonyms, R75

Syntax. *See* Diction.  
 inverted, 111, R112

## T

Table of contents, R44

Taking notes. *See* Note taking.

Tall tales, R121  
 analysis, 659–667

Technical vocabulary. *See* Specialized vocabulary.

Technical writing. *See* Business writing; Workplace and technical writing.

Tense. *See* Verb tense.

Test formats  
 multiple choice, R97

Testimonials, R20

Test-taking strategies. *See also* Assessment Practice.  
 critical reading, R97  
 essay, R103  
 general, R96  
 sentence completion, R101  
 writing, R102

Textbooks  
 strategies for reading, R14

Text features, R3–R7, R128  
 boldface type, R3  
 bulleted list, R3  
 graphic aids, R3, R5. *See also* Graphic aids.  
 headings, R3–R4, R17  
 pull quotes, R13  
 sidebars, R3, R127  
 sidenotes, R14  
 strategies for reading, R4  
 subheadings, R3–R4, R14, R17  
 titles, R3

Text organizers. *See* Text features.

Theme 812, 1142, R121. *See also* Author's message.  
 analysis of, 209, 593, 685, 745–753, 853–857, 893, 902, 959, 999, 1235  
 universal, 1003–1015

Thesauri, R44, R76. *See also* References.

Thesis statement, 11, 217, 276, 804, 1072, 1248, 1283, R2, R29, R31, 1283, R129

Third-person point of view  
 limited, 581, 597  
 omniscient, 581

Timelines, 28, 306, 502, 628, 834, 1102.  
*See also* Chronological order.

Time order. *See* Chronological order.

Time periods. *See* Historical context of literature.

Title page, R44  
 Titles, R121  
   analysis of, 332  
   capitalization of, R55  
   evaluating, 1131  
   interpreting, 424, 934, 1142, 1212  
   italics to set off, R54  
 Tone  
   analysis of, 332, 345, 443, 509–519, 606, 711, 735, 791–802, 846, 857, 859–865, 889–893, 1058, 1064, 1080, 1115–1121, 1135, R121  
   author's perspective and, 371, 395–400  
   diction and, 559, 812, 889–893, 974, 977  
   establishing, 559, 606, 974, 977, 1121  
   repetition and, 812  
 Tragedy, 128, R121  
 Traits. *See* Character traits; Key traits of effective writing.  
 Transcendentalism, 370, R122  
   analysis of, 361–367, 380  
 Transitions  
   as clues to pattern of organization, R30–R31  
   commas to set off introductory word, phrase, or clause, R53  
 Transitive verbs, R51  
 Trickster tales, 42, R122  
   analysis, 43–49  
 Turning point. *See* Climax.

## U

Understatement, 649, 659, R122  
 Unfamiliar words, understanding, R73  
 Unity of effect, 403–424, R122  
 Universal themes, 1003–1015  
 URLs, R18, R46–R47, R75  
 Usage. *See* Grammar handbook.

## V

Validity of sources. *See* Sources, evaluating.  
 Venn diagrams, 41, 339, 753, 764  
 Verb agreement. *See* Subject-verb agreement.  
 Verbals and verbal phrases  
   gerund, 727, 737, 812, R66  
   infinitive, 911, R65  
   participle, 407, 426, 482, 1017, R66  
 Verbs  
   action, 1017, R51, R59  
   auxiliary, R51  
   direct objects, R65  
   indirect objects, R65  
   intransitive, R51  
   irregular, R59  
   linking, R51, R59

  principal parts, R59  
   regular, R59  
   tense, 480, 604, 771, 787, R59  
   transitive, R51  
   vivid, 541, 549, 606, 1007, 1017, 1186, 1191  
   voice of, 762, 765, 812, 1255, R60

### Verb tense

  future, R59  
   future perfect, R60  
   past, R59  
   past perfect, R60  
   present, 771, 787, R59  
   present perfect, R59  
   progressive forms, R60

Verse. *See* Poetic forms.

Video. *See also* Media.

  analyzing techniques, 63, 64  
   images, examining, 62  
   message, evaluating, 967, R95  
   persuasive techniques, analyzing, 964

Viewpoint. *See* Author's perspective; Bias.

Visual aids. *See* Graphic aids.

Visual design, elements of, 447, R94–R95. *See also* Media  
   elements and techniques.  
   color, 447, R94  
   lines, 447, R94  
   shape, 447, R94  
   texture, 447, R94

Visuals, analysis of, 22, 34, 52, 70, 80, 90, 100, 105, 112, 120, 226, 236, 264, 300, 312, 316, 337, 343, 344, 348, 362, 366, 372, 382, 396, 404, 410, 422, 438, 458, 467, 499, 515, 526, 538, 540, 544, 552, 582, 587, 591, 620, 636, 650, 674, 694, 712, 731, 746, 760, 768, 792, 840, 848, 856, 860, 891, 898, 904, 922, 924, 938, 942, 953, 970, 990, 1004, 1010, 1034, 1038, 1050, 1060, 1099, 1116, 1124, 1130, 1138, 1146, 1162, 1166, 1182, 1194, 1206, 1216, 1224, 1238. *See also* Visual elements.

Vocabulary. *See also* Vocabulary skills and strategies.

  assessment practice, 284, 482, 606, 812, 1080, 1256, 1080  
   in context, 51, 60, 69, 76, 79, 86, 97, 99, 108, 119, 127, 131, 210, 225, 232, 235, 242, 245, 253, 263, 273, 311, 326, 361, 368, 371, 390, 403, 425, 427, 436, 457, 421, 581, 594, 635, 648, 659, 669, 673, 686, 693, 704, 711, 736, 745, 754, 767, 786, 791, 802, 859, 866, 937, 960, 969, 976, 989, 1000, 1003, 1016, 1019, 1030  
   in writing, 60, 76, 86, 97, 108, 127, 210, 232, 242, 253, 273, 326, 368, 390, 425, 436, 472, 594, 648, 668, 686, 704, 736, 754, 786, 802, 866, 960, 976, 1000, 1016, 1030, 1158, 1200

Vocabulary skills and strategies, 60, 76, 86, 97, 108, 127, 210, 232, 242, 253, 273, 326, 368, 390, 425, 436, 472, 594,

648, 668, 686, 704, 736, 754, 786, 802, 866, 960, 976,  
1000, 1016, 1030, 1158, 1171, 1200. *See also* Vocabulary.

affixes and spelling changes, 436

analogies, 1158, R75

antonyms, R75

commonly confused words, R79

connotation, 127, 754, 812, R75

context clues, 210, R72

denotation, 754, 812, R75

dictionaries, R76

etymologies, 76, 1030, 1080, R74

figurative language, R72

foreign words in English, R75

glossaries, R76

Greek prefixes, 736, R73

Greek roots, 425, 866, R73, R74

homonyms, R75

homophones, R76

idioms, 1200, R72

Latin prefixes, R73

Latin roots, 86, 273, 326, 472, 594, 686, 802, 812, 1016,  
1080, R73, R74

multiple affixes, 368

multiple-meaning words, 97, R76

musical terminology, 704

nouns and figurative verbs, 1000

political words, 242

prefixes, 390, 736, R73

slang, R72

specialized vocabulary, 60, R76

suffixes, R73

synonyms, R75

temperament words, 786

thesauri, R76

word families, R74

word roots, , 86, 273, 326, 425, 472, 594, 686, 802, 812,  
866, 1016, 1080, R73, R74

words from French, 108

words from gods and mythology, 232, R74

words from Italian, 976

words from Middle English, 253

words from the Jazz Age, 960

words pronounced differently, 648

words with misleading prefixes, 668

Voice, author's, 649–658, 1059–1064, 1223–1229, 1284, R20.  
*See also* Diction; Style; Tone.

in contemporary literature, 1202–1203

establishing, in writing, 1256

Voice, of verbs

active, 763, 765, 812, 1255, R60

passive, 763, 765, 812, 1255, R60

Voice, speaking. *See* Oral presentations; Speaking strategies.

Voice-over narration, 596, 877, 1177

Volume. *See* Speaking strategies.

## W

Web address, R18, R46–R47, R75

Webs (graphic organizers), 159, 551, 736, 802

Web sites, 212, R128. *See also* Internet; References; Sources.

choosing relevant, 1275, R46

evaluating, 1275

planning, 1255

producing, 1255

searching for, 1274, R46

as sources, R46

Westerns, 63

Word choice, 211, 1121, 1191. *See also* Diction.

analysis of, 255–261

precise words, 549

vivid words, 541, 549, 554, 559, 606, 919, 1007, 1017,  
1080, 1186, 1191

Word derivations. *See* Word families; Word parts; Word roots.

Word families, R74. *See also* Word roots.

Word order, 255–261. *See also* Diction.

Word origins, 76, 1030, 1080, R74. *See also* Word roots.

Word parts

base words, R73

prefixes, 390, 736, R73

roots, R73

suffixes, R73

Word roots

Greek, 425, 866, R73, R74

Latin, 86, 273, 326, 472, 594, R74

Word structure. *See* Word roots.

Workplace and technical writing. *See also* Business writing.

formats for, R40

key techniques, R40

matching the format to the occasion, R40

rubric for, R40

Workplace documents, R129. *See also* Business writing;

Workplace and technical writing.

strategies for reading, R17

Works cited, R129. *See also* Parenthetical documentation.

MLA citation guidelines, 1290, 1299–1300

Works consulted, R128. *See* Bibliography.

World Wide Web. *See* Internet; Web sites.

Writing for assessment, 289, 486–487, 611, 817, 1085, 1261

Writing modes. *See* Creative writing; Descriptive writing;

Expository writing; Narrative writing; Persuasive writing.

Writing process

analyzing, 277, 475, 599, 805, 1073, 1285–1290

drafting, 280, 478, 602, 808, 1075, 1252, 1294–1296, R26

peer response, 282, 480, 604, 810, 1077, 1303, R28

prewriting, 279, 477, 601, 807, 1075, 1291, R26  
 proofreading, 282, 480, 604, 810, 1077, 1298, R27  
 publishing, 282, 480, 604, 810, 1077, 1302–1303, R26  
 reflecting, 282, 480, 604, 810, 1077, R27  
 researching, 1292–1293  
 revising and editing, 281, 479, 603, 809, 1077, 1297–1298,  
 R26

#### Writing purposes

to analyze, 221, 333, 473, 875, 1045  
 to compare, 535, 803  
 to evaluate, 61, 595, 705, 935, 1143  
 to persuade, 275, 1201  
 to reflect, 401, 1247  
 to synthesize, 6, 595, 705, 935, 1143

#### Writing skills and strategies. *See also* Reading-writing connection.

coherence, R29  
 conclusions, R31  
 description, 77, 919, 1017  
 details, 426, 549, 559, 867, 1118  
 dialogue, 669  
 elaboration, R31  
 examples, 369, 391  
 formats, 87  
 imagery, 1191  
 informal language, 1208, 1213  
 introductions, R28  
 mood creating, 1191  
 organization. *See* Patterns of organization.  
 paragraphs, R29  
 parallelism, 319, 235, 509, 1151, 1159  
 personification, 111, 427, 679, 687, R116  
 point of view, 1031, 1057  
 precise language, 549, 559, 569, 867, 919  
 quotations, 211  
 repetition, 569, 994, 1001  
 rhetorical devices, 391, 233  
 sensory details, 1007, 1017, 1118, 1121  
 sentence structure, 233, 1121  
 sentence variety, 233  
 style, 211  
 thesis, 369  
 tone, 559, 569, 977, 1121, 1191  
 transitions, R29  
 unity, R29  
 voice, 1063, 1065, 1121  
 word choice, 211, 1121, 1191

## Y

Yearbooks, R44. *See also* References.



# INDEX OF TITLES & AUTHORS

Page numbers that appear in italics refer to biographical information.

## A

*Acquainted with the Night*, 898  
*Adam*, 1124  
Adams, Abigail, 254, 258  
Adams, John, 284  
*Adolescence—III*, 1238  
*Adventures of Huckleberry Finn, The* (novel excerpt), 670  
*Ambush*, 1138  
Anderson, Sherwood, 1080  
*Any Human to Another*, 854  
*anyone lived in a pretty how town*, 922  
*April Showers*, 792  
*Autobiography, The*, 264  
*Autobiography of Mark Twain, The*, 636

## B

Baldwin, James, 1192, 1194  
*Ballad of Birmingham*, 1156  
Ballou, Sullivan, 572  
*Beat! Beat! Drums!*, 517  
*Because I could not stop for Death*, 526  
Bierce, Ambrose, 580, 582  
*Black Man Talks of Reaping, A*, 856  
Bontemps, Arna, 852, 856  
*Book of Great Short Stories, A*, 1060  
*Boston Tea Party*, 285  
Bradford, William, 98, 100  
Bradstreet, Anne, 110, 112  
Bristol, Horace, 980  
Brooks, Gwendolyn, 1230, 1232–1233  
Bryant, William Cullen, 328, 330

## C

Cabeza de Vaca, Alvar Nuñez, 68, 70  
Cather, Willa, 692, 694  
*Chambered Nautilus, The*, 342  
Chávez, César, 1172  
Chesnut, Mary, 573  
*Chicago*, 890

Chief Joseph, 812  
Chopin, Kate, 758, 760  
Cisneros, Sandra, 1222, 1224  
*Civil Disobedience*, 382  
Collins, Billy, 1242, 1244, 1245  
*Coming of Age in Mississippi*, 1182  
*Commodore Sinks at Sea, The*, 739  
*Coyote and the Buffalo*, 42  
Crane, Stephen, 578, 710, 712, 741  
*Crisis, The*, 246  
*Crucible, The*, 132  
*Crucible, The* (film clip), 218  
*Crucible, The* (movie review), 220  
Cullen, Countee, 852, 854  
Cummings, E. E., 920, 922

## D

*Danse Macabre*, 450  
*Death in the Woods*, 1080  
*Death of a Salesman* (drama excerpt), 1110  
*Death of the Ball Turret Gunner, The*, 1119  
*Death of the Hired Man, The*, 904  
*Declaration of Independence, The*, 236  
*Defense of the Constitutions of Government in Massachusetts During the Revolution*, 284  
*Demons of Salem, With Us Still, The*, 214  
*Devil and Tom Walker, The*, 312  
*Diary from Dixie, A*, 573  
Dickinson, Emily, 524, 526–532, 606  
Doolittle, Hilda, *see* H. D.  
Douglass, Frederick, 536, 538  
Dove, Rita, 1236, 1238, 1240  
*Dream Within a Dream, A*, 482  
Dreiser, Theodore, 812  
*Duty of Writers, The*, 1068

## E

Edwards, Jonathan, 118, 120  
Eliot, T. S., 928, 930  
*Emancipation Proclamation, The*, 566  
Emerson, Ralph Waldo, 360, 362, 365  
*Epigrams*, 646  
Equiano, Olaudah, 78, 80  
*Ethan Frome* (novel excerpt), 788

## F

*Fall of the House of Usher, The*, 404  
Faulkner, William, 1018, 1020  
*50 Ways to Fix Your Life*, 274  
*Fire of Driftwood, The*, 482  
*First Snowfall, The*, 354  
Fitzgerald, F. Scott, 936, 938, 962  
*Forgetfulness*, 1244  
Franklin, Benjamin, 262, 264, 271  
*Free Labor*, 560  
Frost, Robert, 896, 898–901, 904  
Fuller, Margaret, 394, 396

## G

Gandhi, Mohandas K., 392  
*General History of Virginia, The*, 90  
*Gettysburg Address, The*, 564  
Gilman, Charlotte Perkins, 766, 768, 784  
Giovanni, Nikki, 1189  
*Glass Menagerie, The* (drama excerpt), 1108  
*Go Down, Moses*, 561  
*Grapes of Wrath, The* (novel excerpt), 978  
*Grapes of Wrath, The* (photo essay), 980  
*Grass*, 892  
*Great Gatsby, The* (novel excerpt), 962

## H

Hansberry, Lorraine, 1112  
*Harlem*, 840  
Harper, Frances Ellen Watkins, 560  
Harte, Bret, 672, 674  
Hawthorne, Nathaniel, 454, 456, 458  
H. D., 912, 914  
*Helen*, 914  
Hemingway, Ernest, 968, 970, 1048, 1050  
Henry, Patrick, 224, 226  
Hewes, George, 285  
Holmes, Oliver Wendell, 340, 342, 344  
*How It Feels to Be Colored Me*, 860  
Hughes, Langston, 838, 840–844  
Hurst, Zora Neale, 858, 860  
*Huswifery*, 116

## I

*I, Too*, 843  
*I Hear America Singing*, 510  
*I heard a Fly buzz—when I died*, 531  
*If We Must Die*, 850

*In Another Country*, 970  
*In a Station of the Metro*, 914  
*Incidents in the Life of a Slave Girl*, 552  
*In Search of Our Mothers' Gardens*, 1216  
*Interesting Narrative of the Life of Olaudah Equiano, The*, 80  
Iroquois, 32, 34  
Irving, Washington, 310, 312  
*I Will Fight No More Forever*, 812

## J

Jacobs, Harriet A., 550, 552  
Jarrell, Randall, 1114, 1119  
Jefferson, Thomas, 234, 236  
*Jilting of Granny Weatherall, The*, 990  
Johnson, James Weldon, 846, 848  
*Jump at the Sun*, 876

## K

Keillor, Garrison, 688  
Kennedy, John F., 1257  
King, Martin Luther, Jr., 1144, 1146, 1160, 1162  
King, Stephen, 450

## L

*Lake Wobegon Days* (novel excerpt), 688  
*La Relación*, 70  
*Law of Life, The*, 746  
Lee, Robert E., 571  
*Letter from Birmingham Jail*, 1146  
*Letter to His Son*, 571  
*Letter to John Adams*, 258  
*Letter to Sarah Ballou*, 572  
*Letter to the Reverend Samson Occum*, 256  
*Letter to Thomas Wentworth Higginson*, 533  
Levi, Primo, 1132  
*Life for My Child Is Simple*, 1232  
Life on the Mississippi, 650  
*Life You Save May Be Your Own, The*, 1034  
Lincoln, Abraham, 562, 564, 566  
London, Jack, 744, 746  
Longfellow, Henry Wadsworth, 334, 336, 338, 482  
*Love Song of J. Alfred Prufrock, The*, 930  
Lowell, James Russell, 346, 354  
*Lucinda Matlock*, 886

## M

Malcolm X, *1160*, 1166  
*Man in the Moon, The*, 1244  
*Martin Luther King Jr.: He Showed Us the Way*, 1172  
*Masque of the Red Death, The*, 428  
Masters, Edgar Lee, 880, 886  
*McCarthyism*, 213  
McKay, Claude, 846, 850  
Melville, Herman, 452  
Millay, Edna St. Vincent, 920, 926  
Miller, Arthur, 130, 132, 216, 1110  
*Minister's Black Veil, The*, 456  
*Miniver Cheevy*, 884  
*Moby Dick* (novel excerpt), 452  
Momaday, N. Scott, 50, 52  
Moody, Anne, 1180, 1182  
Moore, Marianne, 920, 924  
*More of the Filibusters Safe*, 740  
Morrison, Toni, 868, 870  
*Mother Tongue*, 1206  
*Much Madness is divinest Sense*, 529  
*My City*, 848  
*My Dungeon Shook: Letter to My Nephew*, 1194  
*My life closed twice before its close*, 529  
*My life had stood—a Loaded Gun*, 532

## N

*Narrative of the Life of Frederick Douglass, An American Slave*, 538  
*Nature*, 365  
Navasky, Victor, 214  
*Necessary to Protect Ourselves*, 1166  
*Negro Speaks of Rivers, The*, 842  
Neruda, Pablo, 520  
*New Kind of War, A*, 1050  
*Noiseless Patient Spider, The*, 516  
*Nothing Gold Can Stay*, 900  
*Notorious Jumping Frog of Calaveras County, The*, 660

## O

O'Brien, Tim, 1136, 1138  
*Occurrence at Owl Creek Bridge, An*, 582  
*Occurrence at Owl Creek Bridge, An* (film clip), 596  
O'Connor, Flannery, 1032, 1034  
*Ode to Walt Whitman*, 520  
*Of Plymouth Plantation*, 100  
Okanogan, 42, 44

*Old Ironsides*, 344  
*On Civil Disobedience*, 392  
*One Writer's Beginnings*, 1014  
*Open Boat, The*, 712  
*Our Town* (drama excerpt), 1106  
"Out, Out—," 901  
*Outcasts of Poker Flat, The*, 674

## P

Paine, Thomas, 244, 246  
Parker, Dorothy, 1058, 1060  
*Patroling Barnegat*, 607  
Poe, Edgar Allan, 402, 404, 428, 438, 482  
*Poetry*, 924  
*Police Dogs in Alabama Spur North Carolina Unrest*, 1256  
*Poor Richard's Almanack*, 271  
Porter, Katherine Anne, 988, 990  
Pound, Ezra, 912, 914  
*Preface to Leaves of Grass, The*, 518  
*Primer for Blacks*, 1233  
*Psalm of Life, A*, 336

## R

*Radio and Television Report to the American People on Civil Rights*, 1257  
*Raisin in the Sun, A* (drama excerpt), 1112  
Randall, Dudley, 1156  
*Raven, The*, 438  
*Recuerdo*, 926  
*Red Badge of Courage, The* (novel excerpt), 580  
*Revolutionary Dreams*, 1189  
*Richard Cory*, 882  
Robinson, Edwin Arlington, 880, 882, 884  
*Rose for Emily, A*, 1020

## S

Sandburg, Carl, 888, 890, 892  
*Scarlet Letter, The* (novel excerpt), 454  
*Self-Reliance*, 362  
*Sinners in the Hands of an Angry God*, 120  
*Sister Carrie* (novel excerpt), 812  
Smith, John, 88, 90  
*Snowbound*, 348  
*Song of Myself*, 512  
*Soul selects her own Society, The*, 530  
*Speech in the Virginia Convention*, 226  
*Speech to the American Equal Rights Association*, 574  
*Spring and All*, 916

Steinbeck, John, 978, 980, 1114, 1116

*Stephen Crane and His Work*, 740

*Stephen Crane's Own Story*, 741

*Storm Ending*, 855

*Story of an Hour, The*, 760

*Straw into Gold: The Metamorphosis of the Everyday*, 1224

*Stride Toward Freedom*, 1162

*Success is counted sweetest*, 528

*Survival in Auschwitz*, 1132

## T

Tan, Amy, 1204, 1206

Taylor, Edward, 110, 116

*Testimonial*, 1240

*Thanatopsis*, 330

*This Is Just to Say*, 917

Thoreau, Henry David, 370, 372, 382

*Thoreau Still Beckons, If I Can Take My Laptop*, 381

*Thoughts on the African-American Novel*, 890

*Tide Rises, The Tide Falls, The*, 338

*Timebends*, 216

*To a Poor Old Woman*, 1081

*To My Dear and Loving Husband*, 112

Toomer, Jean, 852, 855

Truth, Sojourner, 574

Twain, Mark, 634, 636, 646, 650, 660

## U

*Upon the Burning of Our House*, 114

## V

Vonnegut, Kurt, Jr., 1122, 1124

## W

*Wagner Matinee, A*, 694

*Walden*, 372

Walker, Alice, 1214, 1216

*Way to Rainy Mountain, The*, 52

*Weary Blues, The*, 844

Welty, Eudora, 1002, 1004, 1014

Wharton, Edith, 788, 790, 792

*What Troubled Poe's Raven*, 445

Wheatley, Phillis, 254, 256

White, E. B., 1066, 1068

Whitman, Walt, 507, 508, 510, 512, 516–517

Whittier, John Greenleaf, 346, 348

*Why I Wrote "The Yellow Wallpaper,"* 784

*Why Soldiers Won't Talk*, 1116

Wilder, Thornton, 1106

Williams, Tennessee, 1108

Williams, William Carlos, 912, 916–917, 1081

*Wind begun to knead the Grass, The*, 606

*Winter Dreams*, 938

*Woman in the Nineteenth Century*, 396

*World on the Turtle's Back, The*, 34

*Worn Path, A*, 1004

## Y

*Yellow Wallpaper, The*, 768



# ACKNOWLEDGMENTS

## UNIT 1

**American Anthropological Association:** “The World on the Turtle’s Back,” from *The Great Tree and the Longhouse: The Culture of the Iroquois* (pp. 12–19) by Hazel W. Hertzberg. Copyright © 1966 American Anthropological Association. Reproduced by permission of the American Anthropological Association. Not for sale or further reproduction.

**University of Nebraska Press:** “Coyote and the Buffalo,” from *Coyote Stories* by Mourning Dove. Collected in *Masterpieces of American Indian Literature*. Published by the University of Nebraska Press. Reprinted by permission.

**N. Scott Momaday:** Excerpt from *The Way to Rainy Mountain* by N. Scott Momaday. Copyright © N. Scott Momaday. Reprinted by permission of the author.

**Scribner:** From *Cabeza De Vaca’s Adventures in the Unknown Interior of America*, translated and annotated by Cyclone Covey. Copyright © 1961 Macmillan Publishing Company. Reprinted with the permission of Scribner, an imprint of Simon & Schuster Adult Publishing Group.

**University of North Carolina Press:** From *The Complete Works of Captain John Smith, 1580–1631*, edited by Philip L. Barbour, with a foreword by Thad W. Tate. Published for the Omohundro Institute of Early American History and Culture. Copyright © 1986 by the University of North Carolina Press. Used by permission of the publisher.

**Alfred A. Knopf:** Excerpts from *Of Plymouth Plantation, 1620–1647* by William Bradford, edited by Samuel Eliot Morison. Copyright 1952 by Samuel Eliot Morison and renewed 1980 by Emily M. Beck. Used by permission of Alfred A. Knopf, a division of Random House, Inc. For on-line information about other Random House, Inc., books and authors, see the Internet Web site at <http://www.randomhouse.com>.

**Viking Penguin:** *The Crucible* by Arthur Miller. Copyright 1952, 1953, 1954, renewed © 1980, 1981, 1982 by Arthur Miller. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

**Thirteen/WNET New York:** “McCarthyism.” Courtesy Thirteen/WNET New York.

**New York Times:** From “The Demons of Salem, With Us Still” by Victor Navasky, the *New York Times*, September 8, 1996. Copyright © 1996 by the New York Times Co. Reprinted with permission.

**Grove/Atlantic:** Excerpt from *Timebends* by Arthur Miller. Copyright © 1987 by Arthur Miller. Used by permission of Grove/Atlantic, Inc.

**Rolling Stone:** From “The Crucible (film review)” by Peter Travers, *Rolling Stone*, December 12, 1996. © Rolling Stone LLC 1996. All rights reserved. Reprinted by permission.

**U.S. News & World Report:** “50 Ways to Fix Your Life” by Carolyn Kleiner Butler, *U.S. News & World Report*, January 3, 2005. Copyright © 2005 U.S. News & World Report, L.P. Reprinted with permission.

## UNIT 2

**Cynthia G. La Ferle:** From “Thoreau Still Beckons, if I Can Take My Laptop” by Cynthia G. La Ferle, the *Christian Science Monitor*, October 3, 1997. Copyright © 1997 by Cynthia G. La Ferle. Reprinted by permission of the author.

**Navajivan Trust:** Excerpt from “Readiness for Satyagraha” by Mahatma Gandhi, from *The Essential Writings of Mahatma Gandhi*, edited by Raghavan Iyer. Published by Oxford University Press. Reprinted by permission of the Navajivan Trust.

**Stephen King:** Excerpt from *Danse Macabre* by Stephen King. Copyright © Stephen King. All rights reserved. Reprinted with permission.

## UNIT 3

**Harvard University Press:** Excerpt from “My life closed twice before its close—” by Emily Dickinson. Reprinted by permission of the publishers and the Trustees of Amherst College from *The Poems of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright 1951, 1955, 1979, 1983 by the President and Fellows of Harvard College.

**Agencia Literaria Carmen Balcells and Didier Tisdell Jaén:** “Ode to Walt Whitman” by Pablo Neruda, translated by Didier Tisdell Jaén. Published in *Nuevas odas elementales* and *Homage to Walt Whitman: A Collection of Poems from the Spanish*. © Fundación Pablo Neruda, 1956. Translation copyright © Didier Tisdell Jaén. Used by permission of Agencia Literaria Carmen Balcells, S. A., and Didier Tisdell Jaén.

**Harvard University Press:** “Because I could not stop for Death—” by Emily Dickinson. Reprinted by permission of the publishers and the Trustees of Amherst College from *The Poems of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1951, 1955, 1979 by the President and Fellows of Harvard College.

“Success is counted sweetest” by Emily Dickinson. Reprinted by permission of the publishers and the Trustees of Amherst College from *The Poems of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1951, 1955, 1979, 1983 by the President and Fellows of Harvard College.

“Much Madness is divinest Sense—” by Emily Dickinson. Reprinted by permission of the publishers and the Trustees of Amherst College from *The Poems of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1951, 1955, 1979, 1983 by the President and Fellows of Harvard College.

“My life closed twice before its close—” by Emily Dickinson. Reprinted by permission of the publishers and the Trustees of Amherst College from *The Poems of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1951, 1955, 1979, 1983 by the President and Fellows of Harvard College.

“The Soul selects her own Society” by Emily Dickinson. Reprinted by permission of the publishers and the Trustees of Amherst College from *The Poems of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright 1951, 1955, 1979, 1983 by the President and Fellows of Harvard College.

“I heard a Fly buzz—when I died—” by Emily Dickinson. Reprinted by permission of the publishers and the Trustees of Amherst College from *The Poems of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1951, 1955, 1979 by the President and Fellows of Harvard College.

“My Life had stood—a Loaded Gun—” by Emily Dickinson. Reprinted by permission of the publishers and the Trustees of Amherst College from *The Poems of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1951, 1955, 1979, 1983 by the President and Fellows of Harvard College.

“Letter to Thomas Wentworth Higginson, April 16, 1862” by Emily Dickinson. Reprinted by permission of the publishers from *Letters of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1958, 1986, The President and Fellows of Harvard College; 1914, 1924, 1932, 1942 by Martha Dickinson Bianchi; 1952 by Alfred Leete Hampson; 1960 by Mary L. Hampson.

**Scribner:** “Letter to His Son, January 1861,” by Robert E. Lee, from R.E. Lee: *A Biography* by Douglas Southall Freeman. Copyright © 1934, 1935 by Charles Scribner’s Sons; copyright renewed © 1962, 1963 by Inez Goddin Freeman. Reprinted with the permission of Scribner, an imprint of Simon & Schuster Adult Publishing Group.

**Thunder’s Mouth Press:** From “Letter, July 14, 1861, by Sullivan Ballou, from the book *For Love & Liberty: The Untold Civil War Story of Major Sullivan Ballou & His Famous Love Letter* by Robin Young. Copyright © 2003. Appears by permission of the publisher, Thunder’s Mouth Press, A Division of Avalon Publishing Group.

## UNIT 4

**HarperCollins Publishers:** From *The Autobiography of Mark Twain*, edited by Charles Neider. Copyright © 1917, 1940, 1958, 1959 by the Mark Twain Company, renewed 1987. Copyright 1924, 1945, 1952 by Clara Clemens Samossoud. Copyright © 1959 by Charles Neider, renewed 1987. Reprinted by permission of HarperCollins Publishers.

**Viking Penguin:** “Sumus Quod Sumus,” from *Lake Wobegone Days* by Garrison Keillor. Copyright © 1985 by Garrison Keillor. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

## UNIT 5

**Alfred A. Knopf and Harold Ober Associates:** “Harlem,” from *The Collected Poems of Langston Hughes* by Langston Hughes. Copyright © 1994 by the Estate of Langston Hughes. Used by permission of Alfred A. Knopf, a division of Random House, Inc., and Harold Ober Associates Incorporated.

“The Negro Speaks of Rivers,” from *The Collected Poems of Langston Hughes* by Langston Hughes. Copyright © 1994 by the Estate of

Langston Hughes. Used by permission of Alfred A. Knopf, a division of Random House, Inc., and Harold Ober Associates Incorporated.

“I, Too,” from *The Collected Poems of Langston Hughes* by Langston Hughes. Copyright © 1994 by the Estate of Langston Hughes. Used by permission of Alfred A. Knopf, a division of Random House, Inc., and Harold Ober Associates Incorporated.

“The Weary Blues,” from *The Collected Poems of Langston Hughes* by Langston Hughes. Copyright © 1994 by the Estate of Langston Hughes. Used by permission of Alfred A. Knopf, a division of Random House, Inc., and Harold Ober Associates Incorporated.

**Viking Penguin:** “My City,” from *Saint Peter Relates an Incident* by James Weldon Johnson. Copyright 1935 by James Weldon Johnson, © renewed 1963 by Grace Nail Johnson. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

**Schomburg Center for Research in Black Culture:** “If We Must Die” by Claude McKay. Courtesy of the Literary Representative for the Works of Claude McKay, Schomburg Center for Research in Black Culture, the New York Public Library, Astor, Lenox and Tilden Foundations.

**GRM Associates:** “Any Human to Another,” from *The Medea and Some Poems* by Countee Cullen. Copyright 1936 by Harper and Brothers, copyright © renewed 1963 by Ida M. Cullen. Reprinted by permission of GRM Associates, Inc.

**Liveright Publishing Corporation:** “Storm Ending,” from *Cane* by Jean Toomer. Copyright 1923 by Boni & Liveright, renewed 1951 by Jean Toomer. Used by permission of Liveright Publishing Corporation.

**Harold Ober Associates:** “A Black Man Talks of Reaping,” from *Personals* by Arna Bontemps. Copyright © 1963 by Arna Bontemps. Reprinted by permission of Harold Ober Associates Incorporated.

**Victoria Sanders & Associates:** “How It Feels to Be Colored Me” by Zora Neale Hurston. Used with the permission of the Zora Neale Hurston Trust.

**Doubleday:** “Thoughts on the African-American Novel” by Toni Morrison, from *Black Women Writers*, edited by Mari Evans. Copyright © 1983 by Mari Evans. Used by permission of Doubleday, a division of Random House, Inc.

**Harcourt:** “Chicago,” and “Grass,” from *Chicago Poems* by Carl Sandburg. Copyright 1916 by Holt, Rinehart and Winston and renewed 1944 by Carl Sandburg. Reprinted by permission of Harcourt, Inc. This material may not be reproduced in any form or by any means without the prior written permission of the publisher.

**Henry Holt and Company:** “Acquainted with the Night” by Robert Frost, from *The Poetry of Robert Frost*, edited by Edward Connery Lathem. Copyright 1928, 1930, © 1969 by Henry Holt and , copyright 1944, 1951, 1956, 1958 by Robert Frost, copyright © 1967 by Lesley Frost Ballantine. Reprinted by permission of Henry Holt and Company, LLC.

“Nothing Gold Can Stay” by Robert Frost, from *The Poetry of Robert Frost*, edited by Edward Connery Lathem. Copyright 1928, 1930, 1969 by Henry Holt and , copyright 1944, 1951, 1956, 1958 by Robert Frost, copyright © 1967 by Lesley Frost Ballantine. Reprinted by permission of Henry Holt and Company, LLC.

“Out, Out—” by Robert Frost, from *The Poetry of Robert Frost*, edited by Edward Connery Lathem. Copyright 1928, 1930, 1969 by Henry Holt and , copyright 1944, 1951, 1956, 1958 by Robert Frost, copyright © 1967 by Lesley Frost Ballantine. Reprinted by permission of Henry Holt and Company, LLC.

“The Death of the Hired Man” by Robert Frost, from *The Poetry of Robert Frost*, edited by Edward Connery Lathem. Copyright 1928, 1930, 1969 by Henry Holt and , copyright 1944, 1951, 1956, 1958 by Robert Frost, copyright © 1967 by Lesley Frost Ballantine. Reprinted by permission of Henry Holt and Company, LLC.

**New Directions Publishing Corporation:** “Helen,” from *Collected Poems, 1912–1944* by HD (Hilda Doolittle). Copyright © 1982 by the Estate of Hilda Doolittle. Reprinted by permission of New Directions Publishing Corp.

“In a Station of the Metro,” from *Personae* by Ezra Pound. Copyright © 1926 by Ezra Pound. Reprinted by permission of New Directions Publishing Corp.

“Spring and All, Section I,” and “This is Just to Say,” from *Collected Poems, 1909–1939, Volume I* by William Carlos Williams. Copyright © 1938 by New Directions Publishing Corp. Reprinted by permission of New Directions Publishing Corp.

**Liveright Publishing Corporation:** “anyone lived in a pretty how town,” from *Complete Poems: 1904–1962* by E. E. Cummings, edited by George J. Firmage. Copyright 1940, © 1968, 1991 by the Trustees for the E. E. Cummings Trust. Used by permission of Liveright Publishing Corporation. This selection may not be reproduced, stored in a retrieval system, or transmitted in any form or by any means without the prior written permission of the publisher. For more information about W. W. Norton/Liveright titles, please visit [www.wwnorton.com](http://www.wwnorton.com).

**Scribner:** “Poetry,” from *The Collected Poems of Marianne Moore* by Marianne Moore. Copyright © 1935 by Marianne Moore, copyright renewed © 1963 by Marianne Moore and T. S. Eliot. Reprinted with the permission of Scribner, an imprint of Simon & Schuster Adult Publishing Group.

**Elizabeth Barnett, Literary Executor:** “Recuerdo” by Edna St. Vincent Millay. From *Collected Poems*, HarperCollins. Copyright © 1922, 1950 by Edna St. Vincent Millay. All rights reserved. Used by permission of Elizabeth Barnett, Literary Executor.

**Faber and Faber:** “The Love Song of J. Alfred Prufrock,” from *Collected Poems, 1909–1962* by T. S. Eliot. Reprinted by permission of Faber and Faber Limited.

**Scribner:** From *The Great Gatsby* by F. Scott Fitzgerald. Copyright 1925 by Charles Scribner’s Sons. Copyright renewed 1953 by Frances Scott Fitzgerald Lanahan. Reprinted with permission of Scribner, an imprint of Simon & Schuster Adult Publishing Group.

“In Another Country,” from *Men Without Women* by Ernest Hemingway. Copyright 1927 Charles Scribner’s Sons. Copyright renewed 1955 by Ernest Hemingway. Reprinted with permission of Scribner, an imprint of Simon & Schuster Adult Publishing Group.

**Viking Penguin:** From *The Grapes of Wrath* by John Steinbeck. Copyright 1939, renewed © 1967 by John Steinbeck. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

**Time Inc.:** “The Grapes of Wrath: Photo Essay,” *Life*, 5 June 1939. Copyright 1939 Time Inc. Reprinted with permission.

**Harcourt:** “The Jilting of Granny Weatherall,” from *Flowering Judas and Other Stories* by Katherine Anne Porter. Copyright 1930 and renewed 1958 by Katherine Anne Porter. Reprinted by permission of Harcourt, Inc. This material may not be reproduced in any form or by any means without prior written permission of the publisher.

“A Worn Path,” from *A Curtain of Green and Other Stories* by Eudora Welty. Copyright 1941 and renewed 1969 by Eudora Welty. Reprinted by permission of Harcourt, Inc. This material may not be reproduced in any form or by any means without prior written permission of the publisher.

**Harvard University Press:** Reprinted by permission of the publisher from *One Writer’s Beginnings* by Eudora Welty, pp. 99–100, Cambridge, Mass: Harvard University Press, Copyright © 1983, 1984 by Eudora Welty.

**Random House:** “A Rose for Emily,” from *Collected Stories of William Faulkner* by William Faulkner. Copyright 1930 and renewed 1958 by William Faulkner. Used by permission of Random House, Inc.

**Harcourt:** “The Life You Save May Be Your Own,” from *A Good Man Is Hard to Find and Other Stories* by Flannery O’Connor. Copyright 1953 by Flannery O’Connor and renewed 1981 by Regina O’Connor. Reprinted by permission of Harcourt, Inc. This material may not be reproduced in any form or by any means without prior written permission of the publisher.

**Scribner:** “A New Kind of War” by Ernest Hemingway, from *By-Line: Ernest Hemingway*, edited by William White. Copyright 1937 by New York Times and North American Newspaper Alliance, Inc. Copyright © renewed 1965 by Mary Hemingway, By-Line Ernest Hemingway, Inc., and the New York Times Company.

**Viking Penguin:** “A Book of Great Short Stories,” from *The Portable Dorothy Parker* by Dorothy Parker, edited by Brendan Gill. Copyright 1927, renewed © 1955 by Dorothy Parker. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

**Allene White:** “The Duty of Writers,” from *One Man’s Meat* by E. B. White. Copyright 1939 by E. B. White. Reprinted by permission of Allene White.

## UNIT 6

**Barbara Hogenson Agency:** From *Our Town* by Thornton Wilder. Copyright © 1938 The Thornton Wilder Family, LLC. Reprinted by permission of the Barbara Hogenson Agency.

**Georges Borchardt:** From *The Glass Menagerie* by Tennessee Williams. Copyright © 1945 by the University of the South and Edwin D. Williams. Reprinted by permission of Georges Borchardt, Inc.

**Viking Penguin:** From *Death of a Salesman* by Arthur Miller. Copyright 1949, renewed © 1977 by Arthur Miller. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

**Random House:** From *A Raisin in the Sun* by Lorraine Hansberry. Copyright © 1958 by Robert Nemiroff, as an unpublished work. Copyright © 1959, 1966, 1984 by Robert Nemiroff. Copyright renewed 1986, 1987 by Robert Nemiroff. Used by permission of Random House, Inc.



**Viking Penguin:** “Symptoms,” from *Once There Was a War* by John Steinbeck. Copyright 1943, 1958 by John Steinbeck. Renewed © 1971 by Elaine Steinbeck, John Steinbeck IV, and Thomas Steinbeck. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

**Farrar, Straus and Giroux:** “The Death of the Ball Turret Gunner,” from *The Complete Poems* by Randall Jarrell. Copyright © 1969, renewed 1997 by Mary von S. Jarrell. Reprinted by permission of Farrar, Straus and Giroux, LLC. Caution: Users are warned that this work is protected under copyright laws and downloading is strictly prohibited. The right to reproduce or transfer the work via any medium must be secured with Farrar, Straus and Giroux, LLC.

**Dell Publishing:** “Adam,” from *Welcome to the Monkey House* by Kurt Vonnegut Jr. Copyright 1954 by Kurt Vonnegut Jr. Used by permission of Dell Publishing, a division of Random House, Inc.

**Viking Penguin:** From *If This Is a Man (Survival in Auschwitz)* by Primo Levi, translated by Stuart Woolf. Translation copyright © 1959 by Orion Press Inc., © 1958 by Giulio Einaudi editore SpA. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

**Houghton Mifflin Company/Seymour Lawrence:** “Ambush,” from *The Things They Carried* by Tim O’Brien. Copyright © 1990 by Tim O’Brien. Reprinted by permission of Houghton Mifflin Company/Seymour Lawrence. All rights reserved.

**Writers House:** “Letter from Birmingham Jail” by Martin Luther King Jr. Copyright 1963 Martin Luther King Jr., copyright renewed 1991 Coretta Scott King. Reprinted by arrangement with the Estate of Martin Luther King Jr., c/o Writers House as agent for the proprietor New York, NY.

**Broadside Press:** “Ballad of Birmingham,” from *Cities Burning* by Dudley Randall. By permission of Broadside Press.

**Writers House:** From *Stride Toward Freedom* by Martin Luther King Jr. Copyright 1958 Martin Luther King Jr., copyright renewed 1986 Coretta Scott King. Reprinted by arrangement with the Estate of Martin Luther King Jr., c/o Writers House as agent for the proprietor New York, NY.

**Pathfinder Press:** “Necessary to Protect Ourselves” by Malcolm X, from *Malcolm X: The Last Speeches*, edited by Bruce Perry. Copyright © 1989 Betty Shabazz, Bruce Perry, Pathfinder Press. All rights reserved. Reprinted by permission of Pathfinder Press.

**Doubleday:** Excerpt from *Coming of Age in Mississippi* by Anne Moody. Copyright © 1968 by Anne Moody. Used by permission of Doubleday, a division of Random House, Inc. For online information about other Random House, Inc., books and authors, see the Internet Web site at <http://www.randomhouse.com>.

**HarperCollins Publishers:** “Revolutionary Dreams,” from *The Women and the Men* by Nikki Giovanni. Copyright © 1971, 1974, 1975 by Nikki Giovanni. Reprinted by permission of HarperCollins Publishers.

**James Baldwin Estate:** “My Dungeon Shook: Letter to My Nephew on the One Hundredth Anniversary of the Emancipation” by James Baldwin. Copyright © 1962 by James Baldwin. Copyright renewed. Originally published in *The Progressive*. Collected in *The Fire Next Time*, published by Vintage Books. Reprinted by arrangement with the James Baldwin Estate.

**Sandra Dijkstra Literary Agency:** “Mother Tongue” by Amy Tan. Copyright © 1990 by Amy Tan. First appeared in *The Threepenny Review*. Reprinted by permission of the author and the Sandra Dijkstra Literary Agency.

**Harcourt:** Excerpt from “In Search of Our Mothers’ Gardens,” in *In Search of Our Mothers’ Gardens: Womanist Prose* by Alice Walker. Copyright © 1974 by Alice Walker. Reprinted by permission of Harcourt, Inc.

“Women,” from *Revolutionary Petunias & Other Poems* by Alice Walker. Copyright © 1970 and renewed 1998 by Alice Walker. Reprinted by permission of Harcourt, Inc. This material may not be reproduced in any form or by any means without prior written permission of the publisher.

**Susan Bergholz Literary Services:** “Straw Into Gold” by Sandra Cisneros. Copyright © 1987 by Sandra Cisneros. First published in the *Texas Observer*, September 1987. Reprinted by permission of Susan Bergholz Literary Services, New York. All rights reserved.

**Brooks Permissions:** “Life for My Child Is Simple,” and “Primer for Blacks” by Gwendolyn Brooks. Reprinted by consent of Brooks Permissions.

**Rita Dove:** “Adolescence—III,” from *The Yellow House on the Corner* by Rita Dove. Carnegie Mellon University Press. Copyright © 1980 by Rita Dove. Reprinted by permission of the author.

“Testimonial,” from *On the Bus with Rosa Parks* by Rita Dove. W. W. Norton and Company. First published in *Poetry* magazine, January 1998. Copyright © 1999 by Rita Dove. Reprinted by permission of the author.

**University of Pittsburgh Press:** “Forgetfulness,” and “The Man in the Moon,” from *Questions About Angels* by Billy Collins. Copyright © 1991, Billy Collins. Reprinted by permission of the University of Pittsburgh Press.

## UNIT 7

**Los Angeles Times:** From “‘Grapes of Wrath’ Author Guards Self From Threats at Moody Gulch” by Tom Cameron, *Los Angeles Times*, July 9, 1939. Copyright ©, 1939, *Los Angeles Times*. Reprinted with permission.

## STUDENT RESOURCE BANK

**R5:** Excerpt from “History of the National Weather Service,” from the Random House Web site (<http://www.randomhouse.com/features/isaacsstorm/science/history.html>). Copyright © 1999 by Random House, Inc. Used by permission of Random House, Inc.

**R13:** Adapted from “Katrina’s South American Sister,” from *Best Friends Magazine*, November/December 2005. Copyright © 2005 by Best Friends Animal Society. Adapted with permission.

**R74:** word definition: ambassador. Copyright © 2006 by Houghton Mifflin Company. Reproduced by permission from *The American Heritage Dictionary of the English Language, Fourth Edition*.

**R74:** word definition: community. Copyright © 2006 by Houghton Mifflin Company. Reproduced by permission from *The American Heritage Dictionary of the English Language, Fourth Edition*.